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ENCYCLOPEDIA OF

WORLD WRITERS

Beginnings through the
13th Century

Thierry Boucquey

GENERAL EDITOR



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BEGINNINGS THROUGH
THE 13TH CENTURY



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THE 13TH CENTURY



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Encyclopedia of World Writers: Beginnings through the 13th Century

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PREFACE



From the beginning of time, stories have fascinated humans in every society. Because storytellers grasp certain social and psychological phenomena within their societies which others do not, and are able to interpret those phenomena and bring them to life, their status is unique.

Encyclopedia of World Writers, Beginnings through the 13th Century presents a list of the world's visionaries and their masterpieces, covering many centuries from the earliest recorded writings to the year 1300. Entries include discussions of poetry, fiction, religious writings, drama, epics, history, political science, maxims, biography, philosophy, and nonfiction. Each entry is followed by the suggestion of a translation in English

of the original work whenever available. The main considerations that ruled the selection of writers and works were their intrinsic value, their interest for young contemporary scholars, and their geographic and linguistic diversity.

We wish the readers a pleasant and exciting voyage into the realm of the world's masters and their literature. It is our hope that this volume will stimulate readers to further explore the masterpieces for the essence and exquisiteness that in this work can only be suggested.

Thierry Boucquey
General Editor

INTRODUCTION



Encyclopedia of World Writers, Beginnings through the 13th Century offers a comprehensive yet accessible overview of early world literature, covering the period from the first vestiges of human literary activity to the year 1300. The survey spans the globe, covering 12 main geographic domains: Africa, the Americas, Britain-Ireland, Classical Greece and Rome, East Asia, Francophone Europe, Germany-Netherlands-Scandinavia, the Middle East, the Iberian Peninsula, India, Italy, and Russia-eastern Europe.

The nearly 300 entries in this volume naturally include the giants of the classical Greco-Roman canon, such as Plato, Homer, and Ovid, in addition to anonymous great Western literary works such as *Beowulf*, the *Song of Roland*, and the *Nibelungenlied*, as well as well-known medieval figures such as Dante, Marco Polo, and Chrétien de Troyes. However, a particular effort has been made to include a significant number of entries representing language domains that are traditionally less studied in Western institutions. Our aim has been to include not only texts and authors sanctioned by academic tradition—canonized one might say—but also writers and works often excluded from the traditional curriculum for reasons that are not always clear or convincing. Often literary encyclopedias apply a strict definition of

literature and limit themselves to poetry, prose, and theater but omit, for example, religious writers, chroniclers, mystics, artists, or philosophers. In our view, however, these writers and their works are often carriers of literary significance in that they have strongly influenced their era and the more traditional authors of their time.

In this volume, therefore, major figures that have dominated the East Asian canon, such as Confucius or Murasaki Shikibu, appear alongside the Middle Eastern *Gilgamesh* and *The Thousand and One Nights*, the Indian *Bhagavad Gita* and *Ramayana*, and the Native American *tuuwutsi* narratives. The entries also include a significant number of lesser-known but nonetheless notable authors and works—from all domains—which have influenced global literary traditions and generated renewed scholarly research as of late. Because a parallel encyclopedia on British writers is available, entries regarding British writers have been kept to a minimum.

A few words must also be said concerning oral literature. In certain genres, such as the epic, the folk tale, or the love song, literary traditions have been transmitted orally for centuries and still remain in vogue in certain areas of the world. In fact, today in the United States and lately in France as well, a strong revival of the storytelling tradi-

tion is taking place. Alas, some civilizations never embraced writing, therefore dooming their literary production to extinction. The concept of oral literature itself may be a contradiction in terms, for we can only know it as it becomes written, which is also when it fundamentally changes. This dilemma, however, could not dissuade us from recognizing the importance of the oral tradition in world literature and incorporating it into the encyclopedia. Furthermore, the particular performative style of oral literature tends to blur the lines between recitation, song, dance, and even religious liturgy, adding yet another distinctive interdisciplinary layer to our entries.

The volume further incorporates definitions of important literary movements and phenomena, such as mystery plays, mythology, or troubadours, as well as literary terminology, such as epic, Purana, and *deus ex machina*. Some historical terms and events that are closely associated with the literary output of certain epochs, such as the Crusades, are also included in the hope that they will assist the reader in a more complete evaluation and understanding of works from bygone eras.

Aimed at both high school and college-level students, this encyclopedia endeavors to encour-

age and motivate the aspiring scholar to explore the literary wealth of world writers and their masterpieces. Tools at the students' disposal include biographical information, critical analyses of major works, appropriate cross-references, and the inclusion of the titles of translated editions as well as suitable critical texts. Whenever possible, English translations of works written in other languages have been included.

Readers, then, will be able to stroll through space and time from Egypt's and China's ancient literary beginnings to the romances of late medieval Europe. They may continue their journey through Incan and Aztec lands to the sacred Native American world and on to Africa's wealth of oral traditions. It was impossible to include everything here, but it is our sincere hope that, in reviving the old ideal of the Renaissance, this volume will pique its readers' curiosity and stimulate their interest by suggesting intriguing avenues and tools for research that may direct them to many genres in numerous unfamiliar literatures.

Thierry Boucquey
Huntington Beach, California

TIMELINE OF AUTHORS AND WORKS



Because there is no way to date the entries on Native American and African works (they all originated from the oral tradition, and most were not put into written form until after 1800), we have listed them as having no date (“n.d.”).

Dates	Entry	Dates	Entry
n.d.	African proverbs	ca. 1500–600 B.C.	Rig-Veda
n.d.	Nahuatl poetry, ancient	ca. 1400 B.C.–ca. A.D. 200	Book of the Dead
n.d.	Chinook myths and tales	1125–570 B.C.	<i>Book of Songs</i>
n.d.	Coyote tales	ca. 900s–100s B.C.	Bible, Hebrew
n.d.	creation myths, Native American	700s B.C.	Homer
n.d.	Navajo Nightway Ceremony songs	700s B.C.	Hesiod
n.d.	Ojibway myths and legends	ca. 620–565 B.C.	Aesop
n.d.	Oklahoma Cherokee folktales	fl. ca. 610–ca. 580 B.C.	Sappho of Lesbos
n.d.	<i>O’othham Hoho’ok A’agitha</i>	600s–500s B.C.	Alcaeus
n.d.	<i>telapnaawe</i> narratives	551–479 B.C.	Confucius
n.d.	<i>tuuwutsi</i> narratives	fl. ca. 550 B.C.	Valmiki, Maharishi
n.d.	<i>waikan</i> narratives	ca. 528–483 B.C.	Zen parables
n.d.	White Mountain Apache myths and tales	ca. 525–456 B.C.	Aeschylus
n.d.	<i>worak</i> narratives	ca. 522–ca. 438 B.C.	Pindar
n.d.	Yaqui deer songs	500s B.C.	Anacreon
n.d.	Zuni narrative poetry	500s B.C.	Laozi (Lao Tzu)
ca. 2500–1300 B.C.	<i>Gilgamesh</i>	late 500s B.C.	Sunzi (Sun Tzu)
		ca. 496–ca. 405 B.C.	Sophocles
		ca. 484–406 B.C.	Euripides

Dates	Entry	Dates	Entry
ca. 480–425 B.C.	Herodotus	ca. 50–ca. 15 B.C.	Propertius, Sextus
ca. 469–399 B.C.	Socrates	43 B.C.–ca. A.D. 18	Ovid
ca. 460–ca. 400 B.C.	Thucydides	ca. 10–90s B.C.	Apollodorus
ca. 460–ca. 377 B.C.	Hippocrates	ca. 10–90s B.C.	Bhagavad Gita
459–380 B.C.	Lysias	ca. 10–90s B.C.	Dionysius of Halicarnassus
ca. 450–385 B.C.	Aristophanes	ca. 4 B.C.–A.D. 65	Seneca
436–338 B.C.	Isocrates	ca. 10–90s	Longinus
ca. 431–ca. 352 B.C.	Xenophon	ca. 10s–90s	Phaedrus
ca. 428–ca. 348 B.C.	Plato	10s–1400s	<i>purana</i>
400s B.C.	Bacchylides	23–79	Pliny the Elder
400s–300s B.C.	Attic orators	27–66	Petronius
400s B.C.–A.D. 1849	<i>Kalevala</i>	ca. 37–ca. 101	Josephus, Flavius
ca. 400 B.C.–ca. A.D. 400	<i>Mahabharata</i>	39–65	Lucan
384–322 B.C.	Aristotle	ca. 40–ca. 96	Quintilian
384–322 B.C.	Demosthenes	ca. 40–ca. 104	Martial
ca. 372–ca. 287 B.C.	Theophrastus	ca. 50–ca. 125	Plutarch
ca. 342–292 B.C.	Menander	ca. 50–ca. 127	Juvenal
341–270 B.C.	Epicurus	55–135	Epictetus
332–296 B.C.	Qu Yuan (Ch'ü Yüan)	ca. 56–ca. 120	Tacitus, Cornelius
ca. 305–ca. 240 B.C.	Callimachus	ca. 61–ca. 112	Pliny the Younger
300s B.C.	<i>Qu Elegies</i>	78–139	Zhang Heng (Chang Heng)
300s B.C.	Isaeus	ca. 115–ca. 180	Lucian
fl. ca. 300 B.C.	Euclid	115–180	Pausanias
ca. 295–ca. 247 B.C.	Apollonius of Rhodes	121–180	Marcus Aurelius Antoninus
254–184 B.C.	Plautus, Titus Maccius	ca. 125–after 170	Apuleius
239–169 B.C.	Ennius, Quintus	129–ca. 199	Galen
ca. 200 B.C.–A.D. 135	Dead Sea Scrolls	ca. 150–ca. 225	Sextus Empiricus
ca. 185–159 B.C.	Terence	192–232	Cao Zhi (Ts'ao Chih)
106–43 B.C.	Cicero, Marcus Tullius	200s	Longus
100–44 B.C.	Caesar, Julius	ca. 200–ca. 550	Talmud
ca. 100s B.C.	<i>Panchatantra</i>	205–270	Plotinus
ca. 99–ca. 55 B.C.	Lucretius	210–263	Ruan Ji (Juan Chi)
ca. 90–43 B.C.	Hirtius	ca. 232–ca. 303	Porphyry
ca. 90–21 B.C.	Diodorus	300s	<i>Kama Sutra</i>
86–35 B.C.	Sallust	ca. 340–397	Ambrose, Saint
84–54 B.C.	Catullus, Gaius Valerius	ca. 340–420	Jerome, Saint
70–19 B.C.	Virgil	354–430	Augustine, Saint
65–8 B.C.	Horace	365–427	Tao Yuanming (Tao Ch'ien)
63 B.C.–A.D. 14	Augustus	385–433	Xie Lingyun (Hsieh Ling-yün)
ca. 63 B.C.–ca. A.D. 24	Strabo	400s	Jataka
59 B.C.–A.D. 17	Livy	400s	Kalidasa
		ca. 410–485	Proclus

Dates	Entry	Dates	Entry
ca. 450–ca. 1450	Middle Ages	ca. 935–1020 or	Firdawsī (Abū ol-Qāsem
468–533	Fulgentius, Saint	1026	Mansūr)
ca. 480–524	Boethius	936–995	Mother of Fujiwara
500s	‘Amr ibn Kulthum		Michitsuna
500s	<i>Hanged Poems</i>	ca. 965–unknown	Sei Shōnagon
500s–1200s	bardic poetry	ca. 970–1030	Izumi Shikibu
513–581	Yu Xin (Yü Hsin)	973–1058	Ma‘arrī, Abū al-‘Alā’, al-
543–ca. 569	Tarafah ‘Amr ibn	ca. 978–ca. 1016	Murasaki Shikibu
	al-‘Abd	980–1037	Avicenna
d. ca. 550	Imru’ al-Qays	1007–1072	Ouyang Xiu (Ou-yang
ca. 560–661	Labid		Hsiu)
ca. 570–632	Muhammad	ca. 1021–1058	Ibn Gabirol, Solomon ben
575–ca. 661	‘Alī ibn Abī Tālib		Yehuda
575–ca. 645	Khansā’, al-	1021–1086	Wang Anshi (Wang
600s	Caedmon		An-shih)
fl. 600s	Nukada, Princess	ca. 1030–1070	<i>Song of Roland</i>
ca. 610–632	Koran	1037–1101	Su Shi (Su Shih)
ca. 640–728	Farazdaq, al-	ca. 1043–1099	Cid, El
673–735	Bede	ca. 1048–1131	Omar Khayyām
699–759	Wang Wei	ca. 1057	<i>Ostromir Gospel</i>
701–762	Li Bai (Li Bo)	before 1075–after	Halevi, Judah
712	<i>Kojiki</i>	1141	
718–785	Otomo Yakamochi	1083–ca. 1141	Li Qingzhao (Li Ch’ing-
fl. 750–800	Han Shan		chao)
768–824	Han Yu (Han Yü)	1083–ca. 1154	Anna Comnena
772–846	Bai Juyi (Po Chü-i)	1098–1179	Hildegard von Bingen
776–868	Jāhiz, al-	1100s	Abélard and Héloïse
791–817	Li He (Li Ho)	early 1100s	Jaufré Rudel
800s–1200s	<i>Thousand and One Nights,</i>	1100s	<i>Nibelungenlied</i>
	<i>The</i>	1100s–1200s	<i>Tristan and Iseult</i>
ca. 800–ca. 1250	<i>Edda</i>	ca. 1100–1155	Geoffrey of Monmouth
ca. 805–845	Abū Tammām	1126–1193	Fan Chengda (Fan
ca. 813–858	Li Shangyin (Li Shang-yin)		Ch’eng-t’a)
ca. 834–910	Wei Zhuang (Wei	1126–1198	Averroës
	Chuang)	1127–1206	Yang Wanli
849–899	Alfred the Great	1135–1204	Maimonides, Moses
fl. ca. 850	Ono no Komachi	ca. 1140–ca. 1210	Heinrich von Veldeke
ca. 872–946	Ki no Tsurayuki	ca. 1141–ca. 1203	Nezāmī
891–1154	Anglo-Saxon Chronicle	ca. 1142–ca. 1220	‘Attār, Farīd od-Dīn
900s	<i>Beowulf</i>	fl. ca. 1147–ca. 1170	Bernard de Ventadour
900s	<i>Shahnameh</i>	ca. 1150–ca. 1200	Marie de France
900s–1100s	<i>David of Sassoun</i>	ca. 1150–ca. 1213	Villehardouin, Geoffroi de
ca. 915–965	Mutanabbī, al-	ca. 1155–1216	Komo no Chomei

Dates	Entry	Dates	Entry
fl. 1160–1185	Chrétien de Troyes	d. 1201	Shikishi, Princess
ca. 1160–1200	Hartmann von Aue	1207–1283	Rumi, Jalaloddin
1162–1241	Fujiwara no Teika	ca. 1210–ca. 1290	Saadi
ca. 1170–ca. 1225	Wolfram von Eschenbach	ca. 1212–ca. 1294	Būsirī, al-
ca. 1170–ca. 1230	Walther von der Vogelweide	ca. 1212–ca. 1294	Latini, Brunetto
ca. 1175–1250	<i>Roman de Renart</i>	ca. 1215–ca. 1237	Guillaume de Lorris
1179–1241	Sturluson, Snorri	ca. 1224–1274	Thomas Aquinas, Saint
fl. 1180–1200	Arnaut Daniel	ca. 1225–1277	<i>Romance of the Rose</i>
ca. 1180–ca. 1225	Gottfried von Strassburg	ca. 1230–1306	Jacopone da Todi
ca. 1181–1226	Francis of Assissi, Saint	ca. 1235–ca. 1280	Davanzati, Chiaro
fl. ca. 1183–ca. 1204	Vidal, Peire	ca. 1240–ca. 1305	Jean de Meun
1185–1196	<i>Song of Igor, The</i>	fl. 1245–1285	Rutebeuf
ca. 1190–1249	Vigne, Pier delle	fl. mid-1200s	Hadewijch
1200s	<i>Aucassin et Nicolette</i>	ca. 1250–ca. 1306	Adam de la Halle
1200s	Daibu, Lady	ca. 1250–1337	Wang Shifu (Wang Shih-fu)
1200s	Donzella, Compiuta	1254–1324	Marco Polo
1200s	<i>Epic of Son-Jara</i>	1260–ca. 1312	Angiolieri, Cecco
1200s	<i>Kebra Nagast Chronicles</i>	1265–1321	Dante Alighieri
1200s	<i>Sundiata, an Epic of Old Mali</i>	ca. 1280	<i>Njal's Saga</i>
ca. 1200–ca. 1544	myth of Manco Capac	1283–1352	Yoshida Kenkō
1200–1268	Beatrice of Nazareth	1305–ca. 1370	Gao Ming (Kao Ming)

WRITERS AND WORKS COVERED, BY GEOGRAPHICAL AREA



AFRICA

African proverbs
Book of the Dead
Epic of Son-Jara
Kebra Nagast Chronicles
Sundiata, an Epic of Old Mali

ASIA

China

Bai Juyi (Po Chü-i)
Book of Songs
Cao Zhi (Ts'ao Chih)
Confucius
Fan Chengda (Fan Ch'eng-t'a)
Han Shan
Han Yu (Han Yü)
Gao Ming (Kao Ming)
Laozi (Lao Tzu)
Li Bai (Li Bo)
Li He (Li Ho)
Li Qingzhao (Li Ch'ing-chao)
Li Shangyin (Li Shang-yin)
mythology, Oceanic
Ouyang Xiu (Ou-yang Hsiu)
Qu Elegies
Qu Yuan (Ch'ü Yüan)
Ruan Ji (Juan Chi)

Sunzi (Sun Tzu)
Su Shi (Su Shih)
Tao Yuanming (Tao Ch'ien)
Wang Anshi (Wang An-shih)
Wang Shifu (Wang Shih-fu)
Wang Wei
Wei Zhuang (Wei Chuang)
Xie Lingyun (Hsieh Ling-yün)
Yang Wanli
Yu Xin (Yü Hsin)
Zen parables
Zhang Heng (Chang Heng)

India

Bhagavad Gita
Kalidasa
Kama Sutra
Mahabharata
Panchatantra
purana
Rig-Veda
Valmiki, Maharishi

Japan

Daibu, Lady
Fujiwara no Teika
Izumi Shikibu
Kamo no Chomei

Ki no Tsurayuki
Kojiki
Mother of Fujiwara Michitsuna
Murasaki Shikibu
Nukada, Princess
Ono no Komachi
Otomo Yakamochi
Sei Shōnagon
Shikishi, Princess
tanka
Yoshida Kenkō

Thailand

Jataka

EUROPE

Britain and Ireland

Alfred the Great
Anglo-Saxon Chronicle
bardic poetry
Bede
Beowulf
Geoffrey of Monmouth
mythology, Celtic

French-Speaking Europe

Abélard and Héloïse
Adam de la Halle
Arnaut Daniel
Aucassin et Nicolette
Bernard de Ventadour
Chrétien de Troyes
Guillaume de Lorris
Jaufré Rudel
Jean de Meun
Marie de France
Old English poetry
Romance of the Rose
Roman de Renart
Rutebeuf
Song of Roland
Tristan and Iseult
troubadours

Vidal, Peire
Villehardouin, Geoffroi de

German-Speaking Europe, Scandinavia, and the Netherlands

Beatrice of Nazareth
Edda
Gottfried von Strassburg
Hadewijch
Hartmann von Aue
Heinrich von Veldeke
Hildegard von Bingen
Kalevala
mythology, Norse
Nibelungenlied
Njal's Saga
Snorri Sturluson
Walther von der Vogelweide
Wolfram von Eschenbach

Greece/Rome

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Anacreon
Apollodorus
Apollonius of Rhodes
Apuleius
Aristophanes
Aristotle
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Augustus
Bacchylides
Boethius
Caesar, Julius
Callimachus
Catullus, Gaius Valerius
Cicero, Marcus Tullius
Demosthenes
Diodorus
Dionysius of Halicarnassus
Ennius, Quintus

Epictetus
 Epicurus
 Euclid
 Euripides
 Fulgentius, Saint
 Galen
 Herodotus
 Hesiod
 Hippocrates
 Hirtius, Aulus
 Homer
 Horace
 Isaeus
 Isocrates
 Jerome, Saint
 Josephus, Flavius
 Juvenal
 Livy
 Longinus
 Longus
 Lucan
 Lucian
 Lucretius
 Lysias
 Marcus Aurelius Antoninus
 Martial
 Menander
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 Phaedrus
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 Pliny the Elder
 Pliny the Younger
 Plotinus
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 Porphyry
 Proclus
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 Quintilian
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 Sophocles
 Strabo
 Tacitus, Cornelius
 Terence
 Theophrastus
 Thucydides
 Virgil
 Xenophon

Italy

Angiolieri, Cecco
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 Davanzati, Chiaro
 Donzella, Compiuta
 Francis of Assisi, Saint
 Jacopone da Todi
 Latini, Brunetto
 Polo, Marco
 Thomas Aquinas, Saint
 Vigne, Pier delle

Russia/Eastern Europe

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Song of Igor, The

Spain and Portugal

Cid, El
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 ‘Alī ibn Abī Tālib
 ‘Amr ibn Kulthum
 Anna Comnena
 ‘Attār, Farīd od-Dīn
 Averroës
 Avicenna
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 Būsīrī, al-

Caedmon
David of Sassoun
Dead Sea Scrolls
Farazdaq, al-
Firdawsī (Abū ol-Qāsem Mansūr)
Gilgamesh
Halevi, Judah
Hanged Poems
Ibn Gabirol, Solomon ben Yehuda
Imru' al-Qays
Jāhiz, al-
Khansā', al-
Koran
Labid
Ma'arrī, Abū al-'Alā', al-
Muhammad
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Nezāmī
Omar Khayyām
Rumi, Jalaloddin
Saadī
Shahnameh

Talmud
Tarafah 'Amr ibn al-'Abd
Thousand and One Nights, The

THE AMERICAS

Chinook myths and tales
Coyote tales
creation myths, Native American
myth of Manco Capac
Nahuatl poetry, ancient
Navajo Nightway Ceremony songs
O'otham Hoho'ok A'agitha
Ojibway myths and legends
Oklahoma Cherokee folktales
telapnaawe narratives
tuuwutsi narratives
waikan
White Mountain Apache myths and tales
worak narratives
Yaqui deer songs
Zuni narrative poetry



Abélard and Héloïse (12th century)

theologian, philosopher, poet; student, abbess

Pierre Abélard (1079–1142) is remembered as the most important philosopher and logician of 12th-century France, and Héloïse as his most famous student. Abélard was born to a noble Breton family but gave up the life of a knight for the life of a scholar, devoting himself to the study of philosophy, rhetoric, and logic, or dialectic. Education in Abélard's day was administered by the Church, and he most likely studied PLATO and ARISTOTLE through the work of BOETHIUS. He was an enormously popular teacher due to his technique of *disputatio*, or argumentation, and he traveled widely, attracting students from all over the world.

Around 1113, Abélard decided to study theology under Anselm of Laon, then returned to the school at Notre Dame to teach. For Abélard, logic was the only way to reach understanding. Around 1105 he began writing his *Glosses on Logic*, which were separated into Greater and Lesser volumes and completed about 1130. In Paris he began working on two of his most influential treatises, *Sic et Non* (Yes and No) and *Theologica Summi Boni* (On the Divine Unity), written between 1118 and 1120. *Sic et Non*, structured as a list of questions

with both yes and no answers, outlines Abélard's scholastic method and its tools of argumentation, inquiry, and example.

The years following Abélard's entry into St. Denis were his most productive in terms of writing; he published several commentaries, *Treatise on Understandings* (1122–25), *Introduction to Theology* (1125–30), and a disposition on *Dialectic*, which he worked on continuously between 1130 and 1140. During this time, Abélard, always a controversial figure, came under suspicion of heresy for certain points in his *Theologica*. The public condemnation and the burning of his books proved to be the second most calamitous event of Abélard's life.

The three most important works of his later life were his *Theologica Christiana* (Christian Theology, 1134–38); *Dialogue between a Philosopher, a Christian, and a Jew*; and his *Ethics, or Know Thyself*, both written between 1138 and 1142. While the later *Theologica* shows Abélard's intimacy with Christian doctrine, the *Dialogue*, structured as a discussion between three voices on the nature of good and the necessity of virtue to happiness, shows his familiarity with Judaism and Islam. In *Ethics*, he daringly proposes that virtue or sin lie

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in the intention behind an act and not in the act itself. This ethic of intention, which he shared with Héloïse, unsettled traditional theologians but has kindled the imagination of many subsequent scholars.

Abélard's contributions as a teacher and logician are frequently overshadowed by his doomed love affair with Héloïse, whom he began to tutor at Paris sometime before 1119. She had been previously educated at the convent of Argenteuil and had developed a reputation for intelligence and beauty, and the two quickly began a passionate affair. At the insistence of her uncle, they married, but when Héloïse returned to Argenteuil, her uncle, believing she had been abandoned, had Abélard beaten and castrated. The assault prompted Héloïse to take vows as a nun, and in 1128 she became prioress of the Paraclete, the religious institution that Abélard had founded.

The surviving correspondence between Abélard and Héloïse begins in 1132, after she had read his *History of My Calamities*. The first four letters of the collection, called the "personal letters," discuss their love affair from all angles and reveal Héloïse as a passionate and highly intelligent woman as skilled in the art of rhetoric as her teacher. Within these letters, both lovers cite the BIBLE as often as they quote scholars like AUGUSTINE or Latin writers like OVID, and they logically analyze their beliefs on marriage, human and divine love, and spirituality. The "letters of direction," which complete the collection, include deeply philosophical contemplation, outlines for a reformed religious order, and poems and prayers Abélard writes that the nuns may say on his behalf.

Despite Abélard and Héloïse's rhetorical sophistication and philosophical skills, later writers JEAN DE MEUN and Petrarch remembered them as doomed lovers similar to Anthony and Cleopatra of Julius CAESAR's time or Shakespeare's Romeo and Juliet. Yet Héloïse's service as prioress made her widely beloved in her community, and Abélard has been called the first modern thinker, whose philosophy formed the basis of empiricism.

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Abū al-'Alā' al-Ma'arrī

See MA'ARRĪ, ABŪ AL-'ALĀ, AL-.

Abū Tammām (Abū Tammām Ḥabīb ibn Aws al-Ta'ī) (ca. 805–845) *poet, anthologist*
Abū Tammām was a prime exponent of the *badi*, or new school of Arab poetry that emerged in the Abbasid period. He was also one of the first to assemble an anthology of pre-Islamic and other early Arabic poetry.

Born in Syria to a Christian family, Abū Tammām converted to Islam in his youth, changed his name to indicate descent from a noble Arab tribe, and moved to Cairo to study Arabic poetry. He specialized in panegyrics, poems extolling leading figures of the day, from the Abbasid caliphs (rulers) al-Ma'mun and al-Mu'tasim to provincial governors who would pay for the service.

The most famous of Abū Tammām's panegyrics is his ode "Amorium," which celebrates al-Mu'tasim's victory over the Byzantines in 838: "O day of the Battle of 'Ammuriya, [our] hopes have returned from you overflowing with honey-sweet milk; / You have left the fortunes of the sons of

Islam in the ascendant, and the polytheists and the abode of polytheism in decline.”

Abū Tammām’s innovative style aroused criticism in his day and from later commentators. His use of archaic words, far-fetched similes, and homonyms was often considered mannered, abstract, and overly sophisticated. His poems were unfavorably compared with the supposed naturalism of earlier poets, and the debate became an important stimulus to the tradition of Arab linguistic and literary criticism.

As an anthologist, Abū Tammām put together several *diwans*, or poetry collections, the most famous of which is *al-Hamasa* (Heroism), consisting of hundreds of poems from pre-Mohammed Arabia down to his own time, mostly by less famous poets. Unlike his own poetry, the works he collected and thus helped preserve have been universally celebrated as among the purist models of classic Arabic form.

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Adam de la Halle (ca. 1250–ca. 1306)

musician, playwright

Adam de la Halle was born in Arras, France, and spent most of his life there. He was educated in the church but did not take holy orders. Because of his writing talent and connections in literate and cultural circles, Adam became a spokesman for a group of local men who criticized the corrupt aristocratic government of Arras. In 1283, he traveled

as court musician to Robert II, Count of Artois, in Naples, where he died around 1287.

Adam de la Halle was a gifted composer whose surviving body of work includes motets and chansons for single and multiple voices. He was not only talented enough to contribute to medieval music but also wrote two plays that are some of the most frequently anthologized pieces of medieval drama. Both *The Play of Madness* (Le Jeu de la Feuillée, ca. 1276) and *The Play of Robin and Marion* (Le Jeu de Robin et Marion, ca. 1283) are secular comedies that are fresh, charming (and in *The Play of Madness*’s case, raunchy and absurdist) glimpses into the medieval mind and society.

The Play of Robin and Marion is a pastoral in which the title characters court each other and entertain their fellow shepherds with songs and dances. There is some dramatic tension when a knight becomes infatuated with Marion and tries to abduct her, but Robin and his friends recover her and they celebrate with a picnic and games. The piece charms readers and spectators because of its playfulness and light touches of humor and realism; when Marion asks Robin to dance the farandole, a lively court dance, he excuses himself because his leggings are torn. The picnic consists of water, bread, apples, and cheese, and the partygoers are extravagant in their delight; one wonders if a courtly audience laughed condescendingly at the rustic characters’ simple pleasures or recognized themselves in some of the games and songs the characters play. *The Play of Robin and Marion* has been recorded by several contemporary early-music groups and could still entertain a contemporary audience.

The Play of Madness, however, more closely resembles 20th-century experimental theater than the morality plays and farces of the time period. Adam’s characters are himself and his friends from his Arras circle mingling with fairies, and there are stock comic characters such as an old woman, a doctor, and a village idiot. Nothing is sacred in this piece; Adam mocks his own desire to leave Arras for Paris, as well as his distaste for his aging wife.

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The humor in the play is often bawdy and insensitive; male characters complain about their wives' shrewishness, the idiot spouts obscene jokes, and characters mock church politics and the public's gullibility when it comes to worshipping saints' relics. Political and social satire intertwine with physical comedy. There is no plot *per se*; characters shift from center stage to background, from participant to observer of what takes place center stage. The play's in-jokes about the well-to-do townsmen of Arras indicate its original audience may have been the literate burghers of this prosperous northern French city. The specific details of medieval life and the fresh direct language of both plays make Adam de la Halle's surviving plays not only significant artistic contributions to European drama but also intriguing glimpses into his world.

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Aeschylus (ca. 525–456 B.C.) tragedian

Aeschylus was born in Eleusis, a Greek coastal city not far from Athens that was the center for the worship of Demeter, goddess of the harvest. His father, Euphorion, was descended from nobility, but little else is known about Aeschylus's family and early years.

In 499 B.C., Aeschylus began competing in Athenian dramatic contests, which were popular at

the time. His initial victory was achieved in 484 B.C., and he went on to win first prize in a dozen more contests during his career. In 490 B.C., Aeschylus fought at Marathon against the Persian Empire in its attempt to conquer Greece, a battle that claimed his brother, Cynegirus. Aeschylus also fought the Persians at Salamis, Plataea, and other battles. Military valor had such a cachet in Aeschylus's day that his self-written epitaph, according to Greek scholar Edith Hamilton, describes his "glorious courage [on the] hallowed field of Marathon" but makes no mention of his stunning achievements as a playwright.

Aeschylus twice visited the court of Hieron of Syracuse, who was also patron of the poet PINDAR, in Sicily. Several of Aeschylus's productions were performed there. In 476 B.C., Aeschylus composed a play commemorating the king's founding of the new city of Aetna; he died during his second visit. An official Greek ruling later honored Aeschylus by providing that the city of Athens would fund the revival of any of his plays.

Some critics would profess that the art of tragedy is Aeschylus's creation. His plays incorporate genuine dramatic power and tension, startling and profoundly poetic imagery, and grand, eloquent language. His subject matter, always lofty, particularly explores the relationship between humans and God. Aeschylus was the first tragedian to supplement the chorus, a group of singers and dancers who performed the drama, with dialogue and interaction between individual actors. He was also the first playwright to enhance the spectacle with elaborate costumes and stage sets.

Aeschylus penned some 90 plays, of which only seven remain. His work was powerfully influenced by the Persian conflict, in which Greece challenged the ruling world power in order to become a cultural and political empire in its own right. Accordingly, *The Persians*, which won first prize at the Great Dionysia festival of 472 B.C., dramatizes the defeat of Athens's bitter enemy. It is a tribute to the humanity of the playwright that he portrays the characters, including Xerxes, king of the Persian

Empire, in a sympathetic light. In *The Persians*, he also gives voice to the universal hopes and fears that characterize life during wartime. The play is one of the few surviving Greek tragedies based on contemporary rather than mythological or historical events.

Seven Against Thebes, part of a trilogy that has not survived, was awarded first prize in the dramatic contests in 467 B.C. In it, Eteocles, king of the ancient Greek city of Thebes, thwarts an attempt by his brother Polyneices and six warriors to seize the throne. Both brothers are killed, and order is restored.

The Suppliant Maidens, written in the 460s B.C., is the first play of a lost trilogy in which the 50 daughters of Danaus have escaped from the 50 sons of Egyptus who want to marry them against their wishes. The maidens have no right to refuse their suitors under Egyptian law, so they flee to Argos. There, King Pelasgus, after a democratic conference with his people, agrees that the State will provide sanctuary. The play ends with a prayer and a depiction of the god Zeus as the ultimate guardian of justice, highlighting the conflict between human, natural, and divine law.

Aeschylus's final triumph at the Great Dionysia took place in 458 B.C. with the *Oresteia*, a tale of a familial curse upon an aristocratic household. Each of the three plays that comprise it—*Agamemnon*, *The Choephoroi* (also called *The Libation Bearers*), and *The Eumenides*—can be seen as one great act of a complete drama.

Prometheus Bound, produced after the playwright's death, was an early part of a trilogy featuring the ancient hero Prometheus. Prometheus was the divine being who stole fire from the gods to give it to man and was therefore condemned by Zeus to be shackled to a cliff. In Richmond Lattimore's translation, Prometheus laments this error he made on behalf of humankind: "You see me a wretched God in chains, the enemy of Zeus, hated of all the Gods that enter Zeus's palace hall, because of my excessive love for Man." But he is ever rebellious and defiant, and the play concludes with

an aggravated Zeus plunging Prometheus into the underworld amid a splendid display of thunder and lightning.

Critical Analysis

The *Oresteia* trilogy is today the most-studied of Aeschylus's works. Several important historical events take place before the first play opens. Aeschylus's audience was familiar with the legend of the ancestral curse upon the noble House of Atreus, which impelled generation after generation to perform unspeakable acts. King Pelops's sons Atreus and Thyestes quarreled over the kingdom and became enemies; Thyestes seduced and betrayed Atreus's wife; and, in retaliation, Atreus fed Thyestes' own children to him in a grisly feast. This was the legacy inherited by Atreus's sons Menelaus and Agamemnon, who became king. When Menelaus's wife, the beautiful Helen, fled to Troy with Paris, Agamemnon coordinated an expedition to retrieve her. Before sailing, Agamemnon was forced to sacrifice his daughter Iphigenia to appease the gods and cause favorable winds to blow. The mission to fetch Helen escalated into the Trojan War. After 10 years of combat, Troy was captured and the Greeks began to make their way home. This is where the *Oresteia* begins.

In *Agamemnon*, the first play of the trilogy, the king's wife Clytaemnestra, aggrieved by the sacrifice of her daughter Iphigenia, takes as her lover Aegisthus, son of Thyestes. Together they plot to assassinate Agamemnon upon his return from Troy, and they succeed. In the second play, *The Libation Bearers*, Orestes and Electra, son and daughter of Agamemnon and Clytaemnestra, slay their mother and Aegisthus to avenge their father's murder. Orestes states that his was an act of justice, but when he spies the spirits of retribution known as the Furies, he knows there is more anguish to come.

In *The Eumenides*, the third and final play, Orestes is besieged by the Furies. They are determined to avenge the crime of matricide whether or not it was justifiable. Orestes seeks refuge with the god Apollo, who purifies him of his misdeed, but

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the Furies are not appeased. Orestes is then tried and absolved by a jury in a court set up by the goddess Athena, but the Furies are enraged that their authority has been usurped. Lattimore translates their lamentation:

Gods of the younger generation, you have ridden down the laws of the elder time, torn them out of my hands. I, disinherited, suffering, heavy with anger shall let loose upon the land the vindictive poison dripping deadly out of my heart upon the ground.

To mollify the Furies, Athena offers them honorable positions as tutelary goddesses. “No household shall be prosperous without your will,” she promises. “So we shall straighten the lives of all who worship us.” Thus, the curse on the House of Atreus is no more.

The *Oresteia* dramatizes both the conflict between barbarian ways, represented by the curse and the Furies, and Hellenism, or the civilization and culture of ancient Greece that developed and flourished over Aeschylus’s lifetime. Only Athena, who represents wisdom and reason as well as the city of Athens, can persuade the bloodthirsty, ruthless, and childish Furies to relinquish their ancient system of punishment in favor of one in which the law is the instrument of justice.

Aeschylus portrays ordinary men as heroic, with indomitable spirit, and life itself as a peculiar combination of suffering and joy, misery, and optimism. He presents conflicts between and within individuals that are universal and enduringly relevant. The Romantic poets Lord Byron, Percy Bysshe Shelley, and Samuel Taylor Coleridge all wrote about Aeschylus’s Prometheus in the 19th century. The 20th-century playwrights Eugene O’Neill and T. S. Eliot recast Orestes’ tragedy in *Mourning Becomes Electra* and *The Family Reunion*, respectively.

“The strange power tragedy has to present suffering and death in such a way as to exalt and not depress is to be felt in Aeschylus’s plays as in those

of no other tragic poet,” writes Edith Hamilton in *The Greek Way*. “He was the first tragedian; tragedy was his creation, and he set upon it the stamp of his own spirit.”

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Aesop (ca. 620–565 B.C.) *storyteller, fabulist, orator*

Aesop was born in Phrygia, an ancient country in the center of what is now Turkey. He may have been taken prisoner by one of his homeland’s many conquering invaders; it is known he was enslaved and eventually sold to a man called Iadmon. On Samos, a Greek island in the Aegean Sea where the prosperous landowner took him, Aesop established a reputation as a masterful storyteller and fabulist (maker of fables). Aesop so impressed Iadmon with his gifts that his master freed him so he might tell his humorous animal tales throughout Greece. Aesop was later retained by King Croesus of Lydia as a diplomat and ambassador.

Aesop successfully represented his various employers in legal matters and other negotiations by

telling instructive, lively stories featuring animals with very human traits. The great Greek philosopher ARISTOTLE tells the following story of Aesop in *Rhetoric*, a treatise on the art of persuasion: While defending a popular political leader of Samos who had swindled the public, Aesop recounted “The Vixen and the Hedgehog.” In this story, Aristotle explains, a fox who becomes trapped in a gully and tormented by fleas is offered help by a passing hedgehog. The fox declines the offer, explaining that the fleas clinging to her skin had had their fill of her, but if the fleas were taken away they would be replaced by another set of parasites that would drain the rest of her blood.

“So, men of Samos,” Aesop concluded, according to Aristotle, “my client will do you no further harm; he is wealthy already. But if you put him to death,” he explained, other ambitious politicians will assume the position the man has vacated, “and their speculations will empty your treasury completely.”

Aesop died while on a diplomatic mission to the sacred site of Delphi, where he found the residents to be not holy, but arrogant and greedy. Fearful that Aesop would use his powers of oratory to discredit them, the Delphians enacted a conspiracy to frame him with theft. In his defense, the already legendary fabulist told of “The Rat and the Frog” and “The Eagle and the Beetle,” tales cautioning that oppressors of the innocent will be subjected to divine vengeance. Notwithstanding his warnings, Aesop was found guilty and executed by being flung from the cliffs at Delphi.

There are hundreds of fables attributed to Aesop, but it is uncertain how many he actually composed, if any. He did not write any down, and some of the stories in the body of work known as “Aesop’s Fables” are known to have originated well before his birth or after his death. He may merely have been a brilliant raconteur of oft-told tales that were then recited in the “Aesopic” manner. They were written down for the first time around 300 B.C., probably by storytellers and other fabulists.

Critical Analysis

In Aesop’s *Fables*, talking moles, swallows, monkeys, and a host of other animals demonstrate all-too-human flaws, virtues, and desires. Accordingly, they are taught lessons that humans might do well to mind. Like all fables, those attributed to Aesop are both brief—sometimes as short as two sentences—and fanciful, and are designed to teach a lesson about such themes as modesty, honesty, and industriousness.

Perhaps the best-known tale is “The Hare and the Tortoise,” in which the speedy hare challenges the sluggish tortoise to a race. The confident hare, thinking he has all the time in the world, takes a nap, while the tortoise trudges laboriously to the finish line, teaching that slow and steady wins the race.

In “The Fox and the Grapes,” another popular favorite, a ravenous fox spies a bunch of the fruit hanging from a trellis. Unable to reach them, he tells himself they weren’t ripe, anyway, giving rise to the term *sour grapes*.

Aesop also relates the story of a shepherd boy who falsely “cries wolf” so often that when a real wolf appears and threatens the herd, nobody heeds his pleas for help; and of a mule who boasts of his racehorse mother but is compelled to acknowledge that his father is a jackass (“There are two sides to every story”). Another narrative tells of a fox happening upon a lion for the very first time and nearly dying of fright. The fox becomes bolder upon each encounter until one day he strolls up to the lion with a cheeky greeting, because “familiarity breeds contempt.”

In “The Dairy Maid and Her Milk Can,” a milkmaid is carrying a pail of milk on her head daydreaming about what she will do with the money she will earn from selling it. She imagines increasing her stock of eggs, which will produce a certain number of chicks that she will sell at a certain price. She’ll have enough money for a new gown, and her beauty will attract many suitors, but she will just toss her head at the lot of them. At that, she tosses her head and the pail of milk crashes to

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the ground—along with her fantasy. The moral: Do not count your chickens before they hatch.

The greedy owner of “The Goose with the Golden Eggs” squanders an even greater windfall than that of the milkmaid. He cuts the goose open, hoping to find a large gold nugget inside. Thus, when referring to people whose impatience for great riches causes them to lose what little they do have, we may say they “killed the goose that laid the golden egg.”

Another familiar expression comes from “The Fishes and the Frying Pan.” Some live fish are placed in a skillet over a flame to cook. As the pan heats up, the fish find the high temperature intolerable, so they leap from the pan, landing in the flames. Today, we use the expression “out of the frying pan and into the fire” to mean a choice that exchanges one unpleasant situation for one that is worse.

Our very language owes a debt to Aesop’s fantastical universe, insofar as everyday speech is populated with animals who have the human traits Aesop ascribed to them. We speak of wily foxes, wolves in sheep’s clothing, vain peacocks, rapacious vultures, and hardworking ants.

The lessons Aesop’s fables teach are very much in evidence in contemporary expressions, too, and in the way civic and ethical matters are framed and judged in modern society. “The Country Mouse and the City Mouse” is an exceptionally popular fable that is no less relevant today than in ancient times, and it aptly illustrates the benefits and drawbacks of rural and urban living. As the Country Mouse sums up: “You can dine in this way and grow fat, if you like; jolly good luck to you if you can enjoy feasting sumptuously in the midst of danger. For my part, I shall not abandon my frugal home under ground, where I can eat coarse food in safety.”

Aesop is generally credited with introducing the fantastical animals who made the tales and their characters so beloved, keeping the tales simple and providing a “moral of the story” tagline that made them so unforgettable. The fables have been translated and augmented many times over, perhaps most famously by the 17th century French poet Jean de La Fontaine, and they have retained their straightforward appeal for more than 2,000 years.

In many ways, it is irrelevant whether Aesop was, in fact, the author of the fables. He was the storyteller who brought them to vivid life and made them, and himself, universal and timeless.

See also PHAEDRUS.

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African proverbs

Proverbs distinguish themselves from other forms of ORAL LITERATURE by their brevity, consistency (their word order rarely changes over time), and widespread acceptance within a community. Some African cultures, such as that of the Bushmen, have few proverbs, while others have hundreds. One recent collection contains approximately 3,000 proverbs from 64 Nigerian peoples. Researchers have recorded 4,000 proverbs in the Rundi language alone, and the Chaga people claim they “have four big possessions: land, cattle, water and proverbs.”

In many African cultures, speakers use proverbs as a way to catch their audience’s attention, display intelligence and learning, lend authority to their words, settle legal disputes, provide entertainment, and resolve moral or ethical dilemmas. As one Igbo puts it, “The proverb makes somebody think twice. If you use a proverb people might be more likely to take your advice.”

The writer Ruth Finnegan points out that African maxims use rhythm, striking imagery (many involving comparisons with animals or household objects), and exaggeration to make their points clear.

Proverbs appear in stories, poems, art, and songs. The Ashanti even make brass weights depicting figures from proverbs. In addition, proverbs are usually short (from a few words to a sentence), allowing the speaker to wittily communicate complicated ideas or concepts. This, in turn, makes the ideas easier to learn.

The themes of African proverbs include power, death, marriage, wealth, foolishness, fate, and the importance of community. A particular culture's choice of proverbs tells something about that culture. Americans and Europeans know that the term *sour grapes* refers to one of AEsop's fables; similarly, the Yoruba and other African peoples believe that "Half a word will do for an intelligent boy." And the proverbs of Bantu-speaking peoples reveal that they raise livestock. Their saying, "Don't throw away the milk pails," is their way of saying people should keep hope.

Because some proverbs are often incomprehensible to listeners unfamiliar with African cultures, they are sometimes used as a secretive type of language to keep "outsiders" from understanding. As one Igbo saying goes, "Proverbs are used to confuse stupid people." In addition, because some proverbs are indirect, they can be used in situations when more direct speech might be insulting. For instance, one might speak the Yoruba proverb "Children are a man's clothes" in the presence of a father with misbehaving young children. The children would not understand the reference, but their father would. The phrasing of the proverb would allow him the chance to curb his children's actions without taking offense. This is similar to proverbs that encourage appropriate behavior. "Those who eat together shouldn't eat each other," say the Igbo, reminding friends and family to respect each other. The Longuda emphasize the importance of keeping promises by saying, "A promise is not just a knot which you

can simply untie with your hands." Finally, a Tswanan saying, "To give is to put away for yourself," encourages generosity by implying it will someday be returned.

There are also numerous ambiguous proverbs that can be used in different situations. For example, the Boko saying, "A sheep does not give birth to a goat" (or the Ga's "A crab does not beget a bird") can humiliate a thief's child, but it can also reassure a woman that her child will be as healthy and intelligent as she is.

Such lessons, advice, and compliments were passed down for centuries in African cultures. They are part of the same oral tradition that created and preserved stories like the EPIC OF SON-JARA. It has been only in recent centuries that Europeans and Africans themselves have written down these sayings. The explorer Richard Burton's collection *Wit and Wisdom from West Africa* (1865) was one of the first of its kind. This and other works reveal the proverbs' archaic words and grammatical constructions, but this seems almost irrelevant when compared to the African proverbs' versatility, authority, rhythm, and imagery, for it is these elements that give the proverbs their universal and lasting appeal.

See also ZEN PARABLES.

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al-Būsīrī

See BŪSĪRĪ, AL-.

Alcaeus (seventh century–sixth century B.C.)
poet

During the centuries before the Persian Wars, the Greeks produced a number of outstanding literary figures whose works later inspired the more famous Greek poets and playwrights. Among these early figures of Greek literature was the poet Alcaeus.

Alcaeus was a native of the city of Mytilene, which was on the island of Lesbos, off the coast of modern-day Turkey in what was then known as Ionia. During Alcaeus's lifetime, the Greek islands of Ionia were in a state of almost continuous disorder, suffering invasion from outsiders, constant infighting between city-states, and bitter internal quarrels. Alcaeus involved himself in the political disputes in Mytilene and was forced into exile as a result.

Most of Alcaeus's work has been lost, but some survives. His poetry reflects the turmoil of the time in which he lived. Editor Kenneth Atchity says of him: "Extroverted and aggressive, better at hating than loving, Alcaeus lived, drank hard, and wrote primarily of wine, women, and war." Poems such as "To the Baseborn Tyrant" express his bitter hatred toward the idea of tyranny and praise the brave men who fight for honorable causes. He feels only hostility toward those who betray their city-state, since traitors had torn his own city apart. Several surviving poems extol the beauty of women, and many express Alcaeus's favorite theme of being happy in spite of troubled times. In "Winter Evening," after cursing the cold, the poet urges men to nurture friendship and conviviality to keep despair at bay:

*Pile up the burning logs
and water the great flagons of red wine;
place feather pillows by your head, and
drink.
Let us not brood about hard times.*

Alcaeus had a large influence on Greek and Roman poets who came after him. The Roman poet HORACE claimed Alcaeus as one of his great models for metrical style (Alcaeus invented the Alcaic meter) and poetic inspiration, as his *Odes* demonstrate. The rhetorician QUINTILIAN approved of Alcaeus in "his work where he assails tyrants; his ethical value is also great; his style is concise, magnificent, exact, very much like HOMER's; but he stoops to humor and love when better suited for higher themes."

An English Version of a Work by Alcaeus

Alkaiou Mele: The Fragments of the Lyrical Poems of Alcaeus. Edited by Edgar Lobel. Oxford, U.K.: The Clarendon Press, 1927.

A Work about Alcaeus

Martin, Hubert. *Alcaeus.* New York: Twayne Publishers, 1972.

al-Farazdaq

See FARAZDAQ, AL-.

Alfred the Great (849–899) *king, scholar,
translator, educator*

King Alfred of Wessex, present-day southern England, is known in history as a strong military and political strategist and cultural and scholarly leader. He is credited with having developed an Old English prose style through his translations of well-known works from Latin.

Until the time of Alfred's reign (871–899) there was no prose in Old English. With the exception of laws and charters, all prose was in Latin. By the ninth century, England was in a cultural and intellectual decline, and the people understood only Old English. Alfred was the first to realize the need for educating the people, and he set about translating works he deemed suitable. As Alfred himself said, "Without wisdom no faculty can be fully brought out. . . ."

Alfred was tireless in his devotion to preserving Anglo-Saxon literature by copying and translating

important pieces of his times into Old English. He himself did some of the translating and also supervised scribes and monks, influencing them to follow his example. Some of the important works he translated include *Consolation of Philosophy* by BOETHIUS, a philosophical work from the sixth century that had an important influence on much of the literature of the MIDDLE AGES; *Cura Pastoralis (Pastoral Care)*, a handbook by Gregory describing the responsibilities of a bishop; and *Soliloquies* by St. AUGUSTINE, an ecclesiastical manual.

Two of the works that Alfred translated and compiled, BEDE's *Ecclesiastical History of the English People* and the ANGLO-SAXON CHRONICLE, have generated a storm of arguments among scholars through the ages. Most of the debates are based on the style of writing in these works, as it differs from the style in works soundly attributed to Alfred's hand. Thus, whether Alfred directly contributed to the works or not, it is established that the translation of the works was accomplished during and inspired by his reign.

Knowledge of Alfred's early years is based on a biography by John Asser, who was Alfred's companion. Alfred had no schooling in his childhood and could read neither Latin nor Old English until after his 12th year; however, once he started learning, there was no stopping him.

He came to the throne of England in 871, following the death of his brother, King Aethelred I. His early years as a monarch were spent organizing successful campaigns against the Danish Vikings, forcing them north back into the Danelaw, where many became Christians. This saved England from becoming part of the Norse empire. The rest of England accepted Alfred as their national leader.

Alfred acutely felt the pressures of being a monarch and of constantly having to fight to defend his land. His infirm health was also a continual source of aggravation to him. Despite all of this, he continued to ably administer his kingdom; bestow alms and largesse on natives and foreigners; practice hunting; instruct his goldsmiths, falconers, and dog-keepers; design and build majestic houses; attend Mass twice a day; memorize poems

and psalms; translate works of literature into his native tongue; participate in discussions and debates with scholars from all over Britain and Europe; and, above all, pursue the education of the people of his kingdom.

English Versions of Works by Alfred the Great

Schreiber, Carolin, trans. *King Alfred's Old English Translation of Pope Gregory the Great's Regula Pastoralis and its Cultural Context*. New York: Peter Lang Publishing, 2003.

Waite, Greg, trans. *Old English Prose Translations of King Alfred's Reign*. Suffolk, U.K.: Boydell & Brewer, 2000.

Works about Alfred the Great

Asser, John. *The Medieval Life of King Alfred the Great*. Translated by Alfred P. Smythe. London: Palgrave Macmillan, 2001.

Harrison, Frederick. *The Writings of King Alfred*. New York: M.S.G. Haskell House, 1970.

Peddie, John. *Alfred: Warrior King*. Gloucestershire, U.K.: Sutton Publishing, 2001.

Plummer, Charles. *The Life and Times of Alfred the Great*. New York: Haskell House, 1970.

Smyth, Alfred P. *King Alfred the Great*. Oxford: Oxford University Press, 1995.

Alighieri, Dante

See DANTE ALIGHIERI.

'Alī ibn Abī Tālib (Imam 'Alī) (575–ca. 661) poet, homilist

Born in Mecca, 'Alī ibn Abī Tālib was the son-in-law of MUHAMMAD. He is venerated by Shi'ite Muslims as the prophet's rightful successor. The poems, sermons, lectures, and sayings that are attributed to Ali are esteemed by Shi'ites to this day.

'Alī was a cousin and foster brother of Muhammad, the founder of Islam. He was among Muhammad's supporters, serving as his secretary and marrying his daughter Fātima. After Muhammad's

death, a faction of Muslims supported 'Alī as his rightful heir. 'Alī did become the fourth Caliph, or leader of the faithful, in 656, only to be murdered five years later; his sons Hasan and Huseyn were later murdered as well.

'Alī is considered the first great writer of sermons and an eloquent writer of aphorisms. As caliph, he was patron of moralistic poetry and of the first systematic Arabic grammarians, and he was also known as an expert calligrapher.

'Alī's sermons and other prose works were collected in the 11th century by al-Sayyid al-Sharīf ar-Radi, an Islamic scholar, in *Nahj al Balagha* (Peak of Eloquence). Al-Sharīf divided 'Alī's works into three categories: sermons, letters, and short sayings. In the first section, 'Alī stresses spirituality, justice, ethics, and worship. The second section consists of letters 'Alī wrote to friends and enemies, as well as his instructions as Caliph to government officials, stressing their role as servants and protectors of the people. Finally, the third section is a collection of 'Alī's aphorisms, which serves as a set of instructions on how to live "purely" and prosper. It is the emotional depth and wisdom of these works that have given 'Alī a place in world literature.

An English Version of a Work by 'Alī ibn Abī Tālib

Peak of Eloquence: Nahjul Balagha. Translated by Askari Jafery. New York: Tahrike Tarsile Qur'an, 1996.

Works about 'Alī ibn Abī Tālib

Ahmad, Abdul Basit. *Ali Bin Ali Talib: The Fourth Caliph of Islam*. Houston, Tex.: Dar-Us-Salam Publications. No publication date given.

Chirri, Mohamad Jawad. *The Brother of the Prophet Mohammad (the Imam Ali)*. Qum, Iran: Ansariyan Publications, 1996.

al-Mutanabbī

See MUTANABBĪ, AL-.

Ambrose, Saint (ca. 340–397) *religious writer*

Ambrose was born to an ancient noble family of the Roman Empire. His father was Prefect of Gallia. He had a younger brother, Satyrus, and an older sister, Marcellina, who influenced Ambrose's dedication to the virtue of virginity.

Ambrose received a brilliant liberal and legal education, acquiring a thorough mastery of Greek language and literature. He also studied law, and his eloquent speeches attracted the attention of Emperor Valentinian, who named him consular governor of Liguria and Æmilia. In 374, Ambrose became the bishop of Milan and occupied this position until his death. He became famous as one of the most illustrious of the Four Doctors of the Church, which included St. AUGUSTINE, St. JEROME, and St. Gregory.

From his lifetime to the present day, Ambrose is known for the exceptional clarity and piety with which he expressed the Church's teachings. Most of his writings are homilies, or commentaries, on the Old and New Testaments. His education allowed him to engage in scholarly and spiritual studies of authors, such as VIRGIL, Origen, CICERO, St. Basil, and others, which he did primarily to learn how to teach.

Some scholars divide Ambrose's surviving texts into four groups: scripture-commentaries, moral texts (referred to as ascetico-moral writings), dogmatic texts (concerning the divinity of Jesus, the Holy Ghost, and the sacraments), and occasional texts. His most influential piece, *De Officiis ministrorum*, belongs to the moral texts and, as such, is a treatise of Christian morality. Also belonging to this group are his "On Virgins," which he addressed to his sister.

Of his dogmatic texts, his *De Mysteriis* (a treatise on baptism, confirmation, and the Eucharist) is extant, as are many of his occasional texts (mostly letters, official notes, and reports). From these and other of Ambrose's writings, much social, religious, and cultural information of ancient Milan and Rome has been preserved.

English Versions of Works by Saint Ambrose

De Officiis. Edited with an introduction, translation, and commentary by Ivor J. Davidson. Oxford: Oxford University Press, 2001.

On Abraham. Translated by Theodosia Tomkinson. Chrysostomos of Etna: Center for Traditionalist Orthodox Studies, 2000.

Works about Saint Ambrose

McLynn, Neil B. *Ambrose of Milan: Church and Court in a Christian Capital*. Berkeley: University of California Press, 1994.

Theresa, Sister M. *Nature-Imagery in the Works of Saint Ambrose* (1931). Whitefish, Mont.: Kessinger Publishing, 2003.

Vasey, Vincent R. *The Social Ideas in the Works of St. Ambrose: A Study on De Nabutha*. Rome, Italy: Institutum Patristicum "Augustinianum," 1982.

Williams, Daniel H. *Ambrose of Milan and the End of the Nicene-Arian Conflicts*. Oxford: Oxford University Press, 1995.

'Amr ibn Kulthum (sixth century) poet

'Amr ibn Kulthum was among the classic Arabic poets who flourished in the century before MUHAMMAD. Though not considered a great innovator, his inclusion in the *Mu'allaqāt* (The Seven Odes), the standard collection of pre-Islamic poetry, has given him a place in literary history.

Like many of the pre-Islamic poets, 'Amr was of high birth and a chief of the Taghlib tribe that lived in the mid-Euphrates River area of Iraq. He was the grandson of al-Muhalhil, himself a celebrated Taghlib chief and poet. Little is known of 'Amr's life, but some of the feats alluded to in his poems were later accepted as facts. For example, one legend has 'Amr beheading the powerful Lakhmid king 'Amr ibn Hind (ca. 568) for allowing the poet's mother to be insulted. Within a century of his death, reputedly by drinking too much un-mixed wine, he had become a legendary hero in Arabic tales.

There are not many surviving examples of 'Amr's poetry, but one of his longer poems (untitled) was included in the *Mu'allaqāt* when it was assembled in the late eighth century. In his *qasidah* (ode), 'Amr fiercely extols the strength, courage, and cruelty of his tribe, and hurls threats against its foes:

*Ours the right of the wells, of the springs
untroubled;
theirs the dregs of the plain, the rain-pools
trampled.*

This type of writing is a classic example of the *fakhr* (boasting) often found in Arabic poetry of the time. 'Amr's poem became so popular among his Taghlib tribesmen that they expanded it in the retelling from 100 to 1,000 lines, and the ode has since influenced subsequent generations of Arabic poets.

See also HANGED POEMS, THE.

An English Version of a Work by 'Amr ibn Kulthum

Untitled Ode in *The Seven Odes: The First Chapter in Arabic Literature*. Translated by A. J. Arberry. New York: Macmillan, 1957.

A Work about 'Amr ibn Kulthum

Nicholson, R. A. *A Literary History of the Arabs*. Cambridge, U.K.: Cambridge University Press, 1966, 109–113.

Anacreon (sixth century B.C.) poet, composer

Anacreon was one of the most influential and famous Greek literary and musical figures who flourished during the time before the Persian Wars and the Golden Age of Athens. Greek writers continued to imitate him long after his death, and his impact on Greek culture was profound.

Anacreon was born in the Ionian Greek city of Teos, on the eastern coast of the Aegean Sea.

Throughout his life, he was never able to remain in the same place for very long, being continually forced to relocate because of political turmoil. After Teos fell to the Persians, the poet became a guest of Polycrates, the tyrant-ruler of the island of Samos. According to the historian HERODOTUS, Anacreon may have been dining with Polycrates when the latter was assassinated. Following this event, Anacreon moved again, this time to Athens. When another political friend was assassinated, Anacreon again fled, this time to Thessaly, but was later recalled to Athens. He died there, according to legend, by choking on a raisin.

Anacreon was best known for his brilliant and bawdy feasting songs. They glorified the enjoyment of life, the subjects generally being wine, women, and pleasure. The chief theme of his work is that people should strive to enjoy life while they have the chance. People throughout the Greek world enjoyed these songs, and Anacreon was extremely popular. He also wrote satirical pieces that were well received. Greek and Roman writers continued to imitate his style for many centuries, and the tradition of popular “drinking songs” owes much to Anacreon.

In the 16th century, a large collection of Anacreon’s works was published in Paris for the first time. It influenced writers such as Ben Jonson, Richard Lovelace, and Robert Herrick. An English translation by Thomas Moore, titled *Odes of Anacreon*, appeared in 1800.

An English Version of Works by Anacreon

“If you can count the number” and other untitled poems in *The Norton Book of Classical Literature*. Edited by Bernard Knox. New York: W. W. Norton, 1993, 243–246.

Works about Anacreon

Greek Songs in the Manner of Anacreon. Translated by Richard Aldington. London: The Egoist Ltd., 1919. Rosenmeyer, Patricia. *The Poetics of Imitation: Anacreon and the Anacreontic Tradition*. Cambridge, U.K.: Cambridge University Press, 1992.

Angiolieri, Cecco (1260–ca. 1312) poet

Cecco Angiolieri was born in Siena to parents Angioliero degli Angiolieri and Lisa Salimbeni. As a youth he entered military service, where he was reprimanded several times for unauthorized absences and once for making noise after curfew. In 1288 he served in a military campaign where he is thought to have met fellow poet DANTE. Angiolieri’s later history is equally colorful: In 1291 he was accused but not convicted of stabbing a man, and sometime in the next decade he was banished from Siena. In 1302 he sold a vineyard to a neighbor for a tidy profit, but in 1313, after his death, his five children renounced their claims to his estate to avoid the huge debts placed upon it.

Of Angiolieri’s poetry, 150 sonnets survive. He wrote in a realistic and burlesque style, and translator Thomas Caldecot Chubb says that “his is the best and the most vivid writing of this interesting school.” Angiolieri often introduces a comedic touch into the conventional depictions of love and lovers. His sonnets to Becchina, the shoemaker’s daughter, show him using the tropes of love with laudable skill:

*Whatever good is naturally done
Is born of Love as fruit is born of flowers:
By Love all good is brought to its full power.*

In other sonnets, he parodies those who are slaves to love and celebrates his freedom, as in this playful verse in which the poet says,

*Love is no lord of mine, I’m proud to vouch.
So let no woman who is born conceive
That I’ll be her liege slave. . . .*

Angiolieri also wrote three bantering poems to his friend Dante, one of which respectfully points out how Dante appears to contradict himself in the last sonnet of his *New Life*. Angiolieri’s contemporaries spared him no less in their own literary works; Boccaccio portrays him as a gambler and prankster in the *Decameron*, which no doubt con-

tributed to Angiolieri's reputation, in Chubb's terms, as a handsome and well-mannered rogue.

An English Version of Works by Cecco Angiolieri

Cecco, As I Am and Was: The Poems of Cecco Angiolieri.

Translated by Tracy Barrett. Boston: Branden Publishing Co., 1994.

A Work about Cecco Angiolieri

Alfie, Fabian. *Comedy and Culture: Cecco Angiolieri's Poetry and Late Medieval Society.* Leeds, U.K.: Northern Universities Press, 2001.

Anglo-Saxon Chronicle (891–1154)

The Anglo-Saxon Chronicle is a collection of manuscripts detailing British history from the beginning of the Christian era to A.D. 1154. Translator M. J. Swanton speculates that "the Chronicle, as we know it, had its origins towards the end of the ninth century: a reflection of both the 'revival of learning' and revival of English national awareness during the reign of King Alfred" (ALFRED THE GREAT, 849–899). For information on events beginning with Julius CAESAR's first Roman invasion, the clerics in charge of the work drew their material from documents already in circulation, such as *Ecclesiastical History of the English People* written by The Venerable BEDE. The Chronicle was maintained and added to by generations of anonymous scribes until the middle of the 12th century. The final entry in 1154 describes the death of Stephen and the coronation of Henry II:

In this year died the King Stephen; and he was buried where his wife and his son were buried, at Faversham . . . Then when he [Henry] came to England, he was received with great honour and was blessed as king in London on the Sunday before midwinter day, and there held a great court.

Four distinct manuscripts exist, named by the religious houses where they were kept: Winchester,

Abingdon, Worcester, and Peterborough. The Winchester manuscript is the oldest, while the Peterborough manuscript was the longest maintained and is considered the most complete. Variations between the individual manuscripts show that they circulated among religious houses, and recorders made note not only of national events but also doings of more local concern.

The Chronicle remains a crucial historical document, not only because it dates from a time when few other records exist, but it is also significant, as Swanton observes, "that so fundamental a cultural document of English history should have been composed in English." In addition to their historical importance, the Chronicle serves as a literary text. Several passages contain vivid prose, and in the 937 entry, the account of the Battle of Brunanburh stands as one of the finer examples of Anglo-Saxon poetry, reminiscent of the heroic motifs in the epic poem *BEOWULF*.

See also OLD ENGLISH POETRY.

A Modern Version of the Anglo-Saxon Chronicle

The Anglo-Saxon Chronicle. Translated and edited by M. J. Swanton. London: J. M. Dent, 1996.

A Work about the Anglo-Saxon Chronicle

Bredehoft, Thomas A. *Textual Histories: Readings in the Anglo-Saxon Chronicle.* Toronto: University of Toronto Press, 2001.

Anna Comnena (1083–ca. 1154) *historian*

Anna Comnena was born in Constantinople, the eldest daughter of an aristocratic general who later, as Alexius I, became one of the greatest emperors of Byzantium (the Eastern Roman Empire). Nevertheless, Comnena spent the latter half of her life in exile, where she wrote a remarkable history book, perhaps the first written by a woman.

Anna was betrothed at age five to Constantine, son of then-emperor Michael VII. Her royal ambitions were thwarted, however, due to her husband's

early death and the birth of a son and heir to her parents, who had since become the imperial couple.

Anna enjoyed major influence in affairs of state via her mother, the empress Irene. They conspired together to obtain the succession to the throne for Anna's husband—in effect for Anna herself. After the death in 1118 of her father, Alexius I, Anna plotted with her second husband to overthrow her brother, the new emperor John II. When the plot was discovered, Anna's properties were confiscated, and she was banished from the capital for life. She retired to the convent of Kecharitomene, built by her mother, where she spent her remaining 35 years as a patron of scholarships and the arts as well as the center of a literary and political faction opposed to Emperor Manuel I. She died in exile, becoming a nun on her deathbed.

Before her death, Anna composed a long history of her father's glorious career, the *Alexiad*, covering the years from 1169 through his death. Later translated into spoken Greek, her book gained wide popularity. It is still celebrated for its forceful, vivid writing; its thoughtful if biased analysis; and its wealth of information on contemporary literature, society, religion, internal politics, and international affairs.

In her writing, Comnena tried to emulate the language and spirit of classical Greece, whose pedigree was as ancient and authentic as the Christian scriptures. The title *Alexiad* was a deliberate tribute to HOMER's *Iliad*. Not that Anna had any tolerance for rationalistic heresies. Her conservative outlook found expression in her distaste for frivolity, astrology, and gambling, and in the heroic language and conventions she used for her protagonists.

The *Alexiad* is in some ways a traditional imperial encomium, in which the emperor emerges as wise, brave, and tirelessly devoted, the very model of *mesotes* (the middle way). But Anna added depth to her portrayals, even of her father, whom she described as frequently depressed by temporary setbacks or guilt. She gives even the villains motives and recognizes their strong qualities.

Anna was a master of emotionally powerful descriptions, both of people and events. Describing

John Italos, a leading philosopher denounced for heresy, she wrote in the *Alexiad*: "His writings wore a frown and in general reeked of bitterness, full of dialectic aggression, and his tongue was loaded with arguments. . . . The man was no more in control of his hands than his tongue."

Anna's career shows that the social status of women improved in Byzantium in her era, at least among the elite. The characters she describes in her writing provide further evidence. For example, according to the *Alexiad*, her father appointed his own mother, Anna Dalassena, as coruler. Anna writes: "One might say that he was indeed the instrument of her power—he was not emperor, for all the decisions and ordinances of his mother satisfied him, not merely as an obedient son, but as an attentive listener to her instruction in the art of ruling."

Anna's importance was twofold: Her book was the first great product of a Greek renaissance that lasted until the last days of the Byzantine Empire, three centuries later, and it is the primary original source of information for the era of the First Crusade.

An English Version of a Work by Anna Comnena

The Alexiad of Anna Comnena. Translated by E. R. A. Sewter. Baltimore: Penguin, 1969.

Works about Anna Comnena

- Dalven, Rae. *Anna Comnena*. New York: Twayne, 1972.
- Kazhdan, A. P. and Ann Wharton Epstein. *Change in Byzantine Culture in the Eleventh and Twelfth Centuries*. Berkeley: University of California Press, 1985.

Apollodorus (first century B.C.) *mythologist*
Apollodorus is largely responsible for the information modern scholars possess concerning the religion and mythology of ancient Greece. Very little is known about his life, and the dates of his birth and death cannot be established with any certainty. It is

known that he studied in the city of Alexandria, which in the first century was the intellectual heart of the classical world, under the tutelage of the astronomer Aristarchus and the philosopher Panaetius. He spent most of his life in his native Athens.

Apollodorus is best known for his work *Bibliothēke* (Library). In essence, this work is a summary and description of the identities and activities of the Greek gods. It discusses famous events in Greek mythology, such as the war between the Titans and Olympians and Prometheus's gift of fire to humanity. It is a straightforward story that Apollodorus tells uncritically and without digressions. From this compilation comes much of the modern knowledge of Greek mythology, although only fragments of the work survive to the present day.

Apollodorus also wrote a work entitled *Chronicle*, a historical reference covering Greek history from the time of the Trojan War to Apollodorus's own time. Again, only fragments of this work remain. Apollodorus wrote other works, some dealing with geography, which is said to have influenced the geographer STRABO, and grammar, but it is his works on mythology that are of greatest importance and that have influenced such writers as John Milton and Ben Jonson.

English Versions of Works by Apollodorus

Apollodorus: Library, Volume 1, Books 1 & 3 (9). Loeb Classical Library. Translated by J. G. Frazer. Cambridge, Mass.: Harvard University Press, 1992.

Church, Alfred Jr., ed. *Stories from the Greek Comedians: Aristophanes, Philenon, Diphilus, Menander and Apollodorus*. Cheshire, Conn.: Biblio and Tanner Booksellers, 1998.

The Library of Greek Mythology. Translated by Keith Aldrich. Lawrence, Kans.: Coronado Press, 1974.

Works about Apollodorus

Carey, Christopher. *Greek Orators: Apollodorus against Nesira*. Vol. 6. Oakville, Conn.: David Brown Book Co., 1992.

Ireland, S., ed. *Apollodorus: "Argonauts and Heracles"*. London: Bristol Classical Press, 1992.

Apollonius of Rhodes (ca. 295–ca. 247 B.C.) *epic poet*

Apollonius of Rhodes is one of the great literary figures of the Hellenistic Age. He was born in the city of Alexandria, a Greek community founded in Egypt when Alexander the Great conquered that country. During Apollonius's lifetime, Alexandria was the greatest city of the Hellenistic world, not only a hub of economic and political activity but also the center of scholarly life for the Greeks. Apollonius spent many years in Rhodes, another city noted for its civilization and learning, working as both a writer and a teacher. Eventually he returned to Alexandria, called there by the great Library, one of the famed intellectual institutions of the ancient world and the pride and joy of the city. After a period of serving as tutor to the ruling family, the Ptolemies, Apollonius was made head of the Library, where he wrote his only surviving work, *Argonautica*, or "The voyage of the *Argo*."

This piece tells the famous story of Jason and the Argonauts, as they make their way through dangers and adventures in search of the legendary Golden Fleece, which some historians believe is based on real expeditions into the Black Sea dating from the fourth or third millennium. As a well-known legend, the story made an appealing subject for epic poetry; moreover, as far as audiences of the time were concerned, the legend was true. As scholar Green observes, the Greeks felt that tales such as the expedition of the Argonauts and the fall of Troy were datable, if distant, events. To them, "the mythic past was rooted in historical time, its legends treated as fact, its heroic protagonists seen as links between the 'age or origins' and the mortal, everyday world that succeeded it." Both HERODOTUS and PINDAR, writing centuries before Apollonius, make references to the story as though it were actual fact.

The *Argonautica* differs from traditional Greek epic poems in many ways. Like his contemporary and sometime-friend CALLIMACHUS, Apollonius dared to experiment with the traditional epic form as shaped by HOMER. Jason, the hero of the poem, is portrayed as reluctant and not entirely confident

in his abilities, which stands in stark contrast to the valiant and superhuman portrayals of such figures as Achilles and Hercules in other Greek works. Furthermore, despite being an adventurous story, the main theme of the poem is not the quest of heroic achievement, but rather the romantic love between Jason and Medea. Apollonius's achievement in the poem is the psychological depth given to the character of Jason's spurned wife. She is portrayed as having complex feelings, as in the passage from Book III where she waits in worried anticipation for Jason to appear. In a passage rich with poetic tension and epic similes, Apollonius writes, "Medeia could not remove her thoughts to other matters / whatever games she might play," and instead was continually "looking round up the road, peering into the distance":

*The times her heart snapped in her breast,
when she
couldn't be sure
if the sound that scampered by her was
wind or
footfall!
But soon enough he appeared to her in her
longing
like Seirios, spring high into heaven out of
Ocean,
a star most bright and splendid to
observe . . .*

Thus, the writing of Apollonius, with ideas of the reluctant hero and romantic love, stands as a predecessor for much of the Western literature that followed it.

Disagreements over the use and function of the epic genre led Apollonius to argue bitterly and ultimately break with Callimachus. In his lifetime he saw the Alexandrians warm to his work and welcome him as a great poet. Though the Callimachean fashion was to treat poetry with intellectualism and self-conscious irony, Apollonius's explorations of the human heart and the numinous mystery of the Golden Fleece made his poem enduringly popular. Apollonius's lasting impression on the tradition of

Greek epic poetry eventually passed on to the Roman world, where echoes of Apollonius would resound in the Latin epics, particularly in the *Aeneid* of VIRGIL.

English Versions of Works by Apollonius of Rhodes

The Argonautika. Translated by Peter Green. Berkeley: University of California Press, 1997.

Jason and the Golden Fleece (The Argonautica). Translated by Richard Hunter. Oxford: Oxford University Press, 1993.

Works about Apollonius of Rhodes

Albis, Robert. *Poet and Audience in the Argonautica of Apollonius*. Lanham, Md.: Rowman and Littlefield Publishers, 1996.

Beye, Charles Rowan. *Epic and Romance in the Argonautica of Apollonius*. Carbondale: Southern Illinois University Press, 1982.

Harder, M. A, R. F. Regtuit and G. C. Wakker, eds. *Apollonius Rhodius*. Sterling, Va.: Peeters, 2000.

Apuleius (Lucius Apuleius, Apuleius of Madaura) (ca. 125–after 170) novelist, philosopher, rhetorician

Apuleius was born in Madaura, a Roman city in North Africa. His father was a *duumvir*, or provincial magistrate. Apuleius attended the University of Carthage and then studied philosophy in Athens, where he followed the teachings of PLATO. In 155 he married Pudentilla, a wealthy widow, but was brought to court and accused of seducing her by magic to acquire her money. Apuleius freed himself from the charge by giving a speech, known today as *Apologia*, in his own defense. He then settled in the African city of Carthage, where he wrote and gave lectures, but nothing is known about his later life.

Though Apuleius wrote a number of philosophical works, he is best known as the author of the *Metamorphoses*, or *Transformations* (also called *The Golden Ass*), the only complete Roman novel to survive from antiquity.

The novel relates the adventures of a young man named Lucius, who engages in a love affair with a slave girl to persuade her to show him the forbidden magical practices by which her mistress transforms herself into an owl. Lucius tries to transform himself but turns into a donkey instead. He then goes through a series of bizarre, dangerous, and humiliating adventures under different masters. Finally he prays to the Egyptian goddess Isis, “the loftiest of deities, queen of departed spirits, foremost of heavenly dwellers, the single embodiment of all gods and goddesses.” Isis appears to him and changes him back to his human form, and he devotes himself to her as a priest.

For a long time, it was thought that the *Metamorphoses* was autobiographical, but it is actually based on an earlier novel by LUCIAN, *Lucius, or the Ass*. Apuleius embedded some other stories within the narrative and changed the ending to reflect the hero’s salvation by Isis. Most of the embedded stories are in the style of the “Milesian tales,” the bawdy stories, written in extravagant language, told by Egyptian street-corner storytellers.

Since Apuleius’s novel is largely comic, many critics have believed it was intended as simple entertainment without any moral message. Others see it as a serious story of religious conversion. Carl Schlamm describes the novel as “a work of narrative entertainment . . . [A]mong the pleasures it offers is the reinforcement of moral, philosophic and religious values shared by the author and his audience.” In this sense, the story is allegorical. It also gives readers an excellent picture of the lives of people in the second century, especially of the popularity of the mystery religion of Isis.

One of the embedded stories in the *Metamorphoses* has become much better known than the novel itself—the myth of Cupid and Psyche, for which Apuleius is the earliest source. The character Lucius listens to the myth when he is in his donkey form. Psyche is so beautiful that people worship her instead of the goddess Venus, and the jealous Venus arranges to have Psyche exposed on a mountain as prey for a monster. But Venus’s son Cupid (Love) falls in love with Psyche. He rescues

her and visits her by night as her husband, but forbids her to see his face. Urged by her jealous sisters, Psyche looks on her husband’s face one night with a lamp, but he awakens, rebukes her for her lack of faith, and deserts her. The grieving Psyche wanders far and wide and must perform many labors assigned her by Venus, but she finally wins back her husband and becomes a goddess.

This story contains the themes of the entire novel. Both Lucius and Psyche are led by curiosity to try to see forbidden secrets of the gods, for which they both pay dearly. Both stories illustrate Plato’s conception of the striving of the soul (*psyche* in Greek) for union with God.

Apuleius’s philosophical works *The God of Socrates, Plato and his Doctrines*, and *On the World*, helped transmit knowledge of the teaching of Plato and his followers to the MIDDLE AGES. The *Florida* is made up of excerpts from Apuleius’s lectures in Carthage.

The *Metamorphoses* has had a great influence on world literature since it was rediscovered in the RENAISSANCE. Boccaccio and a host of successive writers have analyzed, been influenced by, and retold the tale of Cupid and Psyche, as can be seen in William Shakespeare’s *Midsummer Night’s Dream* and John Keats’s “Ode to Psyche.”

An English Version of a Work by Apuleius

Apuleius: The Golden Ass. Translated by P. G. Walsh. Oxford, U.K.: Clarendon Press, 1994.

A Work about Apuleius

Schlamm, Carl C. *The Metamorphoses of Apuleius: On Making an Ass of Oneself*. Chapel Hill: University of North Carolina Press, 1992.

Aquinas, Saint Thomas

See THOMAS AQUINAS, SAINT.

Arabian Nights

See THOUSAND AND ONE NIGHTS, THE.

Aristophanes (ca. 450–385 B.C.) *playwright*
Born in Attica near Athens, Aristophanes became a playwright as a fairly young man; his first play, *Banqueters* (now lost), was staged in 427 B.C., and he penned approximately 40 comedies throughout his life. He was profoundly influenced by the Peloponnesian War between Athens and Sparta, which erupted in 431 B.C. and lasted more than 25 years.

Precious little is known about Aristophanes' life; what can be gleaned comes mainly from his 11 surviving plays, in which he attempts to cultivate the self-image of a brilliant but underappreciated artist. However, in his dialogue *The Symposium*, the philosopher PLATO portrays Aristophanes as a rascal. In Plato's work, Aristophanes gathers with other erudite and prominent Athenians at the home of tragic poet Agathon and admits to having spent the previous day carousing. After attempting various tactics to cure a violent case of the hiccups, Aristophanes narrates an entertaining and fanciful account of the origins of sexual desire that nevertheless manages to reveal his sophisticated intellect, learnedness, and familiarity with the scholarly theories of the day.

Critics defer to Aristophanes as a satirist of the highest order, and his work represents the only extant examples of Old Comedy, which is characterized, in part, by farcical plots, satire, and social and political commentary. Aristophanes caricatures self-important individuals as being dim-witted and foolish. He indiscriminately mocks theories of education, intellectuals, poets, women's suffrage, religion, and political systems, including democracy. In addition, he criticizes the affectations of civil society by alluding to bodily functions, indelicate acts, and parts of the anatomy usually not discussed in polite company. No fantasy was too outrageous for Aristophanes to imagine, and no subject was immune to his brutal, bawdy, and often vulgar wit. Yet his poetic dialogue at times reveals a tender, sympathetic soul. His protagonists are often underdogs, such as rural farmers and women, who have no real power or influence but who, in the world of the play, realize fantastic dreams.

Part of Aristophanes' breadth can be understood in context: Athenians enjoyed absolute freedom of speech during most of Aristophanes' life. Nevertheless, when *Babylonians* (426 B.C.) was presented at the Great Dionysia, an annual festival held to honor the god Dionysus, the demagogue Cleon denounced Aristophanes for ridiculing the city's elected magistrates before numerous foreign visitors.

Though Cleon's charge was serious, Aristophanes was not prosecuted, and he exacted revenge in his next two productions. In the *Acharnians* (425 B.C.), in which the farmer Dikaiopolos arranges a one-man truce with Sparta to end the Peloponnesian War, one scene shows Aristophanes' version of the indictment. Worse, *Knights* (424 B.C.) depicts Cleon as the grasping and unscrupulous slave of a foolish old man, Demos, who symbolizes the Athenian people. When Demos plans to replace him, Cleon attempts to curry favor in an uproarious display of self-abasement. Both plays were awarded first prize in the theatrical contests at Lenaia.

Clouds, first produced in 423 B.C. and later revised, spoofs intellectuals, modern theories of education, and even the great philosopher SOCRATES, who is suspended in air, suggesting he is less than firmly rooted in reality. Aristophanes returns to political satire in *Wasps* (422 B.C.), wherein the democratic jury system, which the Athenians held in high esteem, becomes the target of his comic savagery. The play features an old man with a consuming passion for jury service because it allows him to wield irresponsible power and deliver harsh punishments. His son argues that the power belongs to the prosecutors who use the jurors to exact revenge on enemies. Father and son set up a mock court in which a dog prosecutes another dog for stealing some cheese, and the old man is tricked into voting for acquittal. The singers and dancers of the chorus dress as wasps to suggest that those who would spend their days on jury duty are peevish and predisposed to find fault.

Peace won second prize at the Great Dionysia in 421 B.C., when the Peace of Nicias was being ne-

gotiated between Athens and Sparta. Like Dikaipolos of *Acharnians*, Trygaios is a war-weary farmer who takes matters into his own hands. He fattens up a dung-beetle to immense proportions and then flies it to Mount Olympus to appeal to the gods for peace. The next surviving play, *Birds*, received the second prize at the Great Dionysia in 414 B.C. Three years later, the renewed conflict between Athens and Sparta provided the subject matter for *Lysistrata* (411 B.C.). In this play, the women of Athens and Sparta go on strike, withholding conjugal relations to force their warrior husbands to reconcile with their enemies. To this day, *Lysistrata* is performed to express antiwar sentiment.

Like his other plays, *Frogs* (405 B.C.) shows Aristophanes using comedy for a serious purpose. On the surface, the action parodies Greece's eminent poets and the gods themselves. The playwrights SOPHOCLES and EURIPIDES have died, leaving Athens with no important living tragedian, so Dionysus travels to the underworld to retrieve Euripides. To the latter's indignation, Dionysus returns instead with AESCHYLUS, whose poetry had been weighed on a scale like so much cheese and found to be more substantial, weighted, Aristophanes suggests, by ponderous language and overelaborate syntax. In reality, Aristophanes took seriously the poet's ability to sway public opinion, and *Frogs* reached its audience at a time when Athenian morale was flagging and the preservation of the city was at stake.

The Peloponnesian War came to an end in 404 B.C. when the people of Athens surrendered to Sparta. The conquerors installed an oligarchy, a form of government in which power is in the hands of a few, to replace democracy. This greatly impeded free speech. As a result, Aristophanes' final comedies lack the bite of his earlier plays and feature few direct references to current events.

Critical Analysis

Birds (414 B.C.) is considered Aristophanes' utopian tour de force, boasting a fantastical plot, splendid costumes, exuberant dialogue, and grace-

ful lyric poetry. Wearing by the constant taxation and litigation that are part of Athenian life, two citizens, Peisetairos and a companion, seek a more suitable place to live. They visit the mythical hoopoe bird in the hopes that he has spied an appealing metropolis from the air but decide instead to build their own utopia in the sky from which they can reign over all humankind. The hoopoe gives the Athenians a potion that causes them to sprout awkward wings, and the new city is dubbed "Cloudcukooland." Immediately, the self-serving opportunists appear: a priest who attempts to ingratiate himself by reciting a list of bird-gods; a fortune-teller who offers his services for a fee; and officials who threaten legal action if the new city doesn't comply with various regulations.

The gods are furthermore enraged by the Athenians' presumption, and a battle ensues. At last, a divine embassy arrives in Cloudcukooland to resolve the conflict, and Peisetairos arranges a luncheon consisting of birds "condemned for revolting against the democratic birds." The gluttonous gods agree to a truce. In the end, the utopian city is no less politically corrupt, imperialistic, or bureaucratic than Athens; and Peisetairos is no less arrogant and ineffectual than any of the demagogues whose government he was fleeing.

Contemporary audiences continue to enjoy *Birds* for many reasons, not the least of which is its spectacle: the magnificently arrayed chorus of birds, each with a distinctive call; the appearance of a messenger goddess via theatrical crane; and the final battle between the Athenians and the birds, in which the men's weapons consist of cooking utensils. The action of the play aptly illustrates the qualities which continue to make Aristophanes' work accessible and appealing: His conflicts are relevant, his characters have complex personalities, and his ideals always suffer tragic defeat when meeting with the real world.

The New Comedy introduced with MENANDER eventually replaced the Old, but Aristophanes continued to fascinate audiences, perhaps because ARISTOTLE included him in his widely influential *Poetics*. Eugene O'Neill, Jr., in *Seven Famous Greek*

Plays, credits the playwright with a timeless appeal, saying, “There has never been anything quite like the comic drama of Aristophanes, and regrettably there will never be anything quite like it again.” His “exceptionally high intellect and inexhaustibly fertile imagination” are expressed in “concentrations of splendid and dazzling conceits which follow one another in breathless abundance,” while the “soft side of his personality expresses itself in his lyrics,” which astound and delight. His plays seek to instruct as well as entertain, and with this blend of motives, Aristophanes set a standard by which all great art is judged.

English Versions of Works by Aristophanes

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Four Plays by Aristophanes: Clouds, Birds, Lysistrata, Frogs. Translated by William Arrowsmith, Richmond Lattimore, and Douglass Parker. New American Library, 1984.

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MacDowell, Douglas M. *Aristophanes and Athens*. Oxford, U.K.: Oxford University Press, 1995.

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Aristotle (384–322 B.C.) *philosopher, scholar, teacher, treatise writer*

Aristotle was born in the small Greek town of Stagirus (now Stagira). His father, Nicomachus, spent some time serving as personal physician to Amyntas II, king of Macedonia, at the kingdom’s capital of Pella. Aristotle’s mother and father died when he was a boy, and he was reared by other family members in the town of Atarneus in Asia Minor. In his late teens, Aristotle moved to Athens and enrolled in PLATO’s famed Academy to study philosophy, mathematics, and the sciences. There he remained until Plato’s death 20 years later. Aristotle and

some fellow scholars soon relocated to settle in Atarneus, which was ruled by another Academy alumnus, Hermias, whose niece, Pythias, Aristotle married.

Around 343 B.C., Aristotle was invited by Philip of Macedonia, son of Amyntas II, to come to Pella and tutor his 13-year-old son, the future Alexander the Great. The tutorship lasted only three years, for the young man was obliged to take a more active role in Macedonian affairs; he would become one of the most brilliant military leaders of all time. In 335 B.C., Aristotle returned to Athens to establish his own institution of higher learning, the Lyceum, where he taught and wrote. His surviving works, or treatises, were probably lecture notes or textbooks for his classes. Upon Alexander’s death in 323 B.C., anti-Macedonian sentiment in Athens became violent, and Aristotle, with his ties to the erstwhile royal family, was forced to flee for his own safety. He and his family sought refuge at Chalcis, where he died shortly thereafter.

Aristotle mastered every field of learning known to the Greeks, as demonstrated by the breadth of his treatises, which cover subjects ranging from biology to public speaking to literary criticism. Indeed, he assumed the task of identifying the distinguishing characteristics of each of the scholarly disciplines. Because humans are the only animals that possess the faculty of reason, Aristotle believed that to behave as a human being is to behave rationally. Furthermore, he defined three areas that comprise all possible human knowledge and activity in which the power of reason is expressed: theoretical, productive, and practical.

Theoretical is the purest form of rational knowledge, since it seeks truth only for its own sake. The person who pursues theoretical knowledge has no ulterior motive beyond understanding and insight. Examples of the theoretical branches of learning are natural sciences such as physics (bodies at rest and in motion), abstract mathematics, and metaphysics (the nature of being and reality).

The productive sciences, such as the arts, use reason for a specific purpose: to generate an end product. Practical sciences employ rational abili-

ties to organize life within society, such as in the practices of ethics and politics. Living an honorable and productive life is the goal of the practical sciences.

Aristotle's *Physics* is a logical and methodical inquiry into such questions as how things come into being and how they are changed, and the difference between the fundamental nature of a thing and its incidental characteristics.

Metaphysics begins by stating that all people, by their very nature, desire knowledge. After all, Aristotle argues, that is why we value our senses so highly and our eyesight the most; they help us gather the information we desire. The knowledge Aristotle seeks in this treatise is the very nature of being, the basic and eternal principles of reality itself. Because God is depicted as the quintessential eternal and unchanging being and the primary cause of all that is, *Metaphysics* is also a theological tract.

In *Nicomachean Ethics* (named for Aristotle's son, who edited it after the philosopher's death), he states that "Every art of applied science and every systematic investigation, and similarly every action and choice, seem to aim at some good; the good, therefore, has been well defined as that at which all things aim." Happiness is the "good" toward which human activity aims, and people cannot be happy unless they live and act in a virtuous manner. Moral behavior is learned and becomes habitual as it is practiced, according to Aristotle. However, actions are considered virtuous only if they are intentional and take place within the context of human society. Ultimately, Aristotle conceded that ethics was an imprecise science.

In the category of the practical sciences, Aristotle wrote on such topics as ethics, politics, and rhetoric. In *Rhetoric* he offers, after careful observation of human behavior, a practical psychology for teaching the art of persuasive public speaking. The first book outlines the nature of rhetoric and the second its means and ends and the ways rhetoric can influence decisions, while the third book analyzes techniques of successful rhetorical style. The practical analysis of thought and conduct contained in these three books influenced Latin

rhetoricians like CICERO and QUINTILIAN and thereafter swayed thinkers in the MIDDLE AGES, Renaissance, and beyond.

Politics contains a discussion of the role of the individual in the government of the city-state. Aristotle describes humans as political and social beings; some individuals are meant to lead, and others must be led. He condoned slavery as a natural state of affairs because he believed that those who became slaves were not capable of rational thought; otherwise, they would be rulers instead of servants. This, of course, is a circular argument; the fact that a phenomenon can be observed does not, by necessity, make it appropriate.

Aristotle was one of the great philosophers, but not all of his ideas have borne the tests of time and scrutiny. *Poetics* is the outstanding exception.

Critical Analysis

Poetics is a pioneering work that identifies the criteria and establishes the standards for excellence in literature, particularly tragic drama. Aristotle introduces such enduring concepts as unity of plot and action; catharsis, or a cleansing of the audience's emotions; and HUBRIS, arrogance that leads to a hero's downfall, which is itself an example of *hamartia*, a tragic flaw or catastrophic misjudgment.

Human beings are possessed of a natural ability to imitate, Aristotle says, and enjoy both viewing and producing imitative works of art. The basic ingredients of tragedy are, in order of importance, plot, character, thought, diction, song, and spectacle; and each element plays a part in artistic imitation.

According to Aristotle, drama is superior to EPIC poetry because it is enhanced by song and spectacle, the plot is more unified, and it achieves its artistic goal in a shorter period of time because the episodes are short. In an epic poem, the episodes are longer, even if there is not much to the story. As an example, he says, HOMER's epic poem the *Odyssey*, which is composed of over 12,000 lines, can be summed up as follows:

A certain man has been away from home for many years, kept that way by [sea god] Poseidon, and he ends up being alone. Meanwhile, his affairs at home are in such a state that his wife's suitors are squandering his property and are plotting against his son. Tempest-tossed, he arrives home; he reveals himself to some; he attacks and destroys his enemies and is saved. That is the essence of the *Odyssey*; the rest is made up of episodes.

Poetics instructs its readers that the best tragedies feature a protagonist who possesses virtue and is prosperous. The transformation of his good fortune to misfortune is caused not by his wickedness or indulgence in some vile practice, but by hamartia: "an error from ignorance or bad judgment or some other such cause."

The finest plots present events that follow one another of necessity as a matter of cause and effect. The fear and pity aroused in the audience should not be achieved by spectacle, Aristotle says, but rather by the structure of the events themselves, as was practiced by the better tragedians such as SOPHOCLES.

Aristotle criticizes the use of artificial dramatic devices. For instance, scenes of recognition between long-lost loved ones should occur as a consequence of events, he says, not through contrivances such as signs from the heavens, the detection of physical scars, or the recollection of keepsakes. He particularly disliked the practice of DEUS EX MACHINA ("god from the machine"), a device used frequently in the plays of EURIPIDES.

Only a fragment of *Poetics* remains for contemporary readers to enjoy. Nevertheless, scholar Sheldon P. Zitner rightly calls it "the most influential work of literary criticism in Western culture." Says he, "from the Renaissance on, the *Poetics* has been the foundation of both literary theory and 'practical' criticism, and it has been translated and retranslated, interpreted, applied, and cited in polemics as the final authority."

English Versions of Works by Aristotle

Aristotle's Poetics. Translated by Hippocrates G. Apostole, Elizabeth A. Dobbs, and Morris A. Parslow. Grinnell, Iowa: The Peripatetic Press, 1990.

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Creed, J. L. and A. E. Wardman, translators. *The Philosophy of Aristotle*. Commentaries by Renford Bambrough. New York: Signet Classics, 2003.

Granger, Herbert. *Aristotle's Idea of the Soul*. Hingham, Mass.: Kluwer Academic Publishers, 2004.

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Arnaut Daniel (Arnaud Daniel)

(fl. 1180–1200) *poet, troubadour*

Arnaut Daniel was born into a noble family at the castle of Riberac in Perigord, France. He was a member of the court of Richard Coeur de Lion and was highly regarded as a Provençal poet and TROUBADOUR. Troubadours flourished from the late-11th to the late-13th century in southern France and in northern Spain and Italy, and they acquired a social influence unprecedented in the history of medieval poetry. They generally employed complex poetic structures to explore the theme of love, as Arnaut does in his poem "Anc ieu non l'aic, mas elha m'a" ("I don't hold it, but it holds me"):

... I tell a little of what's in my heart:
fear makes me silent and scared;
tongue hides but heart wants
what on which, in pain, so broods

*I languish, but I do not complain
because so far
as the sea embraces the earth
there's none so kind,
actually
as the chosen one
for whom I long. . .*

This, like many troubadour songs, would have been set to music and performed in noble dining halls.

The poetic style of Arnaut's poems is called the *trobar clus*, which used intricate rhymes and complex metrics. Words of the *trobar clus* were chosen more for their rhythmic and rhyming functions than for their meaning. In terms of form, Arnaut wrote most of his poems in sestinas, six unrhymed stanzas of six lines each that involved elaborate word repetition. He was, in fact, credited with inventing the sestina.

Arnaut was admired by Petrarch and greatly influenced DANTE, who imitated his sestina form, dubbed him the "best crafter of the mother tongue," and gave him a prominent place in the *Divine Comedy*. In the 20th century, interest in his work was revived by T. S. Eliot and Ezra Pound, who translated several of his sestinas.

Only about 18 of Arnaut's poems survive, and they are among the best examples of troubadour poetry. Arnaut is remembered for his ability to write of love in language that was also flavored by religion, eroticism, and humor, and to set all of his words to music that gave his songs complex metrical schemes.

An English Version of Works by Arnaut Daniel

The Poetry of Arnaut Daniel. Translated by James J. Wilhelm. London: Taylor & Francis, 1983.

A Work about Arnaut Daniel

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'Attār, Farīd od-Dīn (Farīd od-Dīn Mohammad ebn Ebrāhīm 'Attār)

(ca. 1142–ca. 1220) *poet, philosopher*

Farīd od-Dīn 'Attār was one of the greatest mystical writers and poets of the Muslim tradition. His works strongly influenced later Persian and other Islamic literature in both subject matter and style. Farīd od-Dīn was born in Nishapur, in northeastern Iran. Not much is known about his life, but the name 'Attār (perfumer or druggist) may indicate his family's line of work. As a young man he traveled extensively throughout most of the Muslim world, from Egypt to Central Asia and India, then returned to his hometown to pursue his writing. Apart from writing his many poems (over 45,000 couplets) and mystical prose works, he was a diligent collector of the sayings and writings of the great Sufi saints and masters who, in the previous two centuries, profoundly influenced the civilization of Persia.

Farīd od-Dīn's most celebrated work is his long allegorical or didactic epic, *The Conference of the Birds*. The poem follows the birds as they search for the Simurgh, or Phoenix, whom they want to make their ruler. Passing through the philosophical trials and tribulations of the seven valleys of inner perfection, most of them die through a fatal attachment to the self: the nightingale cannot give up the rose, nor the parrot its cage; the wagtail decides it is too small, the peacock too large. The remaining 30 birds (*simurgh*) find the king's palace at last, only to see themselves reflected in the phoenix's face.

The searchers, representing aspiring Sufis, are thus identified with the divine beloved they have been seeking all their lives. The beloved tells them:

*Since you came here as thirty birds, you
appeared thirty in the mirror.
But We are altogether far superior: We are
Simurgh, the One Reality.
Known by a hundred glorious Names. Be
annihilated, so that you may find
yourselves in us.*

Farīd od-Dīn's *divan*, or poetry anthology, is suffused with many more such verses of mystical and philosophical exploration. Two examples are *Book of Affliction*, in which Farīd od-Dīn traces the progress of a soul through 40 stages of isolation; and *Elahinama*, in which a king instructs his six sons on how to attain perfection of the self and, through that, all their other desires.

One of Farīd od-Dīn's prose works, *Muslim Saints and Mystics*, is a thorough account of the early Sufi movement that has served as a source book for historians of the era. Among his most popular works is *Book of Secrets*, a collection of edifying short stories.

Some 30 of 'Attār's 100 books have survived. The poet had a great influence on all subsequent Persian mystics, including the great mystic poet RUMI.

English Versions of Works by Farīd od-Dīn 'Attār

Attar Stories for Young Adults. Translated by Muhammad Nur Salam. Chicago: Kazi Publications, 2000.
Conference of the Birds: The Selected Sufi Poetry of Farid Ud-Din Attar. Translated by Raficq Abdulla. Northampton, Mass.: Interlink Publishing Group, 2003.

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Levy, Reuben. *An Introduction to Persian Literature*. New York: Columbia University Press, 1969.
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Attic orators (fifth century–fourth century B.C.)

During the Golden Age of ancient Greece, many of the Greek city-states began experimenting with representative forms of government. Rather than being ruled by kings or tyrants, the citizens of these city-states attempted to rule themselves in

the name of the common good. It was the birth of democracy.

One of the keys to this new form of government was the assembly, where the citizens of a city would come together to debate and discuss political and social issues. Differences of opinion were freely aired, and each speaker was allowed the opportunity to convince the audience to agree with his argument. This gave birth to oratory (also known as rhetoric), the art of speaking well and persuasively. In addition to political matters, oratory was used by lawyers to persuade the courts to find in favor of their clients.

The city-state of Athens, which controlled the region known as Attica (from which the Attic orators take their name), was indisputably the most powerful democracy in Greece, and the influence of the Athenian Assembly was tremendous. The fact that Athens was deeply involved in all the great political, military, and diplomatic events of the day meant there was a great deal for Athenian politicians to discuss. The two centuries between 500 and 300 B.C. saw two Persian invasions of Greece, the rise and fall of Athenian power, the disastrous Peloponnesian War, the conquest of Greece by Macedonia, and the astonishing career of Alexander the Great. Through all these years, the politicians and orators of Athens constantly debated and discussed these events, attempting to decide what to do. It is no surprise that many eminent orators lived and worked in Athens during this time.

One of the first of the great Athenian orators was Antiphon (ca. 480–411 B.C.), who was a lawyer interested in murder cases. He did not take much of an interest in politics until near the end of his life, when he organized a revolt by oligarchs, wealthy men who distrusted democracy. The revolt failed, and Antiphon was executed for treason against Athens. His most famous works are the *Tetralogies*, four hypothetical paired speeches, and surviving fragments of his speeches on law and justice.

Another orator who favored the oligarchs was Andocides (ca. 440–391 B.C.). He wrote his speeches *On the Mysteries*, *On His Return*, *On the*

Peace with Sparta, and *Against Alcibiades* in defense of charges brought against him for his involvement in the defacing of the statues of *Hermes* (considered religious monuments) and another religious scandal relating to the revelation of the Eleusinian Mysteries during the Sparta peace mission, for which he was exiled once from 415 to 403, and again in 392.

Not all the orators favored the oligarchs, however. One such democrat was *LYSIAS* (459–380 B.C.), who lived and worked mostly in the aftermath of the Athenian defeat in the Peloponnesian War. During this time, a continual struggle was being waged between the oligarchs and the democrats. *Lysias*, who was a foreigner, was granted Athenian citizenship for his assistance in helping democracy return to Athens. He was regarded as an outstanding speaker and was knowledgeable on a wide variety of subjects. His speech *On the Murder of Eratosthenes*, about a peasant who murders *Eratosthenes*, is perhaps his best-known work, but he also wrote a speech in defense of *SOCRATES* that is known for its simplicity and clarity.

During the fourth century B.C., as King Philip of Macedonia began to encroach upon Greek independence, the Athenians constantly debated how to respond. One orator who favored accommodating Philip was *Aeschines* (389–314 B.C.), who, as *DEMOSTHENES*' rival, spoke in favor of peace and against opposing Macedonia. Three of *Aeschines*' speeches survive: *Against Timarchus*, a sanction against *Timarchus* for his homosexuality; *On the Embassy*, a defense against *Demosthenes*' charge that he was accepting bribes; and *Against Ctesiphon*, his opposition to *Ctesiphon*'s claim that *Demosthenes* should be awarded the golden crown. In the matter of King Philip's rule, *Aeschines* accepted the point of view of *ISOCRATES* (436–338 B.C.), who states in his speech *Philip* that he wanted King Philip to unite all of Greece under a strong ruler. *Isocrates* is also known for having trained many of the great Athenian orators of his day, including *Hyperides*, *ISAEUS*, and *Lycurgus*.

Other orators, however, were bitterly opposed to Macedonia and spoke out in favor of continued

resistance. One of these men was *Hyperides* (ca. 390–322 B.C.), who spoke out repeatedly against King Philip, even after Athens had been defeated by Macedonia at the Battle of Chaeroneia. He is believed to have written more than 70 speeches, all of which were lost until the latter half of the 19th century, when six were discovered in Egypt. In the debate over Macedonia's rule of Athens, *Hyperides* was an ally of *Demosthenes* (384–322 B.C.), who was bitterly opposed to peace with Macedonia, as can be seen in his eloquent speeches known as *Philippics*. *Demosthenes* is still regarded by many as the greatest orator Athens has ever produced. He is believed to have been a student of the Attic orator *Isaeus* (fourth century B.C.), whose speeches are valued for the legal, social, and cultural information they provide on ancient Greece.

After Macedonia had ended Greek independence, Athens's political and military power declined. Nevertheless, debates continued in the Athenian assembly. An orator named *Lycurgus* (ca. 390–324 B.C.) sought to persuade the citizens of Athens to become more religious and moral and also attempted to make the city government more efficient. He studied the art of rhetoric under *PLATO* and *Isocrates*, but he is most remembered for his efforts as a financier in increasing Athens's wealth.

The last of the great Athenian orators was *Dinarchus* (ca. 360–after 292 B.C.), who actually came to Athens from the city-state of Corinth, and who wrote speeches seeking to prosecute many distinguished Athenians for corruption, including *Demosthenes*. His works mark the decline of Attic oration in ancient Greece.

The Athenian tradition of oratory has had a tremendous influence on history and the art of debate. Today, in places like the United States Congress, the British Parliament, the Sansad of India, and the Diet of Japan, politicians debate and discuss the great issues facing their nations, and in city councils and town hall meetings across the world, ordinary citizens do the same regarding local issues facing their communities. But it was in the city-states of ancient Greece, and in Athens in par-

ticular, that the art of oratory first came into being through the efforts and skills of the Attic orators.

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Aucassin et Nicolette (13th century)

French tale

Aucassin et Nicolette is the only surviving example of the genre of the French *chanteatable*, a medieval tale told in alternating sections of prose and verse. The word *chanteatable* is from Old French and literally means “(it) sings (it) recites.” The term may have been coined by the author of *Aucassin et Nicolette*, for he says in the work’s concluding lines, “No *chanteatable* prent fin” (“Our *chanteatable* draws to a close”). Nothing is known of the author of this work except that he may have been a professional minstrel from northeastern France, as the work is written in this dialect.

Aucassin et Nicolette is a tale of adventure revolving around the romance of Aucassin, the son of the Count of Beaucaire, and Nicolette, a captive Saracen woman recently converted to Christianity. The work shares much in common with an earlier French romance titled *Floire et Blancheflor* (ca. 1170): both works share common Moorish and Greco-Byzantine sources and use similar themes of separation and reunion (the lovers endure many complications, including flight, capture, and shipwreck before they are finally able to marry).

The author of *Aucassin and Nicolette* skillfully depicts the ardor of the characters’ young love, yet he also mocks the EPIC and romance forms by inverting the roles of the two lovers. Nicolette is portrayed as an intelligent, resourceful young woman (in fact, she proves to be the daughter of the King of Carthage) who disguises herself as a minstrel in order to be reunited with her love. Aucassin, however, is depicted as a pathetic lovesick swain:

*He made his way to the palace
Climbed the step
And entered the chamber
Where he began to cry
And give vent to his grief
And mourn his beloved*

He lacks initiative, is ungrateful to his parents, and must ultimately be bribed to uphold his duties as a knight. Only under the threat of death does he rise to the task of defending his honor. Aucassin is also shown to be a poor Christian when he states he would prefer to be in hell with his love rather than in heaven.

The verse and musical portions of the work are considered to be more finely wrought than the prose narrative, in which the author displays comparatively less skill. The only surviving manuscript of *Aucassin et Nicolette* is housed in France's Bibliothèque Nationale. It is valued for its mixture of prose and verse, reversal of gender roles, and subtle mocking of courtly fiction.

An English Version of *Aucassin et Nicolette*

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Aue, Hartmann von

See HARTMANN VON AUE.

Augustine, Saint (Augustine of Hippo, Aurelius Augustinus) (354–430) *memoirist, theologian, philosopher, essayist*

Saint Augustine was born in Thagaste, the site of modern Souk Ahras, Algeria. His father, Patricius, was a pagan who died while Augustine was still in his teens. His mother Monica was a devout Chris-

tian who profoundly influenced Augustine's way of thinking in his later years.

Much of what we know about Augustine's life comes directly from his *Confessions*. He was educated in Thagaste and Madaura and then sent to Carthage to study rhetoric. There, abandoning the Christian Church and its teachings, he took a mistress with whom he had a son, Adeodatus, and began to dabble in Manichaeism, a Persian religious philosophy that held a dualistic view of good and evil.

Augustine taught rhetoric in Carthage, Rome, and finally Milan, where he fell under the influence of Bishop Ambrose, whose sermons inspired him to read the Epistles of Saint Paul. In 386, Augustine converted to Christianity and devoted himself to scholarly and literary pursuits. He was ordained as a priest in 391 and established a new monastery near Hippo in northwest Africa. He was consecrated assistant bishop there by the ailing Valerius in 396 and spent the remainder of his life caring for the diocese. He died while Hippo was under siege from the invading Vandals.

Augustine's literary output was phenomenal. He produced tracts against heretics and enemies of the church, including the Manichaeans; philosophical and literary essays in a dialogue form inspired by the works of PLATO; scriptural exegeses; religious instruction and pastoral works; and a prodigious quantity of personal correspondence. Among his most important earlier works are *Contra academicos* (Against the Skeptics), which counters the academic skepticism of the followers of CICERO; *De beata vita* (On the Happy Life), in which he argues that enduring happiness is to be found only in the love of God; *De ordine* (On Order), an attempt to explain how evil can exist when God is both omnipotent and completely good; *De immortalitate animae* (On the Immortality of the Soul, 386/387); and *De animae quantitate* (On the Greatness of the Soul, 387/388), inquiries into the nature of the soul and its aspects. He also wrote *De musica* (On Music, 387/391), in which he addresses time and number in the abstract and treats music as a matter of rhythm; *De libero arbitrio*

(On Free Will, 388–395), in which he argues that “willing” in the appropriate way will bring about happiness; and *De magistro* (The Teacher, 389), a dialogue between Augustine and Adeodatus on how knowledge is obtained and transferred.

City of God, written between 413 and 426 and composed of 22 books, is Augustine’s most well-known work besides *Confessions*. Following the sack of Rome by the Goths in 410, the Christian Church was widely blamed for the loss of faith in the pagan gods and the subsequent fall of the Roman Empire. Augustine answered these charges with *City of God*, a refutation of the idea that in order to flourish people must appease a diverse and sundry assortment of gods, as well as an interpretation of the development of contemporary society and Western thought in the context of the struggle between good and evil.

Critical Analysis

Confessions, written in 397–398, is both a memoir and a testament of faith. Even as a child, Augustine constantly faced temptation in an environment characterized by powerful pagan influences, as was typical of the time and place of his youth. He disobeys his parents and teachers, participates in sporting events or attends theatrical productions when he is supposed to be studying, and resists Monica’s attempts to expose him to the teachings of the Christian Church. “I was a great sinner for so small a boy,” he writes.

As an adolescent, he finds that he derives genuine pleasure from doing things that are forbidden simply because they are forbidden, and when he goes to Carthage to study rhetoric, he lands “in the midst of a hissing cauldron of lust.” In this hedonistic environment, he soon finds a suitable object of his affection, although his joy is tempered by “the cruel, fiery rods of jealousy and suspicion, fear, anger, and quarrels.” Nevertheless, Augustine joins the other sensualists of Carthage in their endless pursuit of pleasure. “Give me chastity and continence,” he prays, “but not yet.”

At age 19, Augustine’s ambition is “to be a good speaker, for the unhallowed and inane purpose of

gratifying human vanity.” As part of his studies, he is assigned CICERO’s *Hortensius*, which arouses in him a love of philosophy. “It altered my outlook on life. . . . All my empty dreams suddenly lost their charm and my heart began to throb with a bewildering passion for the eternal truth. . . . In Greek the word ‘philosophy’ means ‘love of wisdom,’ and it was with this love that the *Hortensius* inflamed me.” In his quest, he joins the Manichees, whose dualistic and materialistic approach to good and evil appeals to him: Blame for the sin is cast not on the sinner, but elsewhere. For nine years, to his mother’s great distress, Augustine is “led astray . . . and [leads] others astray” by his affiliation with the Manichees.

When Faustus, a bishop of the Manichees, comes to Carthage, Augustine is disappointed that the bishop cannot resolve the discrepancies between the tenets of the Manichees and known scientific facts. “The Manichaean books are full of the most tedious fictions about the sky and the stars, the sun and the moon,” he writes. “I badly wanted Faustus to compare these with the mathematical calculations which I had studied in other books . . . but I now began to realize that he could not give me a detailed explanation.”

Augustine’s final rejection of the Manichaean doctrines would come in Milan when, listening to the sermons of AMBROSE, he recognizes his prior misconceptions about Christian doctrine. Scripture may be understood metaphorically, not literally, he realizes. Evil is not a material substance, as the Manichees would have it, but a distortion of free will. He also acknowledges the factors that are preventing him from embracing Christianity wholeheartedly. They include his worldly ambitions, his reluctance to relinquish his mistress, and his difficulty conceiving of God as a spiritual entity. Nevertheless, he wishes with increasing agitation and desperation to convert to the faith.

One day he is weeping bitter tears in the garden of his house, asking for the grace to “make an end of my ugly sins,” when he hears a child’s voice saying, “‘Take it and read, take it and read.’” Taking this as a divine message, Augustine opens Paul’s

Epistles and reads the first passage his eyes land upon: “Not in revelling and drunkenness, not in lust and wantonness, not in quarrels and rivalries. Rather, arm yourselves with the Lord Jesus Christ; spend no more thought on nature and nature’s appetites.”

“I had no wish to read more and no need to do so,” Augustine recalls. “For in an instant, as I came to the end of the sentence, it was as though the light of confidence flooded into my heart and all the darkness of doubt was dispelled.”

He relates his conversion to Monica, who is overjoyed, and the following year (387), Augustine is baptized on Easter Sunday.

Thus concludes the autobiographical portion of *Confessions*. In the remainder of the book, Augustine variously examines his ability to master temptation and expounds upon the first chapter of Genesis, discussing the nature of time with respect to God (i.e., there was no “time” as we know it before God created the heavens and the Earth).

“The life of Augustine has a special appeal because he was a great sinner who became a great saint and greatness is all the more admirable if it is achieved against odds,” writes the translator of *Confessions*, R. S. Pine-Coffin. “He hinges on the incidents of his life such considerations as tend to elevate the mind and heart of the reader.” Pine-Coffin adds, “The *Confessions* and the *City of God* rightly belong to the great literature of the world.”

Moreover, Augustine’s theories of sin, forgiveness, and free will have provided the foundation for basic Roman Catholic tenets as well as those of Calvinism, Lutheranism, and other religions.

English Versions of Works by Saint Augustine

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Confessions. Translated by R. S. Pine-Coffin. Middlesex, U.K.: Penguin Books, 1961.

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Augustus (Gaius Octavius) (63 B.C.–

14 A.D.) *emperor, patron of writers*

Augustus was the first and perhaps the greatest of the Roman emperors, rising to power in the aftermath of the fall of the Roman Republic. The adopted son and successor of Julius CAESAR, Augustus brought stability and peace to Rome, ushering in an era of tranquillity known as the *Pax Romana*, or “Roman Peace.” Augustus was also a writer of some talent, but his most important contributions to the world of literature came from his support and encouragement of some of the greatest writers the Western world has ever produced.

Born Gaius Octavius, Augustus came from a distinguished family and received an excellent education. He was fascinated by philosophy and literature and initially possessed a rather introverted personality. As a young man, he served with his great-uncle, Caesar, although his political and military roles were limited. When Caesar was assassinated in 44 B.C., Augustus was surprised to discover that he had been made Caesar’s heir, after which he became Gaius Julius Caesar.

Over the next several years, Augustus was engaged in a bitter political and military struggle, first with Caesar’s assassins, then with his rival for power, Marcus Antony. In 31 B.C., at the decisive Battle of Actium, the forces of Antony were defeated and Augustus had emerged as the single most powerful man in the Roman world.

In 27 B.C., the Roman Senate surrendered virtually all its power to Augustus, who thereafter ruled as emperor. This is the traditional date for the end

of the Roman Republic and the beginning of the Roman Empire. For the remaining four decades of his life, Augustus would use his power to reform the government of the Empire and bring order to the entire Mediterranean region. He launched a sweeping program of construction that beautified the city of Rome itself, improved the transportation and communication systems in the Imperial provinces, developed the economy, and reformed the military. By the time of his death, the Roman Empire was peaceful and prosperous.

Augustus was deeply interested in literature and commissioned several writers to produce works that glorified Roman achievement. By far the most famous of these works was the *Aeniad*, written by Rome's greatest poet, VIRGIL. The author had left instructions that the epic poem be destroyed when he died, but Augustus ordered that it be preserved, thus saving one of the great works of classical literature.

Augustus also supported the work of LIVY and HORACE. Most writers found Augustus to be an extremely positive influence and welcomed the gift of peace he had brought to their world. For reasons which remain unclear, the emperor quarreled with the writer OVID, but the general attitude of Augustus toward the great authors of his day was one of encouragement and assistance. This greatly furthered the literary arts of Rome, which has deeply influenced Western literature to the present day.

Augustus was himself a writer, although most of the work he produced has been lost. He penned an autobiography and at least one poem and one play. His only extant work is *Res Gestae Divi Augusti*, or "Acts of the Divine Augustus." This was his last will and testament, in which he described for posterity what he believed his greatest achievements were. It is in this work that he makes the celebrated remark that he found Rome a city of bricks and left it a city of marble.

An English Version of a Work by Augustus

Res Gestae Divi Augusti: English and Latin. Translated by P. A. Brunt and J. M. Moore. London: Oxford University Press, 1967.

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Southern, Pat. *Augustus*. New York: Routledge, 1998.

Aurelius, Marcus

See MARCUS AURELIUS ANTONINUS.

Averroës (Abū al-Walīd Muhammad ibn Ahmad ibn Muhammad ibn Rushd) (1126–1198) philosopher

Averroës was the last in a great line of medieval Arabic philosophers. The author of many books in all fields of knowledge, he was particularly known as an interpreter of the Greek philosopher ARISTOTLE and a defender of philosophy in a religious, Muslim civilization. His greatest influence was in Europe, where his works inspired Christian scholars for hundreds of years.

Averroës was born into a prominent family of scholars and public servants in Córdoba, the ancient capital of Muslim Spain. His grandfather and father served as *qadis*, or chief judges and administrators; he himself rose to that position, first in Seville (1169) and then in Córdoba (1171). He studied with prominent scholars, and took advantage of Córdoba's famed library of some 500,000 volumes.

Around 1160, Averroës was introduced to the caliph, Abu Yaqub Yusuf, himself an accomplished scholar. The ruler was so impressed with his guest that he asked him to write a commentary on all of Aristotle, a task that Averroës devoted much of his life to completing. Despite moral support from the caliph, the philosopher had to contend with a public mood that was hostile to Greek philosophy and to any learning outside the confines of traditional Muslim theology and law. (Spain and Morocco were then ruled by the North African Almohad Dynasty, which had been founded as an austere Muslim reformist movement.)

Sometime in the 1170s, the caliph brought Averroës to Marrakesh in Morocco to be court physician. There, under the caliph's protection, Averroës wrote his greatest works in defense of philosophy. Yaqub's son, al-Mansūr, confirmed the appointment on his succession to the throne in 1184. However, in 1195, al-Mansūr banished Averroës to a village in Spain and had his philosophical book burned. Historians claim the caliph had acted to gain wider support for a *jihad*, or holy war, against Christian Spain. Three years later, he forgave Averroës and invited him back to Marrakesh, where the philosopher died.

Critical Analysis

When the Arabs conquered the ancient civilizations of the Middle East in the seventh century, they discovered Greek philosophy, which dominated intellectual life at that time. Many of the works of Aristotle and some of PLATO were translated from Syriac translations of the Greek into Arabic.

The new Muslim civilization gave pride of place to theology and law, but Greek philosophy was also developed, though not without the criticism of the leaders of other fields of study. Averroës devoted much of his life and writings to an attempt to reconcile Aristotelian philosophy with Muslim law and theology. Over the course of several decades (1169–95), he wrote commentaries on most of Aristotle's known works and on Plato's *Republic*. Each commentary had three sections: the *Jami*, a brief summary or simple paraphrase of the original; the *Talkhis*, a more elaborate exposition of the text; and the long *Tafsir*, which included extensive elaborations and many of Averroës's own contributions, often relating the material to Islamic thought and society.

Apart from these commentaries, Averroës wrote three great works that established his reputation as a literary scholar and philosopher, especially in Europe. *On the Harmony of Religion and Philosophy* (*Fasl al-Maqal*), *Examination of the Methods of Proof Concerning the Doctrines of Religion* (*Kashf al-Manahij*), and *The Incoherence of The Incoher-*

ence (*Tahafat al-Tahafat*) were all written in Marrakesh between 1179 and 1180.

The first two works describe the exalted role of philosophy. According to Averroës, only philosophers, armed with the logical techniques provided by Aristotle, could understand the true inner meaning of the laws as revealed to the prophet MUHAMMAD. In addition, theologians could only reach a certain level of understanding, while the masses must be content with the stories and metaphors provided in the Koran and other religious works. Averroës conceded, however, that some revealed truths were beyond rational understanding and must be accepted on faith, even by philosophers. In the third book in the trilogy, Averroës refutes al-Ghazali's condemnation of rational philosophy, as presented in al-Ghazali's book *The Incoherence of the Philosophers*.

Nearly all of Averroës's books survive only in Hebrew and Latin translation (with the Latin usually translated from Hebrew) or in Arabic written in Hebrew characters. This may reflect the philosopher's greater reputation in the non-Muslim world.

Averroës, in Latin translation, was probably the most important source of Greek philosophy for Christian religious and secular scholars of the Middle Ages. His works helped spark a revolution in learning throughout Europe, which historians often say laid the groundwork for modern science. Freethinkers were often called "Averroists," but this was not considered to be a good thing. Some Christian religious authorities considered Averroës to be a threat to the church because he advocated a "double truth" in which theology and philosophy held different, opposing views.

Averroës was also known for a major medical treatise (ca. 1162), known in its Latin translation as the *Colliget*. European universities continued to use the book for hundreds of years.

On another issue—the role of women—Averroës's position was very unusual for his time and place. In his view, confining women to the sole function of childbirth and raising children betrayed women's true potential. It also deprived society of a major economic resource.

As a bridge between the ancient Greeks and modern European civilization, Averroës had an enormous impact. His attempts to reconcile Islamic and secular philosophy made him an ideal model for many later Christian thinkers.

English Versions of Works by Averroës

Averroës' De substantia orbis: Critical Edition of the Hebrew Text. Translated and edited by Arthur Hyman. Cambridge, Mass.: Medieval Academy of America, 1986.

Averroës on Plato's Republic. Translated and edited by Ralph Lerner. Ithaca, N.Y.: Cornell University Press, 1974.

Averroës' Three Short Commentaries on Aristotle's Topics, Rhetoric, and Poetics. Translated and edited by Charles E. Butterworth. Albany: State University of New York Press, 1977.

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Streight, David. *Averroës: A Rationalist in Islam.* Notre Dame, Ind.: University of Notre Dame Press, 2000.

Avicenna (nickname of Ibn Sīnā, Abū 'Alī al-Husayn ibn 'Abd Allah ibn Sīnā) (980–1037) *philosopher, scientist, nonfiction writer*

Avicenna was one of the most respected philosophers and scientists in the history of Islam. For hundreds of years, his works influenced philosophy and the teaching and practice of medicine in the Christian and Muslim worlds.

Avicenna was born in the village of Afshana near Bukhara, in present-day Uzbekistan. His father was a local governor under the Samanid rulers, the first independent Iranian dynasty since the Arab conquest 300 years before. Avicenna was

given the best education available in all fields of knowledge. A brilliant student, he had learned the KORAN (Qur'an) and memorized much Arabic poetry by the time he was 10. He also became very adept at medicine, a skill that would eventually make his career. At age 17, he cured Nuh Ibn Mansur, the Samanid ruler at Bukhara (a feat he would later repeat with other rulers when political turmoil forced him to move). He was rewarded with access to the royal library, one of the best of the time, where he began to write some of his major works.

The death of his father and the defeat of the Samanids at the hand of new Turkish rulers forced Avicenna to begin several years of travel, working as physician, local administrator, and jurist. He was known as a hard worker, and he devoted his evenings to continued learning and writing, surrounded by a convivial group of scholars and students.

Wherever Avicenna went, he always found the time to write, eventually producing an astounding body of some books and treatises, some of them encyclopedic in length, on an unusually wide range of subjects. About 200 of these works survive. He wrote most of his works in Arabic, the dominant scholarly language of the Muslim world. He also wrote a few works in Persian, including the first book of Aristotelian philosophy in that language.

After several years of travel, in 1015 Avicenna won an appointment as court doctor to Shams ad-Dawlah, the Buyid prince of Hamadan in northwestern Iran, whom he cured of a severe colic. The prince eventually named him vizier (prime minister), though political troubles forced him to spend a few months in prison and longer spells hiding in exile. At Hamadan Avicenna completed his monumental medical treatise, *The Canon of Medicine (al-Qanun fi al-Thibb)*.

Forced by the death of the ruler in 1022 to flee Hamadan, Avicenna found refuge two years later at Isfahan, at the court of another Buyid ruler, 'Ala' ad-Dawlah, where he lived the last 13 years of his life in peace, accompanying the prince in all his military campaigns and journeys. He died in Hamadan during one of these trips.

Avicenna eventually wrote an autobiographical sketch. It is the main source of information pertaining to his life, together with a biography, *The Life of Avicenna*, written by his lifetime companion Juzjani, which was included in Latin translations of Avicenna's major works.

Critical Analysis

Avicenna's *Canon of Medicine* may be the most influential medical textbook in history; at more than 1 million words, it is certainly one of the longest written by one person. The book relied to a certain degree on the works of the great Greek physicians, including GALEN, but it also incorporated knowledge gained by many Muslim doctors and scientists, as well as through Persian and Indian lore. Avicenna was able to add to this bulk of knowledge a great deal of insight he had personally acquired through his long medical practice. His discoveries included an understanding that tuberculosis and other diseases were contagious, that some diseases could spread via environmental factors like water, and that psychology affected health.

The Muslim world soon recognized the book as a major step forward in medical science. It was translated into Latin in the 12th century, and it soon became the chief medical textbook in all European universities, maintaining that status until after 1600.

The book contains five volumes: treating physiology and hygiene; simple drugs; pathology (two volumes covering fevers, tumors, rashes, and poisons); and drug combinations. In addition, Avicenna's descriptions of the many hundreds of herbs, powders, tablets, leeches, ointments, and other remedies constituted the most complete and accurate listing of remedies ever assembled. During his lifetime he wrote some 40 other medical works, most of them specialized treatises.

Like most Muslim philosophers of his day, Avicenna worked in the Aristotelian tradition handed down from ancient Greece, with a substantial influence of Neoplatonism from the Roman period. Many of his ideas were developed in *The Book of Healing*, which was in effect an encyclopedic sum-

mation of knowledge in almost every scientific and philosophical field.

Avicenna's central philosophic idea is that God exists as the "first cause"; everything else in the universe emanates from that cause. The first things to emanate are pure ideas, perfect and unchanging, which can be understood through intelligence. Souls emanate next; they can move matter in the heavens and on earth. Then come the physical laws of nature, followed by matter, which is by itself incapable of motion.

One of the four sections of *The Book of Healing* was devoted to mathematics, under which Avicenna included music and astronomy. He also wrote works on psychology, geology, and physics, in some cases adding his own original insights, theories, and proofs, such as his designs for equipment for measuring the exact coordinates of stars (their location on the heavenly sphere or sky).

Like many Persian writers, Avicenna was also influenced by mystical thought. He elaborated his mystical ideas in one of the main works of his later years, *Oriental Philosophy*, which was apparently lost during an attack on Isfahan in 1043. However, some of these ideas survive in his personal testimony, *The Book of Directives and Remarks*, in which he describes a spiritual journey from the start of faith to an eventual direct vision of God.

After Avicenna's death, prominent orthodox Sunni Muslim writers criticized him for denying that God can directly influence events in the world. Nevertheless, his philosophy remained influential for centuries in both the Muslim and Christian worlds.

English Versions of Works by Avicenna

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Avicenna's Poem on Medicine. Edited by Haven C. Krueger. Springfield, Ill.: Thomas, 1963.

Ibn Sinā and Mysticism: Remarks and Admonitions, Part Four. Edited by Shams Constantine Inati. New York: Kegan Paul International, 1996.

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- Chishti, Hakim G. M. *The Traditional Healer's Handbook: A Classic Guide to the Medicine of Avicenna*. Rochester, Vt.: Healing Arts Press, 1991.
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- Wisnovsky, Robert, ed. *Aspects of Avicenna*. Princeton, N.J.: Markus Wiener, 2001.

B

Bacchylides (fifth century B.C.) *lyric poet*

During the Golden Age of ancient Greece, all forms of literature reached new heights. The writing style known as lyric poetry, which was designed to be sung by a performer, was of particular importance. One of the most important Greek lyric poets of this era was Bacchylides.

The nephew of the lyric poet Simonides, Bacchylides was born in the town of Ceon but later emigrated to the city-state of Syracuse, on the island of Sicily. Syracuse was then controlled by the powerful ruler Hieron, who was a great patron of the arts. During his time in Syracuse, Bacchylides was a rival of the more famous poet PINDAR.

Bacchylides' works were almost unknown to historians until the late 19th century. Fortunately, a collection of works was discovered in the Egyptian desert in 1897, preserved in writing on papyrus. Nineteen poems were recovered, including dithyrambs (lyric poems written in a lofty style) and epinician odes (poems written to honor Greek athletes who won victories in the Olympic Games). In one of his dithyrambs, Bacchylides memorializes the legendary Greek hero Theseus. The poem takes the form of a dramatic dialogue between King Aegeus and a chorus of Athenians. The dialogue describes a young man (Theseus) and his epic defeat of a host of monsters.

Bacchylides' works are important in the details they provide of ancient Greek culture and traditions, as well as for the insight they give to changes taking place in the formation and purpose of Greek poetry.

English Versions of Works by Bacchylides

Complete poems. Translated by Robert Fagles. New Haven, Conn.: Yale University Press, 1961.

Bacchylides: A Selection. Edited by Herwig Maekler. New York: Cambridge University Press, 2004.

Works about Bacchylides

Burnett, Anne Pippin. *The Art of Bacchylides.* Cambridge, Mass.: Harvard University Press, 1985.

Pfeijffer, Ilja Leonard and Simon R. Slings, eds. *One Hundred Years of Bacchylides: Proceedings of a Colloquium Held at the Virje Universeieit Amsterdam.* Amsterdam: VU Boekhandel/Uitgeverij, 2004.

Bai Juyi (Po Chü-i) (772–846) *poet*

Bai Juyi, the son of a minor government official, was born in Hsin-cheng, China. Though his family was poor, Bai received a good education that prepared him for his government service examinations in 800 and 803. After passing his examinations, he was assigned to a job in Ch'ang-an, the Tang dynasty

capital. His experiences in the capital influenced his early poems, which were mostly political and social commentaries, known as the “New Ballads.” His poetry is known for its clear, simple style and its reflection of Confucian thought. The autobiographical nature of his poems also reveals that he was influenced by the poet Tu Fu.

Despite Bai’s popularity, in 815 his political commentary caused him to be demoted to a post outside the capital, in Chiang-chou on the Yangtze River. While there, he began to address more spiritual concerns in his poetry. While studying and meditating at the Buddhist temples on Mount Lu, he became interested in the work of TAO YUANMING (365–427), a Buddhist poet whose work extolled nature and the virtues of idleness and serenity.

Bai’s most powerful poetry reflects everyday events and the effect they had on his inner thoughts. Some of these poems include “Watching the Reapers,” in which the poet compares the sparseness of the reapers’ lives to his own well-to-do life; “Golden Bells,” in which he philosophizes on the joy and burden of having a baby daughter; and “Pruning Trees,” in which the act of pruning trees symbolizes clearing one’s vision to find the important things in life.

One of the most famous groups of letters in Chinese literature is Bai’s extensive literary correspondence with his friend, fellow poet and government official Yuan Zhen, who compiled Bai’s poetry and prose into a volume for which he wrote the preface. Through its distribution to Buddhist temples throughout China, the work preserved more than 2,800 of Bai’s poems.

Bai Juyi retired from public service in 833. He spent the remaining 13 years of his life studying Buddhism and adding poetry and essays to his collected works. He is widely regarded as one of the Tang Dynasty’s greatest poets.

English Versions of Works by Bai Juyi

Po Chü-i: Selected Poems. Translated by Burton Watson. New York: Columbia University Press, 2000.

The Selected Poems of Po Chü-i. Translated by David Hinton. New York: New Directions, 1999.

A Work about Bai Juyi

Waley, Arthur. *The Life and Times of Po Chü-i.* London: Allen & Unwin, 1949.

bardic poetry (sixth–13th centuries)

Bardic poetry refers to an oral tradition of verse composition and performance largely associated with the Celtic cultures of Anglo-Saxon England, Scotland, Ireland, and Wales. The forms of bardic poetry followed precise metrical and alliterative patterns since the word-music, made from the sounds of the language itself, was considered as important as the music of the accompanying instrument. To meet the demands of a strict meter, bards drew on a repertoire of stock phrases and metaphors, and when necessary they used adjectives or kennings to fill out a line. A kenning is typically a compound descriptor using an innovative image or metaphor to convey the qualities of a person or thing. For instance, a person might be called “strong arm,” “steady glance,” or “bright cheek.” Unfortunately for modern listeners, not only does little of the bards’ music survive, but the word-music itself is often lost in translation.

Documentation on early bards is scarce and obscure. The bulk of the early lyrics remain anonymous, and some authorial attributions are apocryphal. Manuscript fragments attempt to capture works that could have been composed centuries before. Part of the literary style was to use intentional archaisms to make the language sound older and therefore superior. Most bards were rigorously educated, well-respected members of the aristocratic classes who could boast of a long poetic heritage. Some traveled, performing their works, while others had patrons. Celtic culture accorded great esteem to bards, and noble Celtic families, who attached great importance to having honor of “face,” often feared to provoke a poet to slander. Women could be bards as well as men, and several surviving Irish lyric love poems are attributed to female authors.

Since it was composed and sung in the vernacular or native language, much bardic poetry retains

a flavor of the Celtic culture prior to Christianity, which brought literacy in the form of Latin. The forms and subject matter of bardic poetry can often be traced to pre-Christian influences. In addition to nature poems, devotional lyrics, and encomiums of praise or protest directed at rulers, the bards preserved their culture's native history in saga or chronicle poems populated with gods, heroes, and other mythical creatures. Anglo-Saxon bards were as revered as warriors, since their ability to describe a warrior's feats after his death, thus elevating him to hero status, was often the only consolation a warrior had to achieve enduring fame. Such an achievement was based in the concept of the heroic ideal: Kings and their retainers sought perfection in battle, honor, and chivalry. This heroic ideal is aptly portrayed in the Old English EPIC poem *Beowulf*.

Much of Irish bardic poetry features the legendary figures Finn MacCool; Cuchulain; Cano, the Irish version of Tristan (see *TRISTAN AND ISEULT*); and Oisín, remembered in the Ossianic or Fenian cycles. Welsh poets often sang of Arthur and his warriors.

Anglo-Saxon and Irish bardic poetry spans the Old, Middle, and Early Modern English periods; Old Irish turns into Middle Irish around the 12th century, whereupon the tradition changes from a mainly oral legacy to a documented practice of literary composition maintained by clerics and court poets. The early Irish tradition distinguished between a bard who sang and played the poems and a *fili* who composed the poetry and functioned as a historian, genealogist, seer, and social satirist as well as an artisan. *Fili* (the plural of *fili*) trained at bardic schools. In its earliest uses the word suggests someone who is a master poet and also initiated in spiritual practices such as divination. This may reflect the status and service held by the druids, who were, for the pre-Christian Celts, poets, prophets, lawmakers, guardians of traditional knowledge, and practitioners of the occult.

Many *fili* liked to preserve a sense of mystery around their work and perpetuated the romantic myth that the best poets created under very spe-

cial circumstances, specifically in a dark room, lying down, with no outside noise or distractions. Thereafter, the bard would offer a recitation and musical performance. Though at one point bards received about half the pay that a *fili* did, later the terms *bard* and *fili* became interchangeable. Some of the best-remembered Irish bards are Donnchadh Mór, Gofraidh Fionn, Eochaidh Ó hEoghusa, Fear Flatha, Fearghal Óg, and Tadhg Mac Dáire.

Though the Irish and Welsh embraced Christianity well before the Anglo-Saxons did, early Welsh poetry escapes Latin influence. The sixth-century Welsh bards are themselves figures of legend: Taliesin; Llywarch Hen; and Anerin, who is credited with the battle poem "Gododdin," the earliest reference to King Arthur. Manuscripts of their works date to the 12th century. Other Welsh bards from the 12th and 13th centuries are Meilyr; his son Gwalchmai; Owain prince of Powys; Owain's court bard Cynddlew; and the greatest of the medieval Welsh bards, Dafydd ap Gwilym (1340–1400), who lived at the same time as the English poet Geoffrey Chaucer.

See also MYTHOLOGY, CELTIC; ORAL LITERATURE/TRADITION.

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Gurney, Robert, ed. *Bardic Heritage: A Selection of Welsh Poetry in Free English Translation*. London: Chatto & Windus, 1969.

Medieval Irish Lyrics. Translated by James Carney. Dublin: Dolmen Press, 1999.

Works about Bardic Poetry

Lofmark, Carl. *Bards and Heroes: An Introduction to Bardic Poetry*. Cribyn, Wales: Llanerch Press, 1989.

Matthews, John, ed. *The Bardic Source Book: Inspirational Legacy and Teachings of the Ancient Celts*. Poole, Dorset, U.K.: Blandford Press, 1999.

Beatrice of Nazareth (1200–1268) mystic, diarist, treatise writer

Beatrice of Nazareth was born to a merchant family of Tienen, near Brussels, Belgium. As a very

young child she showed an aptitude for scholarship, and at age seven, upon the death of her mother, her father sent her to live for a year with a group of beguines. The beguines were laywomen in the Low Countries who chose to lead spiritual lives without taking vows at a religious institution. When Beatrice discovered her vocation for monastic life, her father allowed her to enter the Cistercian convent at Bloemendaal.

In 1216 Beatrice officially became a novice, and in 1217 she traveled to the convent at Rameya to study with Ida of Nivelles. Under her tutelage Beatrice had her first mystical experience in January 1217. In 1221 she returned to Bloemendaal, where the visions continued, and the esteem with which she was treated troubled this very modest woman. In 1236 she joined the Cistercian community at Nazareth, near Antwerp, where she was made prioress and where she remained until her death.

The anonymous *Life of Beatrice* was composed from a private diary Beatrice kept, recording her experiences. She also wrote several treatises on the spiritual life. The only one to survive, called *Seven Modes of Sacred Love*, is considered the first vernacular work exploring the soul's ascent to God. For Beatrice, sacred love, *minne* in Flemish, is the pinnacle of the soul's existence. In *Seven Modes* she writes: "love strives only for the purity, the nobility and the highest excellence which she herself is . . . and it is this same striving which love teaches to those who seek to follow her." Beatrice shares her belief that experience of God is a personal interaction mediated by love with other women mystics, such as Mechthild of Magdeburg, Julian of Norwich, and Hadewijch, as well as the later Belgian theologian Jan van Ruusbroec.

An English Version of a Work by Beatrice of Nazareth

Bowie, Fiona, ed. *Beguine Spirituality: Mystical Writings of Mechthild of Magdeburg, Beatrice of Nazareth, and Hadewijch of Brabant*. Translated by Oliver Davies. New York: Spiritual Classics, 1990.

Works about Beatrice of Nazareth

De Ganck, Roger. *Beatrice of Nazareth in Her Context*. 3 vols. Kalamazoo, Mich.: Cistercian Publications, 1991.

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Bede (Baeda, The Venerable Bede)

(673–735) *historian, scholar, commentator, biographer, treatise writer, poet*

Bede was born in a small village in the vicinity of Jarrow in Northumbria, near the present-day city of Newcastle in northern England. In 679, at age seven, as was the culture in those times, Bede was fostered at the monastery in Wearmouth in the care of Abbot Benedict Biscop, and later at the monastery in Jarrow under Abbot Ceolfrith. In addition to his theological studies, he was educated in literature, grammar, rhetoric, history, philosophy, arithmetic, geometry, astronomy, law, and music. He was ordained deacon in 691 and priest in 702 by Bishop John of Hexham.

From his extensive readings, his own observations, and the stories he gathered from travelers visiting the monasteries, Bede wrote scores of books: Biblical exegeses (commentaries, explanations, and critical interpretations of texts); hagiographies (biographies of saints and venerated people); treatises on astronomy, botany, and meteorology; hymns; and poems. The 60 volumes and 950 manuscripts that Bede produced over a period of some 30 years make him one of the most prolific and greatest of English writers.

In recognition of his piety and contribution to theological writing, historians of the ninth century conferred the title of "Venerable" upon him. He was canonized in 1899 by Pope Leo XIII, who conferred the title of "Doctor of the Church" upon him for being "an ecclesiastical writer of great learning and sanctity." His feast day is celebrated on May 25.

Writers throughout history have attempted translations of Bede's works. In 1910, J. A. Giles

published an English version of *Historia abbatum* (Lives of the Abbots), which Bede wrote ca. 725 as a compilation of biographies of the lives of abbots and saints. In addition, C. W. Jones published a translation of Bede's *De natura rerum liber* (On Nature, ca. 691), a scientific text on nature and astronomy, in 1975.

However, no single work written by Bede has been more frequently copied in longhand, from the date of its completion in 731 until the printed book was published in 1475, than his *Historia ecclesiastica gentis Anglorum* (The Ecclesiastical History of the English People). It has never ceased to be read, and more than 150 manuscript copies of it survive to this day. This celebrated work served as the guiding model for historians throughout the Middle Ages, and it is the work for which Bede is remembered as the "Father of English History."

Bede himself modestly described the work as "the history of the Church of our island and race." Composed entirely in medieval Latin, this indispensable source of early Anglo-Saxon history is a continuous narrative of five books that spans a period of almost eight centuries, from Julius Caesar's invasion of Britain to 731. It is, in effect, a depiction of a saint's life with the English nation as hero, and it highlights the rapid conversion of the Anglo-Saxons by missionaries from Rome and Ireland. In addition, the work serves as an authority on the early English Church, daily monastic and secular life, and major historical events of the period.

Passionate in his support of orthodoxy and in condemnation of heresy, Bede was a traditionalist whose prime concern was the spread of the accepted beliefs of the Catholic Church. Such commitment led him to write most of his works, including an exposition of the Great Cycle of 532 years that was of fundamental value to the Roman Church in calculating the date of Easter. He also introduced the custom of *anno Domini*, dating events from the birth of Christ.

In addition to writing, reciting written works to the accompaniment of music was one of Bede's great delights. He was skilled in the recitation of

the music of the liturgy, vernacular English poetry, and songs of Anglo-Saxon Britain. Despite being grievously ill the day he died, the dedication and diligence he brought to his teaching duties is best reflected in his cheerful reminders to his students throughout that day to learn their lessons quickly since he might not be there long to instruct them.

Bede is best described by the words of Peter Hunter Blair in *The World of Bede* (1970):

The scholar who never spared himself in the search for truth, the monk who loved music and was deeply moved by the beauty of his church all brightly lit for a festal day, the teacher whose last thought was for the pupils of his school, and the endearingly humble man who chose the image of griddle, frying-pan and oven to illustrate stages in the growth of spiritual understanding.

English Versions of Works by Bede

De natura rerum liber (On Nature). Edited by C. W. Jones. Turnhout, Belgium: Brepols 1975.

The Ecclesiastical History of the English People. Edited and translated by B. Colgrave and R. A. B. Mynors. Oxford, U.K.: Clarendon Press, 1969.

Historia abbatum (The Lives of the Holy Abbots of Wearmouth and Jarrow). Translated by J. A. Giles. London: J. M. Dent, 1910.

Works about Bede

Blair, Peter Hunter. *The World of Bede*. New York: St. Martin's Press, 1970.

Brown, George Hardin. *Bede the Venerable*. Boston: Twayne Publishers, 1987.

Beowulf (10th century) epic poem

One of the finest EPIC poems of Anglo-Saxon literature, *Beowulf* is a stirring adventure story and a deeply serious commentary on human life. It tells the story of the life and death of the legendary hero

Beowulf in his great battles with supernatural monsters and in his reign as a cultured and popular monarch. Beowulf is a model of heroic spirit at its finest, the ideal Anglo-Saxon image of warrior-aristocrat.

Cyclical in movement and unified by striking contrasts of youth and old age, success and failure, bravery and cowardice, *Beowulf* is a sophisticated poem following CAEDMON's style of poetry, with a Germanic hero-warrior code of honor coupled with Christian religious underpinnings. The poem is written in the unrhymed four-beat alliterative meter of OLD ENGLISH POETRY. The author is unknown. There is much debate about when the poem was written, but it was most likely composed sometime between the middle of the seventh and the end of the 10th centuries. As such, it is the longest surviving poem in Old English, containing more than 3,100 lines. While the poem was written in Anglo-Saxon England in the Old English language, the events it describes are set in Denmark, Sweden, and Geatland (now southern Sweden).

Critical Analysis

The epic opens, as it ends, with a funeral, the sea burial of the founder of the Danish royal line. Then the scene changes to King Hrothgar's court in Heorot, Denmark, where the huge demon Grendel kills and eats warriors every night. Beowulf, prince of the Geats and strongest man of his time, hears of the troubles and journeys there with his troop of men to win his fame by challenging the giant monster. He conquers Grendel barehanded, ripping off the monster's arm at the shoulder:

*... No Dane doubted
The victory, for the proof, hanging high
From the rafters where Beowulf had hung
it, was the monster's
Arm, claw and shoulder and all.*
(ll. 833–836)

There is much rejoicing at the royal banquet the next day. Many heroic tales are told in Beowulf's

honor, and a bard sings the lay of the Finnsburg episode, a tragic feud from the Danish past.

Later that night, Grendel's mother attacks the royal hall to avenge her son. Beowulf dives down to the bottom of the haunted lake where she dwells. At first she nearly kills him, but he manages to slay her with the help of a strange, magical sword. When he resurfaces, the onlookers, who had given him up for dead, rejoice in his victory.

Beowulf has thus succeeded in cleansing Denmark of the evil monsters. In a moving sermon of exceptional poetic force, the king, who is very fond of young Beowulf, warns him of the dangers of pride and weeps as Beowulf returns to Geatland.

Part I of the epic ends with Beowulf's recounting of his adventures in Denmark and of the political state of affairs there to his uncle, King Hygelac of the Geats. Beowulf bestows Hrothgar's gifts on Hygelac, who in turn rewards Beowulf with treasure and lands.

Part II takes up the last thousand lines of the poem and deals with a Beowulf of mature years, when he comes to the Geatish throne upon the death of Hygelac and his son. Beowulf rules wisely and peacefully for 50 years, a remarkable feat in those troubled times. Then one day, a robber accidentally disturbs a sleeping dragon that guards a treasure hidden in a grave mound. The dragon awakens and starts wreaking havoc in the surrounding villages by burning down houses.

Beowulf decides to meet the fire-breathing dragon in combat. Upon seeing the dragon, his troops flee in terror, but his kinsman Wiglaf refuses to leave his side. Together they kill the dragon, but Beowulf receives a fatal wound in his neck. Knowing his end is near, he rejoices over the life he has led and is at peace with his conscience. His only regret is that he leaves behind no heirs. Wiglaf grieves as Beowulf breathes his last. When the cowardly troops return, Wiglaf heaps scorn upon their heads.

Wiglaf then sends a messenger to the king's household informing them of the tragedy. The messenger's speech is a prophecy of the doom for

the Geats at the hands of their enemies, the Swedes, now that their hero-protector is dead.

Beowulf is cremated on a great funeral pyre. All the Geats, warriors and common folk alike, gather around in despair, and the poem ends as the treasure from the grave mound that the dragon was guarding and Beowulf's ashes are buried together in a monumental barrow on a headland by the sea.

Beowulf's importance and value lie in its details, which give us a glimpse of the warrior-hero's spirit and code of honor and of the attitudes and beliefs of the monk who transcribed the oral story, thus giving the poem a Christian influence and reflecting pagan England during its transition to Christianity.

English Versions of *Beowulf*

Beowulf. Translated by Howell D. Chickering, Jr. New York: Doubleday, 1977.

Beowulf. Translated by Seamus Heaney. New York: W.W. Norton, 2000.

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Bjork, Robert E. and John D. Niles, eds. *A Beowulf Handbook*. Lincoln: University of Nebraska Press, 1998.

Cook, Albert Stanburrough. *The Possible Begetter of the Old English Beowulf and Widsith*. New York: M.S.G. Haskell House, 1970.

Tolkien, J. R. R. *Beowulf and the Critics*. Edited by Michael Drout. Phoenix: Arizona State University, 2002.

Bernard de Ventadour (Bernart de Ventadorn) (fl. ca. 1147–ca. 1170) *troubadour*

Bernard de Ventadour was born in the province of Limousin in south-central France. One biographer, writing long after his subject's death, claimed that Bernard was a lowly servant in charge of heating the ovens at the viscount of Ventadorn's castle. According to this biographer, Bernard fell in love with the viscount's wife and addressed his love songs to her. The viscount discovered the affair,

and Bernard moved to Normandy, where he had a love affair with Eleanor of Aquitaine. When she left to marry Henry II of England, Bernard joined the court of Count Raymond V of Toulouse. Finally, when Raymond died, Bernard became a monk.

In reality, we know little of Bernard's life apart from what we can glean from his songs. Although he was probably not a menial servant, he almost definitely grew up in the castle of Ventadorn (or Ventadour). In the *vida* (a biographical portion of verse found in most TROUBADOUR songs) of one song, he claims to be the son of a man-at-arms and a relative of the viscount of Ventadorn. He was acquainted with Eleanor of Aquitaine, and it is certain that he knew Henry II of England. Because 12th-century Ventadour was a hotbed of troubadour activity, Bernard must have been acquainted with the works of earlier composers like JAUFRÉ RUDEL and with the more popular MEDIEVAL ROMANCE.

Bernard's songs are remarkable expressions of courtly love (see CHIVALRY AND COURTLY LOVE) and, more specifically, of *fin'amor* (expressions of the impact of love on the individual), of which he is credited as being the creator. Unlike the works of some of his contemporaries, they are neither too complicated nor difficult to understand, nor too polished or simple. "It is no wonder if I sing better than any other singer," begins one song, "for my heart draws me more towards love and I am better made for its commands." In another song, which begins with the line "I have a heart so full of love," Bernard declares himself to be so happy "That the ice appears to me a flower, / And the snow lies green." Later in the poem, however, he complains that he is suffering even more than Tristan did when trying to win Iseult (see TRISTAN AND ISEULT). Scholar James Wilhelm notes that Bernard's reasoning thus "follows the rather helter-skelter pattern of the somewhat crazed, moon-bewitched lover."

At times, Bernard implicitly and wittily compares his secular love for a woman to a pious love for the Virgin Mary. (The Provençal language in which he wrote derived from Latin, the language of

the Church.) Mentions of paradise, grace, and a lady whom the poet hopes will grant his pleas all were sure to remind medieval listeners of religion, even as the poet wished for a reward that was decidedly secular.

Several of Bernard's contemporaries enjoyed more popularity in the 12th century, but 20th-century readers and critics esteem Bernard's work far above that of rival troubadours. Wilhelm believes that Bernard

has one of the best senses of humor in medieval literature. Furthermore, he is diversified: his stanzas constantly surprise with their sudden, sometimes illogical shifts of tone that keep the reader's wits on edge. He has the same kind of brittle, inexhaustible melodic quality that crackles in Mozart's sonatas.

Approximately 40 of Bernard's songs still survive, and scholars rank his verses above those of fellow troubadours Rudel and Marcabru for their sensuality and freedom of expression.

See also MIDDLE AGES.

English Versions of Works by Bernard de Ventadour

Bilingual Edition of the Love Songs of Bernart de Ventadorn in Occitan and English: Sugar and Salt. Translated by Ronnie Apter and Mark Herman. Lewiston, N.Y.: Edwin Mellen, 1999.

"I have a heart so full of love." In *Seven Troubadours: The Creators of Modern Verse*. Edited by James J. Wilhelm. University Park, Pa.: Penn State University Press, 1970.

"It is no wonder if I sing better than any other singer" and "When I see the lark moving its wings against the sun's rays." In *The Courtly Love Tradition*. Edited by Bernard O'Donoghue. Totowa, N.J.: Barnes & Noble, 1982.

A Work about Bernard de Ventadour

Merwin, W. S. *The Mays of Ventadorn*. Washington, D.C.: National Geographic Society, 2002.

bestiary *medieval literary genre*

The bestiary is a literary genre of the European MIDDLE AGES generally consisting of a collection of stories, each detailing the qualities of an animal, plant, or even stone. These stories were often presented in the form of Christian allegories for moral enlightenment.

The bestiaries are derived from the Greek text *Physiologus*, compiled between the second and fourth centuries by an unknown author and consisting of 48 sections, each linking a creature, plant, or stone to a Biblical text. Translations and adaptations of this and other bestiaries spread throughout Europe in the 12th and 13th centuries and were very popular in France.

Many of the medieval bestiaries, such as "The Panther" and "The Whale," were also lavishly illustrated with pictures of sometimes-fabulous beasts. Creatures in other tales included a gryphon, a lion/eagle hybrid; a basilisk, a half-bird, half-reptile so poisonous that its glance could kill; and an aphaena, a two-headed reptile. In addition, many traditional attributes of real and mythical creatures, such as the phoenix and the unicorn, derive from the bestiaries. These attributes, again intended to help teach a moral tale, have since been absorbed into folklore, literature, and art.

A 14th-century tale titled *Bestiare d'amour* applies the allegorical structure of a bestiary to courtly love, but the intent of most bestiaries was to elaborate on the virtues of abstinence and chastity and to warn against heresy. Some of the animals in the tales symbolize religious virtues or characters from the BIBLE. The lion, for example, is portrayed in one bestiary as an animal that can revive its dead offspring, reminiscent of God's resurrection of the Christ. In another tale, goats were used to symbolize sinners who strayed from God's path.

The power of using animals to teach lessons about friendship and honesty can still be seen today in tales such as those about Winnie the Pooh and Hank the Cowdog. The ancient tales and their medieval translations and adaptations, however,

found their place in world literature by illustrating how the written word was used to transfer religious teachings and concepts to the illiterate masses.

English Versions of Bestiaries

Bestiaries In Mediaeval Latin And French. Translated by Florence McCulloch. Chapel Hill, N.C.: University of North Carolina Press, 1956.

The Book of Beasts. Edited by T. H. White. Mineola, N.Y.: Dover, 1984.

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Bhagavad Gita (Bhagavad-gita, Bhagavadgita) (first century B.C.) Sanskrit text

The Bhagavad Gita is a philosophical poem that summarizes and explains the key concepts underlying Hindu religious belief and practice. The poem is staged as a dialogue between the warrior Arjuna, one of the five Pandava brothers, and his charioteer Krishna, an engaging and remarkable young man. In these conversations, Arjuna ostensibly asks for advice on how to regain his composure and courage to fight against the evil Kurowas, his half-cousins. Krishna, who is an incarnation of the Hindu god Vishnu, answers with a series of instructions that coherently unify and communicate the foundational tenets of Hindu beliefs, and also, in the guidance Krishna gives his pupil on how to

conduct himself in war and life, provides a spiritual manual for daily living.

The setting of the work is the battlefield of Kurukshetra, where the two armies led by the Pandavas and Kurowas gather for battle—also the setting of the greatest and most elaborate of Indian epic poems, the *MAHABHARATA*, of which the Bhagavad Gita forms the sixth chapter. The essential teachings of the Gita most likely existed long before the *Mahabharata* was composed, transmitted through oral teachings in the manner of the Upanishads and the four Vedas, the oldest known Sanskrit scriptures. The actual events of the *Mahabharata* are thought to have transpired between 1000 and 700 B.C. The Bhagavad Gita contains the outlines of a spiritual practice that may date to the earliest indigenous settlers in the Indus valley, around 3000 B.C.

Unlike other important works of Indian literature, like the *Ramayana*, the author of the Bhagavad Gita remains unknown. Early Indian commentators have suggested that the Gita may have been written by the Hindu god Krishna or by the seer Vyasa, who is considered the author of the *Mahabharata* and the *PURANA*.

Critical Analysis

The dramatic beauty of the Gita is that, in appearing in the midst of a physical battle, the war between good and evil provides a metaphorical parallel to the Bhagavad Gita's true topic. As translator Eknath Easwaran says, "the Gita's subject is the war within, the struggle for self-mastery that every human being must wage if he or she is to emerge from life victorious."

The poem opens with a metaphysical dialogue between Dhritarashtra, the blind king of Kurukshetra and father of the Kurowas, and his courtier sage, Sanjaya. Worried about the course of the war, Dhritarashtra asks Sanjaya (who is blessed with the ability to see all that transpires in the past, present, and future) to relate to him every detail of the war. Sanjaya first tells of the conversation that takes place between Duryodhana, Dhritarashtra's son,

and his teacher, Drona, in which Duryodhana boasts of his great number of forces and his confidence in securing victory. This sets the scene for the long dialogue between Arjuna and Krishna in which Krishna instructs Arjuna that it is the latter's duty to fight and win the war. The Greek idea of hubris, or exaggerated pride, is exemplified in the contrast between the haughtiness of Duryodhana and the unwillingness of Arjuna to engage in a war in which his teachers and kin will be killed.

Given this background of war, in the poem, Arjuna becomes concerned with the universal questions of life and death. Seeing that his courage wavers, Krishna proceeds to explain to him the nature of the soul, the soul's relation to God, the laws that govern the natural world, and the laws that govern consciousness and reality. In the end, Krishna reveals himself as an *avatar*, or incarnation of Vishnu, one of the faces of the Infinite God, the lord of life and death. Arjuna goes on to engage in battle because it is his duty; as the remainder of the *Mahabharata* describes, he will, with Krishna's help, be victorious, and the proper rulers will be restored. The heart of the Bhagavad Gita, however, is its essential teachings about living with love and compassion toward others. The Indian political and spiritual leader Mahatma Gandhi, who based his life on the tenets of the Gita, found its instructions incompatible with harming others. In learning how to transcend mortal consciousness and attain spiritual union with God, Arjuna learns how to enter his *atman*, or essential self, which transcends life and death. He learns the profound Hindu concepts of karma and dharma, which govern human life, and he understands that the demands of duty and consequence must be fulfilled.

Briefly, the ultimate goal of samsara, the cycle of birth and death, is *moksha*, or spiritual liberation, also called nirvana. Spiritual liberation is achieved through a combination of three things: *jnana*, or knowledge; *bhakti*, or devotion; and yoga, or spiritual discipline and practice. Union with the Brahman, or Infinite God, is the highest good, as Krishna explains in passage 6:30–32 of Eknath Easwaran's translation:

I am ever present to those to have realized me in every creature. Seeing all life as my manifestation, they are never separated from me. They worship me in the hearts of all, and all their actions proceed from me. Wherever they may live, they abide in me.

The challenges of human life, Krishna explains, are the result of karma and dharma. Karma, which literally means "something that is done," is often translated as "deed" or "action" and basically states that every event contains both a cause and an effect. The consequences of each action engender another act, with similar consequences, and so on in a potentially unending series of events. An individual acts out karma until he or she learns how to act in harmony with dharma. Dharma, often translated as "duty," can be thought of as the master plan to which each living thing in the universe is connected. When one learns not to pursue selfish interests but rather contributes to the welfare of the whole, the karmic debt is discharged.

One learns and understands one's duty through yoga, the disciplined practice through which one heals the splintered, unconscious self and learns how to come in contact with the *atman*, the higher self, and through that the Brahman or divine. Meditation and yoga bring one to essential truths, as Krishna instructs Arjuna in passages 6:19–21:

When meditation is mastered, the mind is unwavering like the flame of a lamp in a windless place. In the still mind, in the depths of meditation, the Self reveals itself. Beholding the Self by means of the Self, an aspirant knows the joy and peace of complete fulfillment. Having attained that abiding joy beyond the senses, revealed in the stilled mind, he never swerves from the eternal truth.

The surrounding environment of imminent war serves, in the poem, to highlight the importance of the spiritual path, transcendence, and union with the divine. Krishna's explanation of the relationships among the ideas of death, sacrifice,

and devotion exemplify the Hindu belief that transcendental truth can only be experienced and grasped when one heroically faces death and fulfills one's duty. Hence, the path to liberation lies not in the avoidance of action but through action performed simultaneously with detachment to consequences and with devotion to the divine God. Krisna teaches Arjuna that he is not being asked to commit indiscriminate violence but instead has a mortal duty to restore the legitimate rulers, who have been given their authority by the gods.

Through disciplined action combined with knowledge, committed with a detachment from selfish interest in the outcome and an interest in the greater welfare, Arjuna will be led not only to mortal victory but also to an understanding of his essential connection to the higher order. Thus, the Bhagavad Gita dramatically portrays Arjuna's inward journey and also shows in human form the possibility of union with the divine. Arjuna's recognition of his destiny, coinciding with Krisna's revelation of his divinity, is the climax of the poem.

As a document of Hindu culture and belief, the Bhagavad Gita has had a profound impact. Barbara Stoler Miller says the "Bhagavad-gita has been the exemplary text of Hindu culture for centuries, both in India and in the West." The true value of the Gita, Easwaran believes, is in the philosophical truths it contains: "Like [Jesus'] Sermon on the Mount, it has an immediacy that sweeps away time, place, and circumstance. Addressed to everyone, of whatever background or status, the Gita distills the loftiest truths of India's ancient wisdom into simple, memorable poetry that haunts the mind and informs the affairs of everyday life."

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Bible, Hebrew (ca. 10th–first centuries B.C.)

The Hebrew Bible is a collection of 24 different books of history, poetry, stories, and moral instruction, compiled toward the end of the first millennium B.C. It is the most sacred book of the Jewish religion and also forms the largest part of the Christian Bible. As such, it is one of the most widely read and influential books ever written.

Standard printed editions of the Hebrew Bible divide the books into three sections: Five Books of Moses (Pentateuch in Latin, *Torah* in Hebrew); the Prophets (*Nevi'im* in Hebrew); and the Writings (*Ketuvim* in Hebrew). The initials of the three Hebrew titles form the acronym *Tanach*, which is how the Bible is known in Hebrew.

Critical Analysis

The Torah part of the Hebrew Bible consists of five books. Genesis begins with a majestic account of the creation of the universe. Out of chaos, God creates light, fashions the heavenly bodies and the physical world, makes plants and animals, and finally shapes man and woman.

Compared with the florid creation myths of other ancient cultures, this work is a tightly written poetic account of the making of the world. God creates human beings as stewards of his work, and they are expected to abide by moral laws or face the consequences.

The book continues with a history of the first humans, leading to the gradual emergence of the different nations after a great flood. Most of the book is devoted to the life stories of the first Hebrews—Abraham, Sarah, and their descendants,

especially their son Isaac, grandson Jacob (also known as Israel), and great-grandson Joseph.

God leads Abraham to the land of Canaan and promises to give it to his descendants, who are expected to obey God's laws in return. The Jews of ancient times, who compiled the Bible and claimed to live by its laws, considered this promise as their deed to the land of Israel.

The book of Exodus recounts the tribulations of the Children of Israel in Egypt, their liberation from slavery under the leadership of Moses, and their receiving of the Ten Commandments at Mount Sinai. Scholars disagree as to whether the story has factual basis.

The rest of the Torah is largely devoted to a discussion of God's laws—criminal, economic, moral, and ritual. These passages eventually formed the basis of the laws in the TALMUD and of all subsequent Jewish ethical and legal thought.

Prophets, despite its name, starts off with six history books. Joshua describes the conquest of the Land of Canaan by the Children of Israel. Judges is a collection of stories about heroes and heroines, both military and spiritual, who lived in the era following Joshua; they include such famous figures as Samson, Gideon, and Deborah.

Samuel I and II tell of the first kings of Israel—Saul, David, and Solomon—describing their victories, defeats, family struggles, and moral challenges. Kings I and II take the story from the death of Solomon, through the breakup into two kingdoms—Israel in the north and Judah in the south—to the final conquest and destruction of both kingdoms.

More than a century of archeological research has confirmed the overall historical accuracy of Kings I and II. Of course, God's role in the events and their moral significance are questions of faith rather than history. In the Bible's viewpoint, good kings and law-abiding citizens ensure prosperity, success, and peace, while injustice and idol-worship bring about national disaster and suffering.

The rest of Prophets is devoted to the words of Isaiah, Jeremiah, Ezekiel, and the 12 "minor" prophets, so called because of the brevity of their

statements. Each book records the visions and inspired sermons of a different holy man, all of them active in the era of the kingdoms and their immediate aftermath.

The prophets explore the purpose of life, for humans in general and the Hebrews in particular. In very powerful language, they chastise wrongdoers and mourn the calamities God has inflicted on the nation. They call on individuals and society to return to the ways of righteousness, promising God's pardon if they do. In Jonah, this message is explicitly aimed at all the peoples of the world. But even in despair, the prophets keep faith with their inspiring vision of eventual redemption and peace, when "The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid" (Isaiah 11:6).

The Writings section of the Bible begins with the book of Psalms, a collection of 150 religious poems said to have been written by King David. Some of the psalms were apparently sung by the Levites at the Temple in Jerusalem. Others are more personal in tone, heartfelt missives to God from an individual, often in trouble, expressing faith in God's ultimate justice and mercy.

The Writings contain two examples of ancient Near Eastern "wisdom literature," Proverbs and Ecclesiastes. They are full of worldly advice written in a tone of disillusion, at least concerning human behavior. The Writings also include Song of Songs, a series of lyrical love poems set in idyllic natural settings; Job, a tale that explores the question of why good people suffer; Lamentations, a sad dirge about the destruction of Jerusalem by the Babylonians; Esther, about a Jewish queen of Persia who saves her people from the threat of genocide; Ruth, about a Moabite woman who refuses to abandon her bereaved mother-in-law, throws in her lot with the Hebrew people, and becomes the ancestor of King David; and Daniel, a series of miracle tales and strange prophecies set during the Babylonian exile.

Finally, the last two books of the Writings, and thus of the Hebrew Bible, are Ezra-Nehemiah, which describes the return of the Jews to Judea under the Persians; and Chronicles, a retelling of the royal histories first recounted in Samuel and Kings.

Nearly all the Bible is written in ancient Hebrew, a West Semitic language, though some sections of Daniel are written in Aramaic, a related tongue. The narrative sections, if not the poetry, are easily read and understood by modern Hebrew speakers in Israel, though there are some obscure words and short passages that even scholars do not understand.

The first translation of the Bible was the *Septuagint*, a Greek rendition composed in Alexandria, Egypt, in the second century B.C. by a committee of 70 scholars; this became the basis of the texts used by Christians. Together with two ancient translations into Aramaic (the spoken language of Judea in Roman times), the *Septuagint* is often used to illuminate unclear passages in the Hebrew and to resolve minor differences that exist in the earliest existing Hebrew manuscripts.

Printed versions of the Hebrew Bible have been around for hundreds of years, but the traditional format is still in use in synagogues. One long parchment scroll contains the Pentateuch, handwritten in ancient calligraphy. There are no titles and no chapter-and-verse indications, which were a later addition.

Printed Hebrew Bibles traditionally include commentaries from various medieval or modern sages. They also include musical notation marks above and below each line of text, as a guide for those who chant the text during worship services. Each week on the Sabbath, a portion of the Torah is read; the entire volume is read in the course of a year (or three years, in some communities), as are sections of Prophets and several entire books of the Writings.

Traditionally, Jews believed that Moses wrote the entire Torah at one time, although they always knew of small variations in the text. But most scholars now believe, on the basis of textual analysis, that the Torah was gradually assembled by different editors from written and oral fragments over the course of hundreds of years.

Modern archeology has discovered parallels in ancient Egyptian, Mesopotamian, and Syrian writings to certain elements of the Hebrew Bible. They

include poetic imagery, stories in Genesis, legal provisions, and even some pronouncements of the prophets. But the discovery of the DEAD SEA SCROLLS in the mid-20th century demonstrated that whatever the ultimate sources, the overall text had been largely standardized by Roman days, around the first century B.C.

In addition to the 24 books of the Hebrew Bible, several other “apocryphal” books, in Hebrew and Aramaic, were also considered sacred by many ancient Jews but were not included in the “canon,” or standard collection. Some of them, like Maccabees, Judith, and Ecclesiasticus, are included in various Christian Bibles.

Once Christianity began to spread in the western Roman Empire, it became necessary to translate the Bible, including the Greek books of the New Testament, into Latin. Since that time, the Hebrew Bible has been translated into several hundred languages. It has inspired thousands of books of commentary and interpretation, as well as a wealth of poetry, music, plays, and films. Its themes have influenced the culture and religion of nations around the world, becoming part of the cultural heritage of all humankind.

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See HILDEGARD VON BINGEN.

Boethius (Anicius Manlius Severinus Boethius) (ca. 480–524) *philosopher, translator, treatise writer*

Boethius was a Roman of noble ancestry. His father served under the Roman king Odovacar, and his very name, Anicius Manlius Severinus Boethius, reflects his patrician heritage as well as his relationship to some of the most eminent aristocratic families of the Western Roman Empire.

Orphaned as a boy, Boethius became the ward of Quintus Aurelius Memmius Symmachus, who would later become his father-in-law. Symmachus oversaw Boethius's education, and by the time the young man was in his 20s, he was being celebrated for his accomplishments in Greek scholarship. One of his goals was to translate and interpret the works of PLATO and ARISTOTLE to demonstrate that the Greek philosophers were fundamentally in agreement with one another.

Boethius's first published work was *De institutione arithmetica* (Principles of Arithmetic, ca. 503), followed by *De institutione musica* (Principles of Music). For centuries, this treatise was considered the foremost authority on ancient music and was an important teaching text. Boethius also wrote several theological treatises in the form of correspondence to friends.

Boethius's masterpiece is his *De consolazione philosophiae* (The Consolation of Philosophy), written in 524 after his fortunes had undergone a reversal. In 500 he began an illustrious political career in the employ of Theodoric, king of the Os-

trogoths, who deposed Odovacar and became ruler of Italy. Boethius counseled Theodoric on matters ranging from the building of a water clock to the employment of a harpist. In 510, he became Consul of Rome, and in 523, Theodoric named him *magister officiorum* (Master of the Offices), which made Boethius one of the king's closest advisers.

In 524, Theodoric became aware of a conspiracy in Rome to overthrow his rule. When Boethius defended one of the implicated parties, he himself was charged with treason and sentenced to death. Imprisoned in a dungeon near Milan awaiting execution, Boethius penned *The Consolation of Philosophy* as a dialogue between himself and Lady Philosophy. In this exchange, the character of Boethius bemoans his fate, claiming he was unjustly convicted with false evidence. He asserts that he went into public service in order to practice his philosophical principles, that he opposed abuses of power, and that he protected the oppressed in the service of what was right. Yet when Lady Philosophy first appears, Boethius is too full of self-pity to see her.

Lady Philosophy speaks of the capriciousness of human affairs and the fleeting nature of worldly achievements such as fame and wealth. For true happiness, she claims, people must free themselves from earthly concerns; otherwise, they will be enslaved by false desires. She goes on to enlighten Boethius on such complex subjects as the role of evil in the world, the fickle course of fate, the unpredictable nature of chance, the mind of God, predestination, and free will. Lady Philosophy explains that what humans call "chance" is actually part of God's plan; humans perceive certain events as unexpected or accidental because they fail to understand the grand design.

How, then, Boethius asks, is it possible to reconcile God's foreknowledge with the human perception of free will? If the choices people make do not determine the outcome of events, then rewards and punishments are meaningless and unfair. This is an age-old problem, according to Lady Philosophy. But, she reasons, the inelegant mechanism of human intelligence simply cannot compare with

the immediacy of divine knowledge, which exists outside of the concept of time.

Boethius's "consolation" lies in the ultimate understanding that good and evil will indeed be met with a divine and universal justice and that all that happens is for the best. We cannot know God's plan. But we can desire and love what God desires, and this leads to the greatest freedom and the greatest happiness. The contemplation of God reconciles humans to ill fortune on earth.

As translator Edmund Reiss writes in *Boethius*:

The Consolation of Philosophy is without a doubt one of the greatest books ever written. It possesses that certain timeless quality which marks all great works of literature, and it gives the impression that it can never be used up. The more one reads the work, the more one finds in it, and the more one comes to admire the artistry and genius of the public administrator-scientist-philosopher-theologian-poet who was its author.

This seems an accurate assessment of Boethius's work, for his use of allegory, his blend of poetry and prose, and his dialogue-debate framework profoundly influenced medieval, Renaissance, and romantic literature for centuries to come.

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Book of Songs (*Shijing, Shih Ching*)

(1125–570 B.C.)

The *Book of Songs*, an anthology comprising 305 odes sung to the accompaniment of music and dance, is the earliest collection of Chinese poems. The actual date of its composition remains undetermined, even though two traditions account for the origin and survival of the songs.

The first tradition asserts that CONFUCIUS selected the songs from an earlier corpus of over 3,000 songs. He chose only songs that best exemplified his ideas about statecraft and harmonious human relations and revised the musical scores before placing them in order. The second tradition, currently held by Chinese scholars, believes that the Zhou (Chou) dynasty ruler sent out court officials to collect folk songs in the feudal states of his kingdom. The feudal lords collected the songs and forwarded them to the ruler, who would listen to them and ascertain whether his subjects lived happily under his reign. The songs also enabled the officials in the royal court to gather information regarding the prevailing customs of the vassal states. Despite these differing traditions, Confucius was, in both cases, credited with the selection and editing of the collection now known to us as the *Book of Songs*.

The songs are generally written in four-syllabic verses with occasional irregular meter. This restrictive structural style was later abandoned in favor of the freer and variant five- and seven-syllabic verses.

The anthology is divided into three unequal sections: 160 *feng*, or folk songs; 105 *ya*, or court songs; and 40 *song* (*sung*), or sacrificial songs. The *feng* ("air of the states") songs collectively represent each of the 15 feudal states in ancient China. The stylistic uniformity among them suggests that the songs have been reworked. Simple in style and spontaneous in expression, often about courtship and love, the *feng* songs look at the lives of common people, examining their hardship, joys, misgivings, and work. Since they make the common people their protagonist, the *feng* poems are read as social commentaries and protests at the state of

Chinese society. Scholars suspect these may be the latest poems in the book, dating to the period of chaos and disorder following the decline of the Chou dynasty.

The section of the *Book of Songs* containing the *ya*, or “courtly” songs, is divided into two main parts: 74 *xiao ya* (*hsiao ya*; “Lesser Courtly Songs”) and 31 *da ya* (*ta ya*; “Greater Courtly Songs”). The *hsiao ya* contain songs devoted to praises of the king and deal with concerns of courtly or royal life, such as ceremonies, feasts, and hunting expeditions. The *da ya* section, whose poems are considerably longer, discusses the legendary heroes and myths of the Zhou dynasty. The *ya* poems, which celebrate the pleasures of the world, were most likely written by aristocrats at the Chinese court.

The *song* odes are hymns of praise and ritual songs describing religious ceremonies and celebrating a particular dynasty’s victories in military campaigns. This section contains 40 religious and sacrificial hymns divided into three parts on the basis of geographical origin. Thirty-one odes are attributed to the Zhou court, four to the Lu court, and five to the Shang dynasty. These songs, accompanied by music and dancing, were performed while the king worshipped his ancestors and celebrated their heroic deeds. The *song* odes are believed to be the earliest of the songs collected in the book, and their religious character and pompous style suggest they were commissioned by the kings and written to glorify the glory of the Chinese state.

By the time of the Han dynasty, the *Book of Songs* had entered the Chinese canon of literary texts. Confucius’s interest in the book played an important part in its survival. In addition, his advice to his disciples best summarizes the importance of the work in Chinese literary tradition:

Young men, why do you not study the *Songs*? They can be used to inspire, to make you fit for company, to express grievances; near at hand they will teach you how to serve your fathers, and, looking further, how to serve your sovereign; they also enable you to learn the names of many birds, beasts, plants, and trees.

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Book of the Dead (The Chapters of Coming Forth by Day) (ca. 1400 B.C.–ca. A.D. 200) *religious writings*

The Chapters of Coming Forth by Day, commonly known as the Book of the Dead, is a collection of hymns and incantations taken from the papyri buried with ancient Egyptians to help deceased souls navigate the afterlife. Altogether, the Book of the Dead consists of 189 chapters that describe Egyptian religious beliefs about life and death. The Book of the Dead not only describes the pathways, laws, and guardians of the gates of the afterlife but also contains the essential truths that would admit a soul to heaven. Knowledge was the way the soul became eternal, as texts from the sixth dynasty suggest with their simple advice: “Live your life and you will never die.”

The Book of the Dead was never a single entity or text but rather a template of prayers, hymns, incantations, instructions, and addresses to the divine. Scribes kept a principal copy, which they were commissioned to selectively reproduce and personalize for the person who had died. Those preparing in advance could select the chapters and illustrations they wished to be included. Texts that have been recovered from Egyptian burials give scholars an idea of the chapters that composed the original Book of the Dead, as well as an understanding of

how Egyptian funerary practices and religious beliefs developed over time.

The ancient Egyptians believed that the Book of the Dead was written about 50,000 B.C. by Tehuty, one of the first created beings, who brought language and speech into the world. The written language of the ancient Egyptians consisted of pictorial characters or symbols called hieroglyphs. A cursive form of hieroglyphics, called hieratic, was also used. Certain versions of the Book of the Dead are composed entirely in hieroglyphics and some in a combination of hieroglyphs and hieratic.

The earliest Egyptian funerary texts, called the Pyramid Texts, appear as inscriptions on chamber walls and passages of the pyramid of Wenis, the last ruler of the fifth dynasty, ca. 2345 B.C. The language of the texts suggests that these burial inscriptions had already been in use for centuries. In later dynasties, these standard inscriptions were copied onto many other pyramids and monuments, even sarcophagi, and are collected and printed as the Coffin Texts. The Pyramid and Coffin Texts precede the papyrus copies of the Book of the Dead, the earliest of which date to the mid-15th century B.C.

The oldest papyri, such as those of Nu, Userhat, Kha, and Yuya, tend to be brief, with a small number of chapters and few illustrations. The Papyrus of Hunefer, discovered at Thebes in 1852 and named for the man it was written for (and perhaps by), the chief scribe of Pharaoh Seti I, dates to 1400 B.C. It is perhaps the shortest text of the Book of the Dead, containing only three chapters, but it is one of the most beautifully illustrated. The chapters of the Book of the Dead known today are an arrangement imposed by Egyptologists, which provides a unified and comprehensive view of the Egyptian afterlife but sometimes fails to capture the unique beauty and distinct style of the individual papyri.

Critical Analysis

Egyptian belief sometimes varied slightly by city or dynasty, but on the whole they believed that the world was divided into three realms: Ta, which was

earth or the world of the living; Nut, the world above, a spiritual realm or heaven; and Dwat, the netherworld, or the world between. This passage from the Papyrus of Ani best summarizes the essential belief regarding the eternal nature of the soul:

Men do not live once, in order to vanish forever. They live several lives in different places but not always in this world, and between each life there is a veil of shadows.

Since the soul was able to move between varying states of being, death was simply a passageway to the Dwat, the world of shadows. Reciting and reenacting the directions of the Book of the Dead, it was believed, guided souls through the Dwat and led them to the Garden of Reeds, a place of everlasting peace inhabited by perfected souls. Those souls who were not perfected reincarnated into living forms and might return to Ta or earth as humans, animals, or insects, there to continue acquiring the knowledge that would help them succeed at their next judgment.

The Egyptians called the collection *The Chapters of Coming Forth by Day* because these writings represented the beginning of a new phase of life. During the time of the Old Kingdom, as the Pyramid Texts suggest, departed souls perambulated at will among the stars. Later, during the Middle Kingdom, Osiris emerged as the king of the underworld. Prayers in the Book of the Dead largely address him for protection and guidance, and most copies open with a hymn addressed to Osiris, as do these lines from the Papyrus of Hunefer:

Maker of heaven and earth, adoration to you!
O, you are embraced by Maat at the two seasons. You are striding over heaven with joy.
(1.4–5, trans. by Ramses Seleen)

While the earliest funerary inscriptions addressed a single divine being called Amen-Ra, as beliefs evolved over the span of several centuries,

other names and divine personifications developed, among them Isis, the patroness of fertility and love; Horus, the redeemer of good deeds, and Anubis; the guardian of secret knowledge. Part of the complexity of Egyptian spirituality is its ability to absorb and contain its own history without apparent contradiction. Chapters of the Book of the Dead simply expanded to address evolving beliefs.

Praises in homage to Osiris were part of the protective function of the Book of the Dead, to help the traveling soul reach its destination safely. There were dangers in the otherworld, one of them being that the soul could die again. Chapter 135 contains a spell to be said when the moon is new on the first day of the month. The prayer is essentially for illumination, and has enormous benefits, as Raymond Faulkner translates:

As for him who knows this spell, he will be a worthy spirit in the realm of the dead, and he will not die again in the realm of the dead, and he will eat in the presence of Osiris. As for him who knows it on earth, he will be like Thoth, he will be worshipped by the living, he will not fall to the power of the king or the hot rage of Bastet, and he will proceed to a very happy old age.

As this passage suggests, chapters from the Book of the Dead could be studied by the living to ensure a fruitful life on earth and equip oneself in advance for the journey beyond. The Egyptians imagined this further journey to be much like life on earth. One was required to eat, rest, and also work. Therefore, the practice developed of including clay figurines or other images in the burial chamber; in the shadow realms, these spirit figures could be recruited to do hard labor.

Part of the spirit's progress involved a judgment at which one had to account for the deeds done in life. The judgment took place immediately on arrival in the afterlife, and the outcome determined whether the soul would progress to the Garden of Reeds or return to earth. Therefore, many papyri contain confessions or declarations of activities its

owner has or has not engaged in, which, it is hoped, will help the judges reach a favorable decision. The confessions show what behaviors hold the soul in ignorance, among them lying, quarreling, blaspheming, or being hot-tempered, quarrelsome, or deaf to words of truth.

The chapters specify when and sometimes where incantations should be performed for maximum effect. Most are in favor of a speedy progress to the realms of bliss, while some are a safeguard against tricks or punishments. Some translators refer to the chapters as spells or magical charms, which reflects a certain long-held bias that ancient Egyptian beliefs were primitive, barbaric, confused, and often corrupt. In reality, the civilization and learning of ancient Egypt had an enormous influence on other developing cultures, particularly those of the Greeks and Romans, and the Tibetans also have a Book of the Dead. The philosophical tenets of reincarnation and the perfection of the soul are also found in the beliefs of the Taoists, the ancient Celts (*see* MYTHOLOGY, CELTIC), the Jewish Kabbalah, the writings of Zoroaster, the teachings of Buddha, and the Hindu *Vedas* of India.

English Versions of the Book of the Dead

The Ancient Egyptian Book of the Dead. Edited by Carol Andrews. Translated by R. O. Faulkner. New York: Macmillan, 1985.

The Book of the Dead. Translated by E. A. Wallis Budge. Mineola, N.Y.: Dover Publications, 1996.

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Seleem, Ramses. *Egyptian Book of the Dead.* New York: Sterling Publishing Co., 2001.

Buddha parables

See ZEN PARABLES.

Būsīrī, al- (Sharaf ad-Dīn Muhammad ibn Sa'īd al-Būsīrī as-Sanhājī)
(ca. 1212–ca. 1294) *poet*

Al-Būsīrī was the author of one of the most famous poems in the world of Islam, the “Qasidat al-Burda,” or “Ode to the Mantle,” a panegyric (poem of praise) to the prophet MUHAMMAD.

Born in the village of Abusir in Egypt, al-Būsīrī made a modest living in Alexandria copying manuscripts. He studied under a mystic Sufi master and was affected by the atmosphere of Sunni religiosity cultivated by the Ayyubid sultans. As a result, he produced a body of poems praising Muhammad that continue to be read by Muslims today. These poems, like others of the period, ascribe miracles and prodigies to the prophet.

By far his most famous work was the “Burda” (also called “Luminous Stars in Praise of the Best of Mankind”), which critics have celebrated and other poets have attempted to imitate. Admirers have learned its verses by heart and have had them inscribed in gold letters on public buildings. The poem has even been venerated as a charm against evil.

According to legend, al-Būsīrī began to compose the “Burda” after praying for a cure for a stroke, which had paralyzed half of his body. Falling asleep, he dreamed that Muhammad touched his body and threw his mantle over him—

a mantle celebrated in another poem from the prophet’s day. The poet was instantly cured, and he penned his adoring poem in gratitude. The tone of pious love can be seen in these lines:

*The merits of God’s Prophet are limitless;
No human speech can encompass them.*

*If his miracles in their greatness were equal
to his rank*

*Dry bones would revive at the mention of
his name.*

Such is the power of al-Būsīrī’s imagery and expressions of love for Muhammad that his poem continues to influence Arabic poetry to the present day.

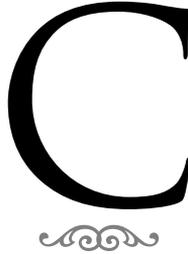
An English Version of a Work by al-Būsīrī

“Burda.” Translated by Stefan Sperl and Christopher Shackle. Reproduced in *Night and Horses and the Desert*, edited by Robert Irwin, 334–45. Woodstock, N.Y.: Overlook Press, 2000.

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Huart, Clement. *A History of Arabic Literature*. Beirut: Khayats, 1966.

Nicholson, R. A. *A Literary History of the Arabs*. New York: Kegan Paul International, 1998.



Caedmon (seventh century) *poet*

Caedmon was a layman from Northumbria whose one surviving poem, “Caedmon’s Hymn” (658–680), had a revolutionary influence on Anglo-Saxon poetry. His application of the Germanic technique of heroic poetry to Christian themes and edification set the standards for vocabulary, style, method, and diction that were mimed by Anglo-Saxon poets for centuries thereafter.

In the monastery of the Abbess St. Hild, Caedmon was said to be distinguished by divine grace because he took what he learned from Latin scriptures and effortlessly composed poetic words of the greatest sweetness in the language of the Angles of Northumbria. His moving poetry inspired many of his listeners to despise the earthly world and long for heavenly life.

What we know of “Caedmon’s Hymn” comes from BEDE’s descriptions in his *Ecclesiastical History of the English People* (731). Bede tells us that in his youth, Caedmon had settled down to a secular life of an illiterate herdsman. Sometimes at feasts, the hosts decided that their guests would provide entertainment by reciting verses to the accompaniment of a harp. Whenever Caedmon saw the harp coming close to him, he would leave the feast and walk back to his house with a feeling of shame for his lack of skill in reciting poetry.

One day, upon leaving such a party, he went to the cattle pens to check on the cattle. He then fell asleep and dreamed that a man was standing by him and calling his name: “Caedmon, sing me something.” Caedmon replied that he did not know how to sing and that is why he had departed so precipitously from the feast earlier that evening. But the man insisted: “Yet you shall sing to me.” Caedmon decided to humor the man and asked him what he should sing about. The man replied: “Sing of the beginning of created things.”

Caedmon immediately began singing in praise of God the creator. That nine-line song became known as “Caedmon’s Hymn”: “Now let me praise the keeper of Heaven’s Kingdom, / the might of the Creator, and his thought, / The work of the Father of glory. . . .”

Caedmon is said to have composed hundreds of religious poems in his lifetime. However, despite Bede’s research and recording efforts, only the “Hymn” can be authentically attributed to Caedmon. Nevertheless, his place in history is assured by the stylistic revolution in poetry that he set in motion. As Bede tells us:

[Caedmon] made many compositions concerning divine blessings and judgments, by all of which he sought to turn men’s minds from

delight in wickednesses, and indeed to stir them to the love and skilful practice of good deeds. He was a most religious man who subjected himself with humility to the disciplines of monastic rule. But against others who wished to act otherwise he was aflame with fervid zeal. Hence it was that he closed his life with a beautiful ending.

See also OLD ENGLISH POETRY.

An English Version of a Work by Caedmon

In *Anglo-Saxon Spirituality: Selected Writings*. Translated by Robert Boenig. Mahwah, N.J.: Paulist Press, 2001, 168.

Works about Caedmon

Gaskin, Robert T. *Caedmon: The First English Poet*. M.S.G. Haskell House, 1990.

Gurteen, Stephen H. V. *Epic of the Fall of Man: A Comparative Study of Caedmon, Dante, and Milton*. Murieta, Calif.: Classic Books, 1996.

Morehouse, Ward and Gregory A. Minahan. *The Caedmon School: An Anecdotal History and Appreciation*. Philadelphia: Xlibris, 2003.

Caesar, Julius (100 B.C.—44 B.C.) *statesman, general, writer*

Julius Caesar is arguably the most famous historical figure of ancient Rome and one of the most famous men of all time. He had an indelible influence on the political, social, and military events of his time, and his life story has become one of history's great epics, as his actions caused the downfall of the Roman Republic and the rise of the Roman Empire. In addition, he was a writer of no little talent, and his works set the standard for a unique literary genre, the military memoir.

Julius Caesar's family was aristocratic but not particularly distinguished. At the time of Caesar's birth, Rome was by far the strongest power in the Mediterranean region and was engaged in nearly continuous warfare with numerous enemies; it would be through service in these wars that Caesar would first come to prominence.

Though still a republic at the time of Caesar's birth, the governmental structure of Rome had been designed when it was a small city-state, and the republican foundations were beginning to break down under the stress of gaining and controlling a far-reaching empire. In his early years, Caesar served the government in various military, political, and diplomatic posts. As time passed, he gradually worked his way up through the Roman hierarchy. He served as the chief financial officer of Roman-controlled Spain and later became responsible for public entertainment and religious functions in Rome. In 61 B.C., he became governor of a province in Spain, and he used the position to enrich himself and gain influence. Caesar was a gifted politician, being both shrewd and indomitable. He had no particular political ideology and strove entirely to satisfy his personal ambitions. Intellectually gifted, he followed the philosophy of EPICURUS and his own highly developed sense of honor.

In 60 B.C., Caesar was elected consul, the highest office in the Roman Republic. Now one of the most powerful men in Rome, he formed a partnership with two other politicians, Crassus and Pompey, creating what was called the "First Triumvirate." In 58 B.C., hoping to raise his prestige through military victories, Caesar took command of the Roman armies in Gaul, now modern France. Over several years and numerous campaigns, Caesar's armies waged relentless war on the Gallic tribes and fought several battles against native settlements in Germany and Britain. Caesar displayed a cunning military genius and a ruthless command of strategy. In 52 B.C., at the Siege of Alesia, the Gauls still resisting Roman rule were crushed.

During lulls in the fighting, Caesar began writing his famous *Commentary on the War in Gaul*. He wanted his achievements to be recorded so he could use them as political propaganda and as justification for his decisions. His was the first true military memoir.

Political leaders in Rome became increasingly fearful of Caesar's growing power. Crassus had been killed, leaving Pompey and Caesar as rivals. After Caesar completed the conquest of Gaul, he

turned his attention once more to political matters in Rome. In 49 B.C., the Senate demanded that Caesar turn over the command of his army. He refused to do so and instead marched his forces toward Rome, beginning a civil war that would topple the Roman Republic. Over the next several years, Caesar fought Pompey and his allies in numerous campaigns throughout the Mediterranean. By the time the war was over in 45 B.C., Caesar had emerged victorious and was completely in control of Rome and all its territory.

Caesar's writings during the time of the civil war were produced mainly to increase his support among the people and damage his enemies' reputations. He penned a bitter denunciation of his deceased rival Cato, named the *Anticato*, and also wrote *Commentary on the Civil Wars*, which was very similar to the work he had written on the war in Gaul. In his clear and straightforward style, Caesar gives accounts of the military and political events of the conflict. He writes in the third person, and his prose resembles that of a newspaper reporter, giving a simple and clear description of what is happening. Nevertheless, these accounts served primarily as propaganda to embellish Caesar's achievements at the expense of his opposition.

Once in possession of Rome, Caesar made himself dictator and thereby became the unchallenged ruler of the Roman world. He began a program of ambitious reforms designed to improve life for average Roman citizens and ensure his popularity. Many people, however, feared Caesar would attempt to make himself king and thus completely destroy whatever was left of the Roman Republic. On March 15, 44 B.C., Caesar was assassinated by a group of senators. The circumstances surrounding Caesar's assassination have fascinated people for 2,000 years and serve as the subject matter for one of the greatest plays in English history, William Shakespeare's *The Tragedy of Julius Caesar* (1623).

Caesar was one of the most influential figures of Western history. His political, military, and literary skills were remarkable, and his personality, willpower, and amazing abilities continue to fasci-

nate people to the present day. He is remembered as one of the most capable men of ancient times.

Critical Analysis

Caesar is best known for his political and military achievements, but it is also acknowledged that he was a writer of considerable ability. The most famous piece of literature he produced was *Commentary on the War in Gaul*, a firsthand account of his campaigns in that region. The *Commentary's* seven books describe the campaigns from 58 to 52 B.C. Sometime later, a former staff officer of Caesar's named Aulus HIRTIUS added an eighth book, which completes the narrative.

Caesar writes in the third person, referring to himself as Caesar, though he makes occasional references to "our" troops. His commentary describes battles and sieges not dramatically but rather dispassionately, seemingly striving for accuracy instead of excitement. Yet his prose contains its own dynamic energy, as in this description in S. A. Hanford's translation of a turn in the battle against the Nervii:

. . . the Roman cavalry and light-armed troops, routed by the first attack, were in the act of retreating into the camp, when they found themselves face to face with the Nervii . . . The servants . . . on looking back and seeing the enemy in the camp immediately ran for their lives. Meanwhile shouting and din arose from the drivers coming up with the baggage, who rushed panic-stricken in every direction.

For the most part Caesar strives to portray himself as a determined man performing a necessary mission, but at times he likes to add a touch of the dashing hero, for instance in this passage where he describes how he turned the Nervii battle with a heroic gesture:

As the situation was critical and no reserves were available, Caesar snatched a shield from a soldier in the rear . . . made his way to the front

line, addressed each centurion by name, and shouted encouragement to the rest of the troops. . . . His coming gave them fresh heart and hope; each man wanted to do his best under the eyes of his commander-in-chief, however desperate the peril.

Caesar also describes himself as a merciful man and uses such opportunities to remind his readers how grateful they should be to him. After sending word to Rome of his victory against the Atuatuci, he observes that “a public thanksgiving of fifteen days was decreed to celebrate his achievements—a greater honour than had previously been granted to anyone.”

Despite the ostensibly objective tone of the *Gallic Wars*, it focuses more on Caesar’s successes and less on his failures, glossing over many of the serious setbacks and atrocities committed by his men. He intended that this work, like his *Commentary on the Civil War*, would serve first as political propaganda and later as a record of achievements that would elevate his reputation well after his death. Caesar presents himself as a traditional soldier, serving the interests of Rome, and nowhere in the narrative does one find any hint of the ambitious and unscrupulous politician that Caesar truly was.

Caesar’s *Commentary on the War in Gaul* has become the classic military memoir, which has evolved into a unique literary genre. Like the records of Cornelius TACITUS, Caesar’s account is a valuable source of historical information as well as an admirable piece of Latin prose.

English Versions of Works by Julius Caesar

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The Civil War. Translated by Jane F. Gardner. New York: Viking Press, 1976.

The Conquest of Gaul. Translated by S. A. Hanford. New York: Viking Press, 1983.

The Gallic War. Translated by Carolyn Hammond. Oxford: Oxford University Press, 1999.

Works about Julius Caesar

Gelzer, Matthias. *Caesar: Politician and Statesman*.

Translated by Peter Needham. Cambridge, Mass.: Harvard University Press, 1985.

Meier, Christian. *Caesar: A Biography*. Translated by David McLintock. New York: Basic Books, 1982.

Shakespeare, William. *The Tragedy of Julius Caesar*. New York: Washington Square Press, 2004.

Suetonius. *The Twelve Caesars*. Translated by Robert Graves. New York: Penguin, 2003.

Callimachus (ca. 305–ca. 240 B.C.) poet, scholar

Callimachus was born in Cyrene (in present-day Libya) and received his education in Athens. A distinguished scholar and poet, he opened his own school in the suburbs of Alexandria, where many distinguished grammarians and poets, including ARISTOPHANES, attended.

Since it was customary at the time to assign library work to scribes and scholars, Ptolemy II of Egypt employed Callimachus as the chief librarian of the Alexandrian Library. Callimachus occupied this position for the rest of his life, and his outstanding achievements in the field of librarianship earned him the title “Founding Father” of librarians. He created the chronological subject catalog called *Pinakes*, consisting of 120 volumes and containing critical information on the library’s holdings, as well as biographical information on all the authors. *Pinakes* is not only the first catalog of the largest library in the ancient world but also the first complete literary history of Greek literature.

It is Callimachus’s witty and elegant poetry, however, that brought him fame. He is said to have written about 800 works, of which only six hymns, 64 epigrams, and some fragments of longer poems are extant.

Callimachus’s hymns are written in an extremely learned, intricate language. His “Bath of Pallas” is a story about the bathing ritual of Athena’s statue in Argos, and “The Blinding of Tiresias” refers to Athena’s retaliation against Tiresias,

who saw her bathing in a stream. These and Callimachus's hymns are known for their lyric quality.

Callimachus's elegies and epigrams were among his greatest achievements. He was referred to by his contemporaries as the chief of the elegiac poets, and Roman poets used his elegies as models for their erotic poetry. History tells us that Callimachus once engaged in a literary dispute with APOLLONIUS OF RHODES, arguing that well-crafted short poems of quality are superior to long ones of quantity. He wrote of this dispute in *Ibis*, in response to the long, epic poems of Apollonius's *Argonautica*.

Callimachus's most famous work, written ca. 270 B.C., was the *Aetia* (also *Aitia*, meaning "causes"), a four-book collection of legend-like, narrative elegies (totaling 7,000 lines) that explore the causes (or origins) of the foundation of cities, religious ceremonies, and other customs. OVID used the *Aetia* as a model for his *Metamorphoses*.

Of Callimachus' epigrams, the scholar Kathryn J. Gutzwiller says that they "formed the most famous and admired of Greek epigram collections" and that they "belonged to the canon of works read by boys in school." These works were praised not only for their perfect literary form but also "for their charm and human feeling, their sweetness, expressiveness, and wit." In one epigram, Callimachus praises Ptolemy II's wife: "Blest, radiant Berenikê, / Without whom the very Graces are graceless." And in another epigram, Callimachus honors a fellow poet:

*They told me, Heraclitus, they told me you
were dead,
They brought me bitter news to hear and
bitter tears to shed.
I wept as I remember'd how often you and I
Had tired the sun with talking and sent
him down the sky. . . .*

Callimachus's longer works include *Hecale*, an EPIC in which the old woman Hecale shelters the hero Theseus from a storm; and *Iambi*, a collection of 13 poems written in iambic form and covering various themes such as criticism, fables, and poetic voice.

Callimachus recognized literature as a powerful means for expressing and sharing knowledge and wisdom. His works influenced later Greek and Roman poets, including OVID, CATULLUS, HORACE, and PROPERTIUS.

English Versions of Works by Callimachus

Callimachus (Musaeus: Aetia, Iambi, Lyric Poems, Hecale, Minor Epic & Elegiac Poems & Other Fragments). Loeb Classical Library. Translated by C. A. Trypanis. Edited by Thomas Gelzer and Cedric Whitman. Cambridge, Mass.: Harvard University Press, 1992.

Callimachus: Hymn to Demeter. Edited by Neil Hopkinson. Cambridge, Mass.: Cambridge University Press, 2004.

The Poems of Callimachus. Translated by Frank Nisetich. Oxford, U.K.: Oxford University Press, 2001.

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Acosta-Hughes, Benjamin. *Polyeideia: The Iambi of Callimachus and the Archaic Iambic Tradition*. Berkeley: University of California Press, 2002.

Coffta, David Joseph. *Influences of Callimachean Aesthetics on the Satires and Odes of Horace*. Lewiston, N.Y.: Edwin Mellen, 2002.

Gutzwiller, Kathryn J. *Poetic Garlands: Hellenistic Epigrams in Context*. Berkeley: University of California Press, 1998, 183–213.

Cao Zhi (Ts'ao Chih) (192–232) poet

Cao Zhi is considered to be one of China's greatest early lyric poets. The son of a famous northern Chinese ruler and general, he showed great literary promise at an early age. Though the young poet had an easygoing personality, he also liked to drink heavily and was thought to be undignified. Because of this reputation and the tradition of primogeniture, his father named Cao Zhi's older brother and poet, Cao Bi, as his sole heir, which led to a lifelong rift between the two brothers. After Cao Bi's ascension to the throne in 220, Cao Zhi was exiled by his brother to a number of minor provincial areas, where he served as a feudal lord until his death.

Cao Zhi's poetry is highly personal, reflecting his feelings about his political situation, his lack of leadership skills, and his strained relationship with his brother. The following untitled poem, for example, serves as a metaphor for Cao Bi (the stalks) and his torture of Cao Zhi (the beans):

*Frying beans with bean stalks as fuel.
Beans weep sadly in the pan
From the same root we both grew.
Why is the hurry in the grill?*

In "Dew upon Grass," Cao Zhi offers an ambiguous lament—sorrow that his talents do not serve to protect his homeland against invasion, or sorrow that his country's leader, his brother, is not "enlightened":

*Man's lifetime in this world goes by
as quickly as the wind upon the dust
Would I be able to employ my talents
To exert myself in the service
Of the enlightened ruler!*

Cao Zhi is recognized as one of the first Chinese poets to put himself at the center of his poetry, which he uses as both a reflection of his inner thoughts and a means by which he could achieve immortality. By the time of his death, he had written hundreds of highly regarded poems and prose works.

Works about Cao Zhi

Dunn, Hugh. *Cao Zhi: The Life of a Princely Chinese Poet*. Tenn.: University Press of the Pacific/Ingram, 2000.

Zong-qi Cai. *The Matrix of Lyric Transformation: Poetic Modes and Self-Presentation in Early Chinese Pentasyllabic Poetry*. Ann Arbor, Mich.: Center for Chinese Studies, 1996.

carpe diem term

Carpe diem, Latin for "seize the day," is a popular motif in love poetry. In such lyrics, the speaker ex-

horts the listener to grasp and enjoy the immediate pleasures of youth and everyday life, particularly love, because the future is uncertain and time is fleeting.

The theme of seizing and making the most of the moment appears in the earliest of poetry. In the Sumerian *Epic of Gilgamesh*, dated to 3000 B.C., Gilgamesh's heroic quest to recover his lost friend Enkidu leads to his learning he must make the most of mortal life. The teachings of the Greek philosopher EPICURUS (fourth century B.C.) encourages the pursuit of pleasure as an antidote to pain caused by human frailty and the inevitable recognition of mortality. The carpe diem motif appears frequently in early Greek poetry, particularly in the poems of ALCAEUS, who advocates drinking and other pleasures as a salve for despair caused by brutal events, and SAPPHO, as well as the lyric poems of HOMER.

The term *carpe diem* first appeared in the 11th poem of Book One of Horace's *Odes* (23 B.C.) in a slightly less romantic context. Affixed with the title "Enjoy the Passing Hour," by translator C. E. Bennett, the verse urges:

Busy thyself with household tasks; and since
life is brief, cut short far-reaching hopes! Even
while we speak, envious Time has sped. Reap
the harvest of today, putting as little trust as
may be in the morrow!

Book I, Ode IX, conveys a similar injunction:

Cease to ask what the morrow will bring forth,
and set down as gain each day that Fortune
grants! Nor in thy youth neglect sweet love nor
dances, whilst life is still in its bloom and
crabbed age is far away!

In Book II of the *Odes*, Horace continues this theme, observing "Fresh youth and beauty are speeding fast away behind us . . . Why not rather quaff the wine?"

Due in part to the frequency with which Horace was read in the MIDDLE AGES and later, and also in

part to its broad human appeal, the theme frequently appears in poetry of the Renaissance and beyond. The French poet Pierre Ronsard (1524–85) famously uses the passing seasons in his sonnets addressed to Hélène to introduce a wistful, poignant tone into the consummation of their love; all is in bloom on May 1, but when fall winds blow and winter storms rage, the only solace they may have is in each other.

Carpe diem was a favorite theme among the English lyric poets as well. The sonnets and plays of William Shakespeare take up this motif, most notably the comedy *Twelfth Night* and Sonnet 73, where he entreats his reader to “love that well, which thou must leave ere long.” The “cavalier” poets of the 17th century made a jaunty use of the theme as a means of persuading their sweethearts to yield to their demands. In “To the Virgins, to Make Much of Time” (1648), Robert Herrick writes:

*Gather ye Rose-buds while ye may,
Old Time is still a flying;
And this same flower that smiles to day,
To morrow will be dying. . . .*

Similarly, in “Corinna’s Going A Maying” (1648), Herrick urges his love to join him on a pleasure outing, since “[o]ur life is short, and our dayes run / As fast away as does the Sunne.” Andrew Marvell employs the carpe diem motif in “To His Coy Mistress” (1681) with the resonant line, “Had we but world enough, and time.” In contrast to Herrick’s somewhat joyous and reckless tone, Marvell moans that “at my back I always hear / Times winged Chariot hurrying near,” lamenting the transience of life.

Eastern poetry also employs the carpe diem theme to observe a lament on the inevitable passage of time and to encourage the pursuit of pleasure. In the 11th-century Persian collection of verses called the *Rubáiyát*, as translated by Ahmad Saidi, the poet muses:

*Why worry whether wealth I have or not,
And life in happiness shall end or not—*

*Come, fill the cup; for ’tis unknown to me
The breath inhaled shall be exhaled or not.*

The carpe diem motif continues to appeal to modern poets and appears particularly in the poetry of Robert Frost and W. B. Yeats as well as the novels of Saul Bellow and Bruno Francés.

Works Employing the Carpe Diem Motif

- Bellow, Saul. *Seize the Day*. New York: Penguin USA, 1996.
- Fitzgerald, Edward, trans. *Rubáiyát of Omar Khayyám*. Edited by Christopher Decker. Charlottesville: University Press of Virginia, 1997.
- Horace. *Horace: The Odes and Epodes*. Translated by C. E. Bennett. Cambridge, Mass.: Harvard University Press, 1964.
- Shakespeare, William. *The Complete Sonnets and Poems*. Edited by Colin Burrow. Oxford, U.K.: Oxford University Press, 2002.
- White, Helen C., et al., eds. *Seventeenth-Century Verse and Prose*. Vol. 1, 2d ed. New York: Macmillan, 1971.

Catullus, Gaius Valerius (84–54 B.C.) *poet*
Gaius Valerius Catullus was born in Verona to an elite family; his father was a close friend of Julius CAESAR’s. In his early youth Catullus moved with his family to Rome. He was expected to have a brilliant political career and traveled in Asia in the entourage of the governor of Bithynia Memmius to satisfy the requirement of all politicians to spend time in the army. In spite of his training and his father’s influential connections, though, Catullus devoted himself to writing poetry.

In his poetry, Catullus is as daring as he was in his personal life. He was educated in the classical tradition and translated the works of many of the old masters, including CALLIMACHUS and SAPPHO. He also became one of the first “neoteric poets,” who used colloquialisms and even obscene words in their works.

Catullus’s poetry was unique for the period, because he made good use of his education, combin-

ing the conversational language with the learned one and using elaborate sentence structure and subtle allusions. His successors gave him the name *doctus*, which recognized his mastery in the skill of literary technical perfection, known as the ideal of Alexandrianism.

Another of Catullus's revolutionary innovations was to employ poetry to express his personal feelings and reflect on his unique experiences. Thus, in some of his early poems, Catullus mocks the established custom of networking among the elite, which was practiced by his family: "So much for running after powerful friends!"

The majority of Catullus's poems, however, reflect his personal feeling toward the two loves of his life: Juventius, his unfaithful boyfriend; and Clodia, an older, married woman from high society who was accused of poisoning her husband during her affair with Catullus. Under the name *Lesbia*, Clodia became the inspiration and the heroine for 26 of Catullus's poems. These poems not only describe his feelings for Clodia but also provide a lively account of the lovers' passionate quarrels, including Catullus's criticism of his lover's immorality and his disappointment of and anger about her infidelity.

Other themes in Catullus's poetry are his sadness over the death of his brother, who died at Troy; the life of the young elite of the Roman Empire; and his friendship with Gaius Julius Caesar. Catullus is often critical of Caesar, this criticism, however, is not political, but very personal, characteristic of most of his poetry. In one poem, he even says, "I HAVE no very great desire to make myself agreeable to you, Caesar," to emphasize that he believed himself to be independent of Caesar's patronage.

Catullus's influence is apparent in the lyrics of VIRGIL, who often openly expressed his admiration for Catullus, and of HORACE. In the century following Catullus's death, he was mostly remembered for his epigrams in which he attacked his rivals and enemies and which the first-century poet MARTIAL once described as masterpieces. Today Catullus is considered to be one of the most effective lyric poets of ancient Roman literature.

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Celtic mythology

See MYTHOLOGY, CELTIC.

Chang Heng

See ZHANG HENG.

Chanson de Roland

See SONG OF ROLAND.

Chinook myths and tales *folklore*

As with most Native American tribes, the Chinook did not have a written history; rather, their history was passed down generation to generation through oral tradition. Many of their tales were formulated from their surrounding area. Located in the Pacific Northwest, near the mouth of the Columbia River and the Pacific Ocean, the Chinook relied primarily on the influence of the ocean, river, and land.

One creation myth of the Chinook is about the first Chinook people. According to Chinook legend, Old Man South Wind was traveling north along the Pacific Coast when he met Giant Woman near the mouth of the Columbia River. There she taught him how to fish and gave him a net. Old Man South Wind used the net and pulled a whale

out of the ocean. When he tried to cut the whale, though, it turned into a large Thunderbird that flew to the top of a great mountain and nested. As the legend goes,

Atop Saddle Mountain, Thunderbird built a large nest and laid several eggs in it. One day when Thunderbird flew away, Giant Woman climbed high to the bird's nest. She mischievously cracked an egg, but it was bad, and she threw it down the mountain. She cracked another and another until she had broken them all and hurled them from the peak. Each time an egg landed at the base of the mountain, it became an Indian. This was how the first Chinook men, women, and children came to be.

This myth is very important to the Chinook and is still told to their children to this day.

Another important aspect of Chinook history was their belief that the coyote, or Italapas, was a cocreator with Ikanam, the creator. According to Chinook belief, Italapas waited in the tree for floodwaters to subside after a great flood. While waiting, he threw sand into the water and created land. Italapas then helped Ikanam create humans and taught them to hunt and weave.

Yet another Chinook tale is about the first “white man.” An important part of the Chinook oral literary tradition, this was retold for many generations. The tale starts with a Chinook woman mourning the death of her son. While on a walk for the first time in more than a year, she went to the ocean where she saw something in the water coming to shore:

When it landed on the beach it appeared to be a monster with two giant spruces planted in its body and sprung with many ropes that evidently sprouted out of the monster's back. Also on the back of the monster stood two hairy animals, probably bears, although their faces seemed to be human.

The tale continues with the woman getting two Chinook to look at the creature. The two Chinook men boarded the boat where they met two friendly white traders. The story of how the Chinook met the “white man” was very important to the Chinook because for some time they had a good trade relationship with the “white man.”

An English Version of Chinook Myths and Tales

Myths and Legends of the Pacific Northwest. Edited by Katharine Berry Judson. Introduction by Jay Miller. Lincoln: University of Nebraska Press, 1997. 93–95, 102–104.

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Content and Style of an Oral Literature: Clackamas Chinook Myths and Tales. Translated by Melville Jacobs. Chicago: University of Chicago Press, 1959.

chivalry and courtly love

Chivalry and courtly love are social concepts that strongly influenced the literature of western Europe during the later MIDDLE AGES. Both concepts attempted to describe the rules for polite behavior for the aristocrats of a feudal society. Feudalism bound all classes of society in mutual oaths of loyalty in exchange for patronage or service.

The code of chivalry dictated a knight's behavior in battle and in relationships with his overlord and his own servants, while the code of courtly love dictated how the knight should behave at court, particularly in his amorous addresses to the court's ladies. Portrayals of chivalry and courtly love in the literature, however, suggest that these artificial modes of behavior were difficult to actually practice, and even in their fictionalized versions, characters adhering to the standards of chivalry and courtly love do not find them free of contradictions.

Chivalry required knights and nobles to swear loyalty to their superiors and show compassion and mercy to the weak and socially inferior. The

ideal chivalric knight was brave, loyal, and determined as well as compassionate, just, and helpful to those in distress—an exemplar of Christian virtue. As the CRUSADES into the Holy Land began, many knights took vows of chastity and poverty to give their exploits a more spiritual dimension.

The beginnings of the code of chivalry in the MEDIEVAL ROMANCE can be traced to the French *Le Chanson de Roland* (SONG OF ROLAND), which dates to the late 10th century. The narrative retells the story of an actual battle in 778 when a group of Basques attacked the rearguard of Charlemagne's army as he withdrew from Spain. The *Roland* poet, composing near the end of the 11th century, turns the attacking party into Saracens (Moors, who were Muslims from the Moroccan coast), making a central issue of the poem a defense of Christianity. He also turns Charlemagne's army into a set of feudal nobles governed by feudal attitudes and bonds of loyalty. Roland and his warriors refuse to abandon one another even though it appears they will all likely die. In addition, Roland hesitates to blow the horn that will summon reinforcements, since this act, suggesting that he is not heroic enough, would shame his and his family's honor. Roland's tragic death and the vengeance of Charlemagne valorize the behavior of the hero in war, a theme that would continue into other French *chansons de geste*, or songs of adventure. In addition, as literature elaborated on the conduct of the hero in war, it also elaborated on the conduct of the hero in love. In love, poetically imagined as a type of polite warfare, hearts were at stake instead of lives. Thus, the concepts of chivalry and courtly love develop simultaneously in the romantic literature.

The practice of courtly love developed around the 11th century. C. S. Lewis, in his classic study *The Allegory of Love*, claimed that courtly love developed suddenly and spontaneously in the lyrics of the Provençal TROUBADOURS of southern France. Other scholars, like Denis de Rougemont, suspect that the troubadours drew inspiration from the Arabic and Hebrew lyric poems circulating in the courts of Muslim Spain. For example, the system

of love described in the Arabic work *The Dove's Necklace* by Ibn Hazm (1022) closely resembles Andreas Capellanus's *The Art of Courtly Love* (1174), a Latin text that codifies the practice of courtly love along the lines of OVID's first-century *Art of Love*. Thus, courtly love as a literary device had its roots in both a Latin and a vernacular poetic tradition.

The elements of courtly love, according to Lewis, are humility, courtesy, adultery, and the religion of love. In this religion, Cupid, or Amor, and Venus preside as god and goddess. Courtly convention requires that the lover be hopelessly devoted to a lady who is his social superior; most often, she is married to his overlord, and he refers to himself, in feudal terms, as her servant and she his master. She is universally described as beautiful, graceful, and refined. The lover puts himself through grueling tests to prove the extent of his devotion. He suffers torments of the heart and spirit; often, he has a rival for the lady's love (never her husband), and just as often, the lady is cold or indifferent to him. The lover describes himself as wounded by love's arrows, near death with despair. Frequent plot devices include a springtime setting, an image of the court and all the ladies dancing, and a debate wherein the lover must defend himself.

Using the elements established by the troubadours and by Capellanus, the French romances of the 12th century refined the concept of courtly love in such works as the *ROMANCE OF THE ROSE* by GUILLAUME DE LORRIS and Jean de Meun. Courtly conventions also appear in the *Lais* of MARIE DE FRANCE and the Arthurian romances of CHRÉTIEN DE TROYES. The characters from the Arthurian legends, called "the matter of Britain," were popularly recast as feudal heroes and made models of chivalric conduct. Later incorporated with the story *TRISTAN AND ISEULT* and legends of the HOLY GRAIL, Arthurian tales by GOTTFRIED VON STRASSBURG, WOLFRAM VON ESCHENBACH, and others repeatedly returned to the themes of chivalry and courtly love. Chrétien's *Erec and Enide* shows the hero experiencing a crisis of reputation when his absorption

in love makes him neglect deeds of chivalry, and he is thus thought to be losing his touch. The English poem *Sir Gawain and the Green Knight* explores the demands of the chivalric code as it governs behavior at court, behavior at love-play, and the necessity of keeping one's promises and preserving one's honor.

Love as a noble and ennobling concept reached its finest expression in the poetry of DANTE ALIGHIERI and his contemporaries in Italy. Dante, along with Petrarch, elevated the worship of a distant lady to its highest degree. Later authors working in this tradition, including Geoffrey Chaucer, Charles d'Orléans, and Jean Froissart, borrowed images from Dante and Petrarch to describe their own adventures in love.

Almost as soon as the literature of courtly love developed, it began to satirize itself. The concept contained inherent contradictions, not least being that a hero was required to be a ferocious killer as well as a courteous lover. In actual practice the application of chivalric codes could be dangerous as well as absurd, as demonstrated by the conflicted hero of Miguel de Cervantes' *Don Quixote*. Arguably, Ovid and Capellanus were writing tongue-in-cheek, suggesting that that taking love seriously was, itself, a joke. Capellanus's insistence that courtly love could only exist between an adulterous couple, and that marriage prohibited romance, was certainly a morally troubling stance for a cleric to take. Chrétien's romances, while articulating the concepts of fine love or *fin amor*, also made gentle fun of them, as in the episode from *The Knight of the Cart* where Guinevere shuns Lancelot for hesitating to use a criminal's cart as a means to come to her rescue.

Also, the practice of courtly love, while appearing to elevate women to near-sacred status, did very little to ameliorate the positions of actual medieval women. Critics have argued that the code of chivalry more correctly governed male social relations than it described or governed male-female romantic relations. Moreover, courtly literature frequently objectified or even maligned women, as Christine de Pisan pointed out in her querulous response to the *Romance of the Rose*.

Nevertheless, the concepts of chivalry and courtly love persisted into literature of the later MIDDLE AGES and the Renaissance, in the Arthurian romances of Thomas Malory, the poetry of Edmund Spenser and Philip Sidney, and the sonnets of William Shakespeare and Pierre de Ronsard. The idea of suffering for love marks romantic literature from Abbe Prévost's *Manon Lescaut* to Samuel Richardson's *Clarissa*. C. S. Lewis observes that the code of chivalry and courtly love "have made the background of European literature for eight hundred years . . . They effected a change which has left no corner of our ethics, or imagination, or our daily life untouched."

English Versions of Works of Chivalry and Courtly Love

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O'Donoghue, Bernard. *The Courtly Love Tradition*. Manchester, U.K.: Manchester University Press, 1982.

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Chrétien de Troyes (fl. 1160–1185) *poet*

As scholar D. D. R. Owen observes, Chrétien de Troyes has been called one of the great figures of world literature, the father of Arthurian romance, precursor to the modern novel, and a brilliant chronicler of French chivalry. But biographical information on Chrétien is scarce. In his writings he gives his name as Chrétien de [of] Troyes and says he studied under Peter of Beauvais. Chrétien was trained as a cleric, but he may not have taken orders in the priesthood and instead made his living as a court poet. His dedications show that he had wealthy patrons; he began *The Knight of the Cart* at the prompting of Marie de Champagne, the daughter of Eleanor of Aquitaine, and he wrote *The Story of the Grail* for Count Philip of Flanders.

Troyes, France, functioned as a center for trade, financial business, and the court of Champagne. Chrétien was thus exposed to two traditions of literature: the antique EPIC style, which focused on the deeds of great heroes, and the resurgence of French or vernacular literature. In his lifetime, the MEDIEVAL ROMANCE had begun to flower, writers were inspired by the codes of CHIVALRY AND COURTLY LOVE, and the TROUBADOURS were developing a new style of poetry. Chrétien's early works follow in the footsteps of the Latin tradition. He translated three of OVID's works, though only the story of Philomela survives. He then began to write poems, such as *The Bitten Shoulder* and *King Mark and Iseult the White*, in the more current courtly style. These early efforts are also lost.

Another poem, *William of England*, gives its author's name as Chrétien, but scholars disagree whether this is the same Chrétien who composed the Arthurian romances. Though Chrétien was not a common name in 12th-century France, some scholars, like Jean Frappier, believe that *William of England* "lacks the turn of mind, style, and subtlety of the author of *Lancelot*, *Yvain*, and *Perceval*." The five poems involving characters from the King Arthur legends, which are collectively referred to as the *Arthurian Romances*, are considered Chrétien's greatest achievement.

Critical Analysis

Chrétien is not the father of Arthurian romance in the sense that he invented King Arthur; those legends had long existed in the popular imagination of both England and France, originating as Celtic or Breton tales told about a warrior who resisted the Anglo-Saxon invasions. In the medieval period, Arthur became a fashionable topic for chronicle and romance. GEOFFREY OF MONMOUTH gave a legendary history of Arthur in his *History of the Kings of Britain*, translated into French by the poet Wace. The legend of *TRISTAN AND ISEULT* and the *Lais of MARIE DE FRANCE* refashioned the folkloric material into matter worthy of courtly attention. These lines from the opening of *The Knight with the Lion* suggest that Chrétien found Arthur the ideal character around which to structure his romances:

So it is my pleasure to relate a story worth listening to about the king whose fame spreads near and far. And I do agree with the belief of so many Bretons that his renown will last forever. Thanks to him, people will recall his chosen knights, fine men who strove for honor.

Chrétien re-creates in the court of Arthur all the attitudes and structures that prevailed in 12th-century France: its nobility of knights and ladies, its staged battles in the form of jousts, and its oaths of loyalty as demanded by the structure of feudalism. In his hands, the fierce warriors from the Celtic legends become courteous, highly trained knights devoted to honor, loyalty, and the service of ladies, and the tales of their quests explore ideals of love and chivalry during the story of each knight's quest for adventure, fame, recognition, and the love of his lady fair.

The first of Chrétien's Arthurian romances, *Erec and Enide*, describes the romance of the two title characters. After their marriage, Erec is in danger of losing his reputation for prowess because he spends all of his time with his lovely wife. She does not want to see his reputation damaged, and so together they go on a series of adventures which proves the valor of the knight and the strength of love.

The second romance, *Cligés*, blends British history with legends of Constantinople, as Cligés is born of both Greek and British cultures. Though the story has magical elements, it is realistic in the ways in which Chrétien explores the motives, conflicts, and struggles of his main characters.

Chrétien worked on *Yvain, or the Knight with the Lion* the same time as he worked on *Lancelot, or The Knight of the Cart*. Both tales abound with heroic idealizations, fantastic adventures, mystical events, and psychological challenges. Both tales also focus at some length on Gawain. The tale of Yvain frequently introduces comic and sentimental elements, while Lancelot is the most reflective and inwardly torn of Chrétien's characters. *The Knight of the Cart* was finished, so the manuscript says, by one Godfrey of Lagny, who took up the tale at Chrétien's request.

The last and most complex of the tales, *Perceval, or the Story of the Grail*, was never completed.

A distinct characteristic of Chrétien's style is his use of the conventions of courtly love and his depictions of beautiful if somewhat remorseless women. His narratives are also marked by frequent battles. Chrétien takes great delight in describing fight scenes, as in this description of a joust in *The Knight of the Cart*:

After the swearing of the oaths, their horses, fair and fine in every way, were led forward. Each knight mounted his and charged at the other as fast as his horse could carry him. With their horses galloping at top speed, the vassals struck each other so hard that there was nothing left of their two lances except the shafts they held in their hands.

Like many poets composing in Old French, Chrétien writes in octosyllabic couplets, meaning his lines are rhymed and contain eight syllables. English translators most often translate his poetry into prose, sacrificing the structure in favor of preserving the sense. Chrétien did not use any archaisms or colloquialisms in his language, but instead wrote in a direct, accessible

style. He incorporates dialogue and makes frequent use of humor. His individual approach and flexible voice had an enormous impact on later romance writers. As translator David Staines writes, Chrétien “reshaped his Arthurian inheritance, and created a design that would serve as the standard and an essential source for all subsequent Arthurian literature.”

One chief contribution Chrétien made to the Arthurian legends was the introduction of the story of the HOLY GRAIL, which translator Urban Holmes calls “a mystery so vast that men have never ceased to be intrigued by it.” Topsfield calls Chrétien's story “the imaginative high point” of the author's Arthurian romances and “the zenith of his literary achievement.” Readers have endlessly speculated on Chrétien's vision for the remainder of the poem, and several have tried to write continuations.

Chrétien had a permanent effect on the body of Arthurian legend and thus influenced all Arthurian writers who followed. The romances of the German WOLFRAM VAN ESCHENBACH borrow from Chrétien, and in France the Merlin romances of Robert de Boron and the *Prose Lancelot* continued to elaborate on the subject. “The Wife of Bath's Tale” in Geoffrey Chaucer's *The Canterbury Tales*, the alliterative Sir Gawain and the Green Knight, and Sir Thomas Malory's *The Death of Arthur* are all set in Arthurian times. Edmund Spenser in *The Faerie Queene* and Alfred Tennyson in *The Idylls of the King* wrote their own versions of the Arthurian romance. John Milton considered writing about Arthur before choosing the biblical book of Genesis as the subject matter for his epic *Paradise Lost*. Modern masterpieces such as T. H. White's *The Once and Future King* and Marion Zimmer Bradley's *The Mists of Avalon* also contain echoes of the tales of Chrétien. As Jean Frappier says, Chrétien “raised a still new and uncertain genre to a high degree of excellence,” and he succeeded in “the classic task of endowing old materials with a more exquisite flavor, a clearer meaning, and broader human values.”

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Ch'u Elegies

See QU ELEGIES.

Ch'u Yuan

See QU YUAN.

Cicero, Marcus Tullius (106–43 B.C.)

orator, statesman, writer

Cicero was born in the village of Arpinum in the Volscian hills near Rome. Cicero's family was of the equestrian order, which denoted some degree of privilege and social standing. Caius Marius, a relative, dominated Roman politics and military affairs for the first two decades of Cicero's life, which influenced the aspirations Cicero's father would have for his own sons. The family took advantage of connections with distinguished Romans to secure the brilliant young Cicero a first-rate education in rhetoric (the art of persuasion) and law.

Although Cicero desired a career in politics, he decided first to make a name for himself as a public advocate. Many of his existing writings are from speeches he made on behalf of his clients in the courtroom. He proved to be a captivating public

speaker with an exceptional gift for oratory. His talent, connections, and an advantageous marriage to a moneyed woman named Terentia all contributed to his successful candidacy for quaestor in 75 B.C., the lowest ranking of the magistrate positions. Ultimately, Cicero was elected to the supreme magistrate seats, that of praetor in 66 B.C. and consul in 63 B.C., an extraordinary achievement for a nonaristocrat.

Cicero enjoyed his greatest professional triumph in 63 B.C. when he single-handedly thwarted a conspiracy organized by the politician Lucius Catiline. Because he summarily executed some of the conspirators without benefit of trial, however, Cicero was briefly exiled from Rome in 58 B.C.

His last years were ones of despair and bitterness. He and Terentia divorced; his beloved daughter Tullia died in childbirth; his son Marcus was a hopeless underachiever; and, as Classics scholar Jasper Griffin writes in the *New York Review of Books*:

The Republic that he loved, in which he had won his spectacular successes, the Republic which had conquered the world, had crashed to defeat at the hands of one of its own generals, the invincible Julius Caesar, who was in the process of establishing a monarchy, with himself as its king.

Nevertheless, Cicero's literary output during these last years was prodigious, since he viewed writing as an occupation to distract him from his sorrows.

After Caesar was assassinated, Cicero collaborated with his killers to restore the Republic and delivered a series of scathing denunciations of Mark Antony, head of the Caesarian faction. The *Philippics*, as the 14 orations were known, portray Antony as despicable in personal appearance, lifestyle, ancestry, background, morals, and political skills. The vindictive Antony drew up a proscription list with Cicero's name on it. Cicero was slain by bounty hunters on December 7, 43 B.C., and his head and hands were displayed over the public speaking platform in the Forum.

Cicero's best-known speeches as an advocate include *Pro Murena* (63 B.C.), a successful defense of the politician Lucius Murena against charges of bribery, in which Cicero deflected the accusation by satirizing lawyers' nitpicking ways; *Pro Sulla* (63 B.C.), which helped acquit Publius Sulla of conspiracy even though, due to an obscure law, the prosecutor hand-picked the jury; *Pro Archia* (62 B.C.), which appealed to Roman self-satisfaction and patriotism in a petition to gain citizenship for the poet Archias; and *Pro Flacco* (59 B.C.), which argued that a person of the defendant Lucius Flaccus's character and achievement was incapable of committing the malfeasance with which he was charged.

In *De oratore* (*On the Orator*, 55 B.C.), Cicero provided instruction in the art of speaking to arouse, persuade, or entertain an audience and included vivid examples of the tricks of his trade. In 46 B.C., he composed two additional treatises on public speaking: *Brutus*, which discusses the history of the art as well as the role of the audience; and *Orator*, a depiction of the ideal speaker.

In his later years, Cicero's work became increasingly philosophical in nature. *De re Publica* (*On the Commonwealth*, 51 B.C.), an homage to the Greek philosopher PLATO's *Republic*, is an account in dialogue form of different types of government and how they degenerate. He presents the Roman Republic as the ideal state.

In 45 B.C., the year Tullia died, a heartbroken Cicero produced *Disputationes Tusculanae* (*Discussions in my villa at Tusculum*), which undertakes to demonstrate that widely held notions, such as that death is evil, are false; and *De natura Deorum* (*The Nature of the Gods*), a theological discussion from the viewpoints of various philosophical schools.

The following year saw the publication of the dialogues *De Divinatione* (*On Divination*), *De Senectute* (*On Old Age*), and *De Amicitia* (*On Friendship*), as well as *de Officiis* (*On Duties*), an essay to Cicero's son providing principles of proper conduct for those who aspire to political office.

Cicero was also an avid and accomplished correspondent, and hundreds of his letters survive.

The conspiracy of Lucius Catiline inspired some of Cicero's greatest orations. Catiline came from an aristocratic but rather dissipated family. A reckless opportunist with a conspicuously self-indulgent and decadent lifestyle, he held several public offices in Rome, but the consulship eluded him year after year and he did not have the financial resources to run indefinitely.

A desperate Catiline decided to organize a revolt. He began soliciting support from disgruntled and volatile citizens, both destitute and patrician, whose treatment by previous governments had left them facing financial ruin. Catiline promised them the cancellation of debts, and a scheme was devised to seize the government by wreaking havoc in Rome with arson and the massacre of aristocrats and senators, and by instigating armed insurrection in Etruria. The murder of Cicero was another item on the agenda.

Cicero was politically shrewd. He had many well-placed observers and became aware of Catiline's plot. The day after Cicero thwarted his would-be assassins, he arranged an emergency meeting of the senate and delivered an impassioned speech, the first oration of *In Catilinam*. As translated by Louis E. Lord, it begins with great vehemence and endless rhetorical questions:

In heaven's name, Catiline, how long will you abuse our patience? How long will that madness of yours mock us? To what limit will your unbridled audacity vaunt itself? Is it nothing to you that the Palatine has its garrison by night, nothing to you that the city is full of patrols, nothing that the populace is in a panic, nothing that all honest men have joined forces, nothing that the senate is convened in this stronghold, is it nothing to see the looks on all these faces? Do you not know that your plans are disclosed? Do you not see that your conspiracy is bound hand and foot by the knowledge of these men? Who of us do you think is ignorant of what you did last night, what you did the night before, where you were, whom you called together, what plan you took?

In the second, third, and fourth orations against Catiline, Cicero describes the measures being taken to protect the city, reveals how the evidence against the conspirators was obtained, and argues that the penalty for the crimes against Rome should be death. Cicero also states that, as consul, if a senatorial decree empowering him to order an execution of the conspirators were passed, he would do so. The decree was passed.

“This was the proudest moment of Cicero’s life,” writes Olivia Coolidge in *Lives of Famous Romans*:

He had saved the State he loved and had also shown himself as prompt as those who called themselves men of action. Perhaps he had even surprised himself on this occasion, for he never allowed anyone to forget it. He even wrote a long poem on his own consulship, most of which has unhappily vanished except for one crashing line of self-admiration: “Oh lucky Rome that I was consul then!”

Cicero was a master of Latin prose, which served his purposes as a philosopher, politician, or persuader. His use of the language transformed Latin from a rough and serviceable tongue suitable for military or commercial use to a supple, melodious means of expressing the range of human thoughts and emotions. Scholar Jasper Griffin calls him “incomparably the greatest stylist and the greatest writer that the Latin language had ever seen.”

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Cid, El (Rodrigo Díaz de Vivar) (ca. 1043–1099) *legendary Spanish warrior*

“El Cid” was the name given to the 11th-century Spanish warrior who was one of the greatest sources for legend and poems of the MIDDLE AGES and later centuries. Though often depicted in literature as a hero of the Spanish Reconquest, the Cid of history often fought alongside Muslims. The name *Cid* came from his Muslim vassals and allies, who called him *Sayyid*, or “My Lord.” He is also known as the Cid Campeador, which means “doctor (or master) of the battlefield.”

Historical records reveal that Rodrigo Díaz was probably born around 1043 in the village of Vivar near Burgos in the kingdom of Castile. His father, Diego Laínez, belonged to the *infanzones*, or lesser landowning aristocracy under Fernando I of Castile, but his mother was of a more distinguished lineage. Rodrigo entered the service of Fernando’s son, Sancho II, and was probably knighted when he was 18 or 20. He quickly distinguished himself on military campaigns. After Sancho was killed in 1072 by supporters of his brother, who became Alfonso VI, Rodrigo entered the new king’s service. In 1074, when he was about 30, Rodrigo married a relative of Alfonso, Doña Jimena, the daughter of Diego, the count of Oviedo. They had two daughters, María and Cristina, and a son, Diego. However, in 1081, Rodrigo fell out of favor with the king and was exiled.

At the time, about two-thirds of Spain was made up of small Muslim taifa kingdoms. El Cid’s campaigns were sometimes directed against the Muslims and sometimes in alliance with them. At one time he fought in the service of the Muslim ruler of Zaragoza (Saragossa). He was reconciled with King Alfonso in 1087 but was exiled again from 1089 until 1092. In 1084, he captured the Muslim-held city of Valencia and successfully held it against attacks by the Almoravid. He died on July 10 and was buried in the monastery of San Pedro in Cardena, near Burgos. Jimena, who probably died around 1116, was buried there as well.

Historians disagree about whether El Cid was a Christian knight or a self-serving mercenary, but

the Cid most loved by poets was the devout Christian warrior and ever-loyal vassal to an ungrateful lord. In early medieval Spain, few people other than kings and saintly monks attracted the notice of chroniclers and biographers. El Cid was the first to break with this tradition. He appears in two Muslim chronicles of Spain, written shortly after his death. One is by Ibn 'Alqama, called the *Eloquent Testimony of the Great Calamity* (ca. 1110), which describes the Cid's conquest of Valencia. The other is Ibn Bassam's *Treasury of the Excellencies of the Spaniards*. Though the tone of these works is understandably hostile, they both show that El Cid was a formidable warrior.

The earliest poem about El Cid is an incomplete work called the "Carmen Campidoctoris," or the "Song of the Campeador," which may have been written in his lifetime. The author, perhaps a learned cleric, describes in vigorous Latin verses some of Rodrigo's early campaigns. The earliest biography of the hero, also written in Latin, is the *Historia Roderici* (History of Rodrigo, ca. 1150). It is extraordinarily detailed in some instances and may have been written by someone involved in Rodrigo's campaigns.

The legend of El Cid soon found its way into the Spanish vernacular. A Latin poem from 1147 says that the story of "Meo Cid" was celebrated in song. Some believe this song may actually have been the later famous "Cantar de mio Cid," while others believe it refers to a simple popular song. Another Spanish work, the *Lineaje del Cid* (ca. 1197), is a genealogy with an account of the hero's life that gives him a royal pedigree.

The culmination of this early development of El Cid's legend was the EPIC poem *El Cantar de mio Cid*. It omits the campaigns in which Rodrigo fought for the Muslims, instead characterizing him as a devout Christian warrior fighting against them.

A further development of the legend appears in a work by the monks of Cardena, El Cid's burial place, called the *Estoria del Cid*. Later, a team of writers working under Alfonso X (1221–84) incorporated the *Estoria* into their *Crónica de veinte reyes*; they also took much of the *Cantar de mio Cid* into their *Primera Crónica General*.

Later works include a series of *romances*, which began around 1300. The ballads they contained were translated as *Ancient Spanish Ballads* by Lockhart Scott, the son of Sir Walter Scott. These romances give the legendary account of El Cid's romance with Jimena, in which he kills her father in a duel but later wins her love and marries her.

Many works of later centuries drew on these *romances*, including Guillén de Castro's play *Mocedades del Cid* (1618) and French dramatist Pierre Corneille's masterpiece *Le Cid* (1637).

Critical Analysis

The most famous medieval work about El Cid is *Cantar de mio Cid*, also known as *Poema de mio Cid*. It is the only complete epic poem in Spanish surviving from the Middle Ages. Early scholar Ramón Menéndez Pidal believed it had its origins, like the French *chansons de geste*, in the song of a minstrel and that it was written down before 1140. Most scholars now believe the poem is a purely literary work, written around 1207, the date found in the only surviving manuscript from a nunnery in Vivar.

The manuscript says that Per Abad wrote the work, but it is unclear whether he is the actual author or the copyist. He was probably associated in some way with the monastery of San Pedro de Cardena, which plays an important role in the story. According to scholar and author Colin Smith, the details of the *Poema* (poem) show that the author had an interest in genealogical and legal matters. He knew the *SONG OF ROLAND* and possibly other 12th-century French epics. He also may have had access to documents about El Cid contained in Spanish archives in Salamanca, which enabled him to fill the poem with the names of people who appear in historical records of the time.

The *Poema* is divided into three parts, or *Cantars*. The first recounts El Cid's departure into exile after his second dismissal by Alfonso VI and his subsequent military campaigns, through which he gains wealth and a number of followers. It incorporates some adventures that actually took place during Rodrigo's earlier life. The second part tells of El Cid's conquest of Valencia,

where he is joined by his wife and daughters. After winning back his honor in military glory, he is pardoned by King Alfonso and marries his daughters to two Leonese noblemen. In the third part, El Cid's cowardly sons-in-law abuse their young brides, and El Cid wins redress for their dishonor in Alfonso's court through judicial duels.

The poem is written in lines with a caesura (pause) in the middle and an irregular number of syllables in each line. It also makes use of assonance, or similar vowel sounds in the lines.

The description, dialogue, and characterization are vivid. El Cid is an attractive hero, a man of military prowess, stoic endurance, and gravity but also good humor. He is not only brave but generous to his men and honorable. He is an exemplary husband and father, but most importantly, he is loyal to his feudal lord, Alfonso, even when the king rejects and exiles him. In the poem's most thrilling passage, the conquest of Valencia, the poet evokes greatly varied moods. When El Cid's young daughters hear the drums of the Muslim army, for example, the hero comforts them:

*He strokes his beard calmly, the good Cid
Campeador.
"Don't be afraid, everything's in your favor;
Before fifteen days are up, if it please the
Creator
We'll have those drums in the house [for
you to play with]."*

(11.1663–1666)

This image of El Cid contrasts nicely with images of him during the heat of battle:

*Using his lance first, the Cid got his hand
on the sword,
He killed so many Moors you could not
have counted them,
The blood was streaming from his arm
above the elbow.*

(11.1722–1724)

In his introduction to *The Poem of the Cid*, scholar Ian Michael compares the poem to the *Song of Roland*, suggesting that the Cid's character is "an amalgam of the poetic Roland's youthful boldness and Charlemagne's elderly caution." While *Cantar de mio Cid* lacks the tragic grandeur of the *Song of Roland*, it is a stirring work that illustrates the virtues the medieval Spanish most admired in a man and a warrior. It is a vision of heroism that many other cultures respond to as well.

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Confucius (Kong Qiu [K'ung Ch'iu], Kongfuzi [K'ung Fu-tzu]) (551–479 B.C.) philosopher

Kong Qiu (K'ung Ch'iu) is best known in the West as Confucius, the Latinized form of Kongfui (K'ung Fu-tzu; "the master Kong"). Confucius was born in Nishan, Qufu (Ch'ü-fu), a town in central China in what was then the state of Lu. During his lifetime, the Zhou (or Chou) dynasty (11th–third century B.C.) no longer wielded the authority it once had enjoyed. China was experiencing a period of feudalism, during which power essentially rested with the leaders of a number of small states. Struggles for influence often occurred within individual

states and between neighboring leader-warlords. In his philosophy, Confucius would look back to a supposed golden age earlier in the Zhou dynasty, a time when order reigned and when rulers and subjects behaved as befitted their roles in society.

Confucius's father, who held a minor government post, died when his son was three, leaving the boy to grow up under his mother's influence. Married at age 18, Confucius had children and worked at a number of menial jobs. Despite his love of learning and desire to serve the state, Confucius was unable to obtain a meaningful government position until, in his late 40s or early 50s, the duke of Lu appointed him minister of public works, then minister of justice. He soon left office, however. Tradition says he was disgusted with government corruption, but he may also have offended important members of the nobility. He spent some years traveling outside of Lu and in 484 B.C. returned to his home state, where he died five years later.

History credits Confucius with editing the *BOOK OF SONGS*, from which he often quoted, as well as the *Book of Documents* and Lu court chronicles. Most important, about 520 B.C. he established a school to teach others how to govern. The curriculum focused on writing, mathematics, music, ritual, archery, and chariot driving. Confucius emphasized morality over practical skills, and he cultivated an informal teaching style that seems to have included many question-and-answer sessions.

Confucius's answers to his pupils' questions often came in the form of brief but memorable sayings. Like SOCRATES, to whom Western readers have often compared him, Confucius never recorded his teachings. It was his pupils who later recorded a number of his sayings and comments in the *Lun Yu (Analects)*, a book that became the basis for his later fame as a philosopher. His reputation grew greatly after his death. A later philosopher, Mencius (ca. 371–298 B.C.), claimed, "Ever since man came into this world, there has never been one greater than Confucius."

In the third century B.C., the first Qin (Ch'in) dynasty emperor ordered massive book burnings

that consigned many ancient texts to oblivion. The state also buried Confucian scholars alive. Nevertheless, the *Analects* lived on, and Confucius's life took on an aura of legend. The historian Sima Qian (Ssu-ma Ch'ien, ca. 185–145 B.C.) claimed that Confucius's impoverished family descended from an imperial dynasty and that Confucius was acquainted with LAOZI (Lao Tsu). Beginning in the second century B.C., Confucianism was required knowledge for government officials, and every government examination given between A.D. 960 and 1905 (except during the Yuan (Mongol) dynasty, 1271–1368) required would-be civil servants to display extensive familiarity with Confucian texts.

Later philosophers criticized and revised Confucian texts. In the 10th century, scholars, including WANG ANSHIH (Wang An-Shih), drew on the *Analects* in developing their philosophies, collectively called Neo-Confucianism.

Critical Analysis

The *Analects* are divided up into 20 sections, or "books," that contain approximately 500 brief subsections, or "chapters." Each chapter consists of a snippet of dialogue, a comment, or an anecdote, including some of Confucius's jokes and occasional complaints about his life, as well as his more profound thoughts. Other chapters included the recorded sayings of his disciples.

Rather than being composed all at once, the *Analects* came together gradually, as various individuals added their memories of Confucius or other Confucian teachers. It probably did not coalesce into the book we know today until sometime around the second century B.C. Scholars have concluded that books three through nine and 11 through 15 are most likely genuine stories from Confucius's life rather than additions from writers in later centuries.

The cornerstone of Confucius's philosophy is *ren*, a word that appears more than 100 times in the *Analects*. It means "showing magnanimity, compassion, and humaneness in one's thoughts and actions." To exhibit humaneness is the epitome

of virtue. In one passage, Confucius asserts that “the humane man, wishing himself to be established, sees that others are established, and wishing himself to be successful, sees that others are successful. To be able to take one’s own familiar feelings as a guide may definitely be called the method of humaneness.” Elsewhere, Confucius reiterates this idea: “Zigong asked: ‘Is there a single word such that one could practise it throughout one’s life?’ The Master [Confucius] said: ‘Reciprocity perhaps? Do not inflict on others what you yourself would not wish done to you.’”

The *Analects* also stress the importance of loyalty, filial piety, and harmony. Individuals prove they are fit to govern others by exhibiting these qualities, observing traditional rituals, and showing humaneness. They should concern themselves with their own virtue rather than with pleasing those in power or attempting to obtain a salary. According to Confucius, “One is not worried about not holding position; one is worried about how one may fit oneself for appointment.”

Confucius does not believe that everyone can exhibit true virtue and humaneness. He comments, “the people may be made to follow something, but not to understand it.” It is for this reason that the “gentleman” must provide others with an example to follow. “To govern,” he says, “means to correct. If you take the lead by being correct, who will dare not to be corrected?”

Confucius developed the philosophical and ethical concept of *ren*, and he was the first to describe his ideal method of behavior as the Way. Translator Raymond Dawson notes that many of the *Analects*’s chapters “may be seen as seminal expressions of some of the typical ideas of Chinese civilization.” He adds: “The earliest parts of the *Analects* are the earliest [Chinese] writings . . . which deal primarily with ethical matters for their own sake and feature [people’s] inclination to act for ethical reasons rather than for reasons of practical advantage. This is an important breakthrough in the history of Chinese thought.” Thus, the *Analects* are a key to understanding not only

Chinese philosophy but also human nature and behavior.

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courtly love

See CHIVALRY AND COURTLY LOVE.

Coyote tales (Hopi)

In the ORAL LITERATURE of the Hopi, who originally settled in the southwestern regions of the United States, the coyote features prominently as a trickster figure that possesses qualities both animal and human, and sometimes divine. Coyotes appear frequently in the folklore, myths, legends, and sacred teachings of many Native American tribes. Scholars of tribal religions believe that the coyote and other animals represent the First People of the Native American CREATION MYTHS and therefore serve as prototypes for human life and culture. In these tales, wherein divine figures are given human personalities, stories about the coyote serve many purposes. Intended for audiences of all ages, these stories combine sacred and spiritual teachings,

moral instruction, and humorous entertainment in the form of the character Coyote's adventures.

Scholars like Ekkehart Malotki and Michael Lomatuway'ma, who have dedicated their careers to the preservation and understanding of Hopi tales, believe that the function of the coyote in the stories reflects the impact of the coyote on Hopi life. To a tribe whose livelihood consisted mostly of agricultural practices, the coyote was sometimes a dangerous predator, but most often a nuisance and a useless creature that provided neither pelt nor meat. In Hopi literature, the coyote is not given the status of *kachina*, a powerful spirit in animal form that protects and benefits humans. The tales most often portray Coyote as a trickster figure whose inquisitive and highly gullible nature always gets him into trouble.

In Malotki and Lomatuway'ma's *Hopi Coyote Tales*, for instance, many of Coyote's interactions with other animals end with his defeat. Grasshopper confounds Coyote's efforts to eat him and leaves him starving; both Badger and Porcupine trick Coyote into bleeding himself to death. The tales can be taken as a lesson about gullibility; Porcupine, when he finds his friend's corpse on the hearth, yells at him: "Why do you have to believe everything? What I told you had to be a lie!" Badger's tale serves a moral purpose, for Coyote's death is his punishment for lechery, gluttony, mayhem, and disobedience to Badger, who is the medicine man of their village and therefore a wise and powerful being who ought to be obeyed. Badger, too, berates Coyote's corpse, telling him, "It's your own fault that you are so wicked."

A characteristic of the Hopi Coyote tales is that they make little attempt to drive home a moral point; rather, they simply end the narratives with "and here the story ends." What the audience makes of the Coyote tales is left to their own discretion. Close readers can find a wealth of information about life among the Hopi, everything from social relations, etiquette, and advice for raising children to detailed descriptions of spiritual practices, village ethics, geographical descriptions, and tasty menus. Many of the tales contain etio-

logical elements or explanations on how something came to be; the story of Coyote and the turkeys, for instance, tells why no turkeys are found in a Hopi village.

Coyote's flexibility, however, makes him more than a simple buffoon character or lampoon. Coyote can take the form of a male or female, a hunter or mother, a boy or a girl, and can roam through any landscape, including the underworld and the sky. Some tales show Coyote engaging in the more sinister side of witchcraft and sorcery, but these tales, too, always end in disaster. In "Coyote Learns Sorcery" in Malotki and Lomatuway'ma's collection, Coyote gets turned into a jackrabbit and goes home to some very hungry children.

Other tales show a better side to Coyote's nature. In "Coyote and So'yoko," Coyote saves the children of the Orayri village from being eaten by an ogre. Later he defends his village from the Korowiste Kachinas. Coyote even experiences romance, falling in love with and marrying a girl from Musangnuvi.

As a literary tradition, the coyote tales function as more than other animal fables like those of Aesop in European literature. Like the folklore of all cultures, these tales, as Malotki observes in *Hopi Animal Stories*, are "an important way of expressing culturally shared values, attitudes, and concerns." In this way the Hopi Coyote tales have something in common with literatures of many other cultures, from the *PANCHATANTRA* of India to the German fairy tales of the Grimm brothers.

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creation myths, Native American

Each of the cultures that inhabited the continents of North and South America before the arrival of the first European settlers had a unique and distinct explanation for the creation and ordering of the world as they knew it. As part of the ORAL LITERATURE that was handed down through generation after generation, the origin stories explained how the world had come to exist, how humans were formed, how and why plants and animals were given their functions, and why such natural cycles as sunrise, sunset, and the seasons governed the world. These creation myths might explain anything from why the landscape appeared as it did to how a tribe had gotten its name, and from the explanation of the deer's antlers to the origins of corn.

As a whole, the creation myths take place in a prehistoric time when the same natural laws did not apply. Animals could speak and reason, elements had personalities and could communicate with each other, and humans were created not to rule the world but simply to be one of an infinite variety of creatures who lived in it. These mythic First Beings, who brought forth by one means or another the world as it was known to listeners of the story, were often regarded as still having an interest in the business of human life. Therefore many Native American religions regarded the elements, the heavenly bodies, and the spirits of animals to have the supernatural ability to understand and participate in human affairs. Plants, animals, insects, and even aspects of the landscape were frequently treated as sentient beings that could either provide assistance if appropriately addressed or might cause harm if scorned or offended. Many ceremonies, rituals, daily practices, and even whole systems of thought in Native American life acknowledged and celebrated the

gifts that had been given humans by their divine predecessors, and in this way, the creation myths played an intimate and ongoing role in the daily life of the tribe.

The creation stories are more than just literature. As David Martinez observes in *The Legends and Lands of Native North Americans*, "they are the foundation of culture itself, stemming from the most basic and fundamental experiences required for founding a people."

Critical Analysis

Many of the creation myths told by different cultures share similarities, not just with each other, but with cultures from other parts of the world. In the Hopi tradition, like the creation story in the Hebrew BIBLE, the earth was originally covered with water. The Lakota tell of a great flood that wiped out humans except for one girl, who was saved by Spotted Eagle. Later she married him and bore children, thus repopulating the new earth with the Lakota people. Aside from the story of the Bible, a worldwide flood is also described in the Sumerian epic *GILGAMESH*, set in an entirely different hemisphere.

The creation myths traditionally describe how, in the dawn of the world, before humans were created, the earth was populated with creatures that had animal, human, and divine qualities. Different cultures account for the creation of humans in different ways, but many share the common theme that humans were created out of a natural substance—earth, or sometimes corn—that was animated by one of the First Beings, perhaps the Wind, Old Spider Woman, or Old Badger Man. Several Native American tribes regard the sun as the first generative being. The Aztecs in the ancient NAHUATL POETRY and the Inca in the MYTH OF MANCO CAPAC recount stories of how their tribal ancestors were descendants of the sun, and the Navajo also tell a story of how the sun fathered a child with the First Woman.

Often the prehuman world was inhabited by water monsters, giants, or other creatures that needed to be defeated so that humans could sur-

vive. Most of the stories account, in some way, for the progression from a prehistoric time when humans and animals could communicate with one another, when all existed in harmony and balance, to a fallen state where violence and conflict exist in the world, humans experience strife with one another as well as the natural elements, and animals have lost the power of speech, though they might retain powers of another type.

Many cultures also preserve creation myths that explain how humans came to possess certain skills. In the OKLAHOMA CHEROKEE FOLKTALES, Selu provided humans with the first corn, and set the example for women to plant, harvest, and prepare it as food, while her husband, Kana'ti, showed the first men how to be hunters. In the creation myths of the Crow, Old Man Coyote is responsible for fashioning the first humans; it was he who decreed the functions of the animals, and he who created the separate tribes with different languages, which, for the Crow, explained why there was warfare, tribal rivalries, and the practice of wife stealing. In the creation myths of the Sanpoil, Coyote was the one who taught the first humans how to catch and prepare salmon, a staple of the Sanpoil diet.

The stories of creation and of the first interaction between humans and the divine beings who instruct them serve as more than entertaining stories; they convey the wisdom that ancestors of native peoples have deemed important for the preservation and satisfaction of life. The NAVAJO NIGHTWAY CEREMONY SONGS might call it *hózhó*, the ZUNI INDIAN NARRATIVE POETRY might call it the Pollen Way, and the YAQUI DEER SONGS might refer to it as the “flower world,” but in all cases, the songs, poems, and stories that furnish the creation myths of a people preserve directions for a way of life lived in harmony with the divine things of the world and their plan for human survival. As Jeremiah Curtin explains in *Creation Myths of Primitive America*: “Every act of an Indian in peace or in war, as an individual or as a member of a tribe, had its only sanction in the world of the first people, the American divinities.” Part of the responsibility

of the listening audience, it was understood, was to remember and continue to observe the wisdom that the First People had brought to humans.

Particularly in cultures that do not make use of written language, stories become a way to preserving and communicating cultural memory. In each retelling, with the contributions of each storyteller and the reception of the audience, the story inherits something. In this way, stories, like the lands they describe, become living things with a history of their own. Creation myths from many Native American cultures share a common belief that a territory, with its sacred features, its provisions, and its abundance, is not given to people to own but is given rather as a trust, a gift that must be cared for and preserved. Scholars who understand the value that the creation myths hold in preserving and communicating cultural foundations and ancient wisdom have made efforts, in the past century, to capture tales in writing and translate them into English so their knowledge might be communicated to a broader audience. The settlement of Europeans in the Americas irrevocably changed the conditions under which the native tribes lived, and our contemporary world, which depends on written media and print culture, has made traditions of oral communication such as storytelling seem quaint, old-fashioned, and obsolete. It requires care and attention on the part of present-day scholars to preserve the language, history, and mythologies of the Native American creation myths and thus ensure that entire cultures do not become extinct.

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Crusades (ca. 1095–ca. 1291) *historic event*

The Crusades were a series of wars fought by European Christians between 1095 and 1291 to recover the Holy Land, especially Jerusalem, from the followers of Islam, known as Muslims. In the first century A.D., Christianity spread through the Roman Empire, including the Middle Eastern lands of Palestine, Syria, and Jerusalem. By the end of the fourth century, the Romans' vast empire was officially Christian. It remained so until the seventh century, when the religion of Islam rose out of Arabia. While Islam officially condemned the use of force as a means of conversion, states often found the use of force necessary. Arab armies of Muslims began conquering the Middle East, beginning with Persia (now Iraq) and Byzantium. By A.D. 638, the city of Jerusalem, considered by Christians the holiest of cities, was under Muslim control.

Though the Holy Land was under Islamic rule, Christians who came to worship at the holy places were, for the most part, tolerated. One exception was "Mad" Caliph Hakim (996–1021), who destroyed the Church of the Holy Sepulcher, Jesus' tomb, and persecuted both Christians and Jews. After his death, relations between Muslims and other religious groups became more and more strained. In the middle of the 11th century, the Arabs were displaced as leaders of Islam by the

Turks, who disapproved of Christian pilgrims. When Byzantine emperor Alexius I found his empire overrun by the Seljuk Turks, he appealed to the West for help. In 1095, Pope Urban II, speaking at the Council of Clermont, urged all of Christendom to go to war to end Muslim rule of the Holy Land.

The result of Urban's speech was the first Crusade (1095–99). Combatants called themselves "crusaders" because they took as their emblem the Christian cross. The crusaders reached Jerusalem in the summer of 1099, took it back from the Muslims, and established four Latin states in the Middle East: Edessa, Antioch, Tripoli, and the Kingdom of Jerusalem.

The second Crusade (1147–49) transpired after the Turks took Edessa. This attempt by the Christian soldiers to regain the country ended in failure, and by 1187 most of the four Latin states set up during the first Crusade had again fallen back under Muslim control.

In 1187 the Kurdish Muslim military leader Salah ad-Din Yusuf (1138–93), or Saladin as he was known in the West, captured Jerusalem. Pope Gregory VIII called on Christians to embark upon a third Crusade (1189–92). For the next 100 years, crusades continued to be fought by Christians hoping to overturn Muslim rule over the Holy Land. The ninth and final crusade (1271–72) was led by Prince Edward of England, later Edward I. Edward landed in Acre, near Jerusalem, but retired after negotiating a truce. In 1289 Tripoli fell to the Muslims, and in 1291, Acre, the last Christian stronghold, followed. Conflicts between the Eastern and Western cultures did not end at that point, but after the loss of Acre, crusades were discussed but not launched.

The causes for the Crusades are deep and varied, and their consequences infinitely complex. Author Jean Richard, as translated by Jean Birrell, suggests that the "crusade poses a problem that is still present in the human consciousness, that of the legitimacy of war." Divine law for the Christians demanded the preservation of human life, but the business of government often required defense

or aggression. The code of CHIVALRY in Western Europe evolved as a way to reconcile Christian virtues with life in violent times. Richard speculates that “when the barbarian monarchies settled in the old Roman Empire, warlike societies replaced a civil society, and this led to an exaltation of war.” Literature of the Charlemagne cycle depicted the emperor’s battles against the “Saracens” of Italy and Spain as a holy war, particularly in the *SONG OF ROLAND*. The concept of the “just war” evolved as Western Europe after Charlemagne found itself besieged on virtually all sides: Scandinavian tribes attacked from the north, Hungarian cavalry invaded from the east, and Saracen (the medieval Christian appellation for adherents of the Islamic faith) armies waged war from the south. The papacy felt that the defense of the “patrimony of St. Peter” was imperative, and the Crusades, as they developed, had dual aims: to defend Christian lands against Turkish invasion, and to secure Christian possession of the ancient Holy Land, where Christ had lived and died.

Contemporary accounts reveal that, from the start, the questions surrounding the Crusades have received different answers at the hands of different authors. Several writers of the early 12th century preserve Pope Urban II’s speech at the Council of Clermont, among them Baldric, archbishop of Dol, and Robert and Monk, who wrote *History of Jerusalem*. The eyewitness accounts of the First Crusade such as *The Deeds of the Franks* (ca. 1100–01), written by an anonymous crusader who followed Bohemund of Antioch, reveal the complex maze of motivations and consequences of events. Fulcher of Chartres, who was also close to the action, began his chronicle in 1101, which is commonly held to be the most reliable of contemporary sources for the First Crusade. Raymond of Aguilers, Odo of Deuil, and Oliver of Paderborn were also clerics in close association with leaders of various crusades.

The Fourth Crusade was memorably observed and chronicled by Geoffroi de VILLEHARDOUIN, whose account is remembered and read as much

for its historical value as for its lively prose. Villehardouin (ca. 1160–1213) deals with the facts of the Crusade rather than its deeper historical implications, and while he writes from a strong belief in the rightness of his cause, his narrative makes clear the internal opposition and debate among the crusaders. Robert of Clari, a knight who fought under Pierre of Amiens, also wrote of the Fourth Crusade in his *Conquest of Constantinople* (ca. 1216), though his account has been overshadowed in popularity by Villehardouin’s.

Jean de Joinville (1224–1317) completed his *Chronicle* in 1309, describing his activities on crusade under Louis IV. Translator Frank Marzials observes that while Villehardouin writes “soberly, with an eye on important events . . . Joinville writes as an old man looking lovingly, lingeringly, at the past—garrulous, discursive, glad of a listener.” Joinville’s account shows keenly the conviction and idealism that motivated the men and women who gave up their familiar lives to go on a holy crusade.

The above chronicles were written by either combatants or clerics who had a stake in the success of the Christian armies. A thorough evaluation of the Crusades requires looking at the viewpoint of the other side. Fortunately, accounts of contemporary Arab historians and studies of the Crusades’ effect on the Eastern states are becoming increasingly available to English audiences.

In the West, literature following the Crusades tended to glorify the accomplishments and valorize the heroes. The French *chansons de geste* (literally, “songs of adventure”) frequently embellished actual events with legendary material, as in the *Song of Antioch* by Richard the Pilgrim or the anonymous *Song of Jerusalem*. These verse narratives preceded other chivalric romances like Torquato Tasso’s *Jerusalem Delivered*, which portrays Godfrey of Bouillon as an EPIC hero. Likewise, Western historians up until the Enlightenment tended to exalt heroism and faith. However, Denis Diderot, and Jean d’Alembert, authors of the massive *Encyclopedia*, described the Crusades as “a time of the deepest darkness and of the greatest

folly.” Voltaire, too, referred to the Crusades as “that epidemic fury . . . marked by every cruelty, every perfidy, every debauchery, and every folly of which human nature is capable.”

The Crusades have been viewed, positively, as bringing the West in contact with the East and revealing a whole new continent, Asia, which could then be explored (as Marco POLO proceeded to do). But they have also been blamed for deepening gulfs between Christians and Muslims. Some histories have argued that these wars were no less bloody than any other wars in human history; others see them as a tragic and destructive episode, “nothing more,” as Steven Runciman writes in his *History of the Crusades*, “than a long act of intolerance in the name of God.”

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Peterborough, Ontario: Broadview Press, 2003.

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Madden, Thomas F. *A Concise History of the Crusades*. Lanham, Md.: Rowman & Littlefield Publishing, 1999.

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Vallejo, Yli Remo. *The Crusades*. Edited by Thor Johnson. Great Falls, Va.: AeroArt International, Inc., 2002.

D



Daibu, Lady (Kenreimon-in Ukyo no Daibu) (13th century) *poet, memoirist*

Lady Daibu lived during the decline of the Heian court in Japan, between the 12th and 13th century. Like most female writers of the Heian court, little is known of her life, including her real name. The first part of her name, Kenreimon-in, comes from the name of the empress she served as a lady-in-waiting. The second part of her name is the name of her male sponsor at court. Several of Lady Daibu's poems appeared in the imperial anthology *Shinchokusenshu* (1232), but she is mostly known for her memoirs, the *Kenrei Mon'in Ukyo no Daibu shu* (The Journal of Kenreimon-in Ukyo no Daibu, ca. 1233). Her writing can be studied in relation to other Japanese female court writers. The most famous of these writers is MURASAKI SHIKIBU, author of *The Tale of Genji* (ca. 1000).

Lady Daibu is not considered a first-rate writer by most critics, but her writing contains vivid descriptions of court life and moving reflections on her tragic affair with the imperial regent Taira no Sukemori. Although she never writes directly about political events, her words reflect the tumultuous times she lived in, particularly when she describes her despair at the death of her lover in battle. Her memoirs describe her personal experiences,

interspersed with the poetry that these events inspired. She also includes poetry that she used to privately communicate with other members of court. She wrote short lyrical poems that used images from nature to express her emotions:

*Unforgettable!
That time I gazed
At the morning glory,
With the dawn moon in the sky—
But would I had some way to forget!*

The sincerity of Lady Daibu's writing, together with her portrayal of life in uncertain times and her use of imagery to convey emotion, has given her a place in the history of world literature.

An English Version of a Work by Lady Daibu

The Poetic Memoirs of Lady Daibu. Edited and translated by Phillip Tudor Harries. Stanford, Calif.: Stanford University Press, 1980.

Daniel, Arnaut

See ARNAUT DANIEL.

Dante Alighieri (1265–1321) *poet, philosopher*

Dante Alighieri, known simply as Dante, was born in Florence, Italy, to Alighiero di Bellincione d'Alighiero, a notary, and his wife, Donna Bella, who died during her son's childhood. Although details of Dante's youth in Florence are scarce, it is likely that during his early years he received a standard Latin education, including schooling in the *Trivium* (grammar, logic, and rhetoric) and the *Quadrivium* (arithmetic, music, geometry, and astronomy). Dante eventually engaged in the advanced study of grammar and rhetoric under the tutelage of Brunetto LATINI, a renowned philosopher, poet, and politician.

Among his most well-known works are *La vita nuova* (*The New Life*, ca. 1292), *Convivio* (*Banquet*, 1304–1308), *Monarchia* (*Monarchy*, 1309–1312), and *La Divina Commedia* (*The Divine Comedy*, completed in 1321). *Banquet* was a philosophical piece comprised of 14 treatises containing the author's opinions on his own works. *Monarchy*, another Latin treatise, concerned Dante's views on the Roman Empire, the emperor, and the pope. Dante's greatest works, however, were *The New Life* and *The Divine Comedy*, the first of which was inspired by a childhood event.

When he was nine years old, he met a young girl named Beatrice Portinari (1266–90). This meeting would prove to be one of the two most important events in Dante's life—and an equally important event in the history of world literature. In an early collection of autobiographical poems and prose commentary entitled *The New Life* Dante describes the profound impact that meeting Beatrice had on him. “[From] that time forward,” Dante reflects in that work's opening prose section, “Love ruled over my soul. . . .” Dante's love for Beatrice became a guiding force in his life and is considered the inspiration for his greatest sonnets and odes.

Dante and Beatrice were not destined to be together, however. On January 9, 1277, when Dante was only 11 years old, his father arranged for him

to marry a nobleman's daughter, Gemma Donati, whose considerable dowry Dante's family received when the marriage ceremony finally took place, probably around 1285.

In 1290, when Dante was 25, Beatrice died. Despite having met her only twice, Beatrice's death propelled Dante into a state of profound despair. In *The New Life* the poet laments:

*To weep in pain and sigh in anguish
destroys my heart wherever I find myself
alone,
so that it would pain whoever heard me:
and what my life has been, since
my lady went to the new world,
there is not a tongue that knows how to
tell it.*

In a way, the remainder of Dante's life as a poet would be devoted to finding the “tongue” to describe both the impact that Beatrice had on his life and the state of his soul after she died. Although *The New Life* ends on a note of failure, because it closes with Dante's decision “to write no more of this blessed one until [he] could more worthily treat of her,” he ultimately finds the language worthy of his subject in his greatest poetic achievement, *The Divine Comedy*.

Before writing *The Divine Comedy*, however, Dante endured a second life-altering loss, this time losing his status as a citizen of his beloved Florence. Dante belonged to the Guelphs, the party that controlled Florence at the time, but it was divided into two factions, the Blacks and the Whites, who constantly battled for political control. Dante was a member of the Whites, and in 1301 he went to Rome as part of a delegation to regain the support of Pope Boniface VIII. While Dante was away, the Blacks regained power in Florence and subsequently banished many of the Whites (including Dante) from the city. When the Blacks decreed that he would be executed if he returned to Florence, Dante went into permanent exile, leaving his wife, his four children, and his birthplace behind. He

spent the rest of his life in different cities in Italy and other countries, and he died at Ravenna.

Critical Analysis

As scholar Robert Hollander notes, the premise on which Dante's poetic masterpiece *The Divine Comedy* is founded would be a difficult one to sell to a publisher today: "Take a not-very-successful (though respected), soon-to-be exiled civic leader and poet, then send him off to the afterworld for a week." Yet this is, succinctly put, the plot of *The Divine Comedy*. Dante's great poem is the fantastic story of his journey through Hell, Purgatory, and Paradise. And while Hollander's plot summary makes it sound like an unlikely candidate for inclusion among the world's greatest works of literature, *The Divine Comedy* is a poem of such power and beauty that critic Harold Bloom has been moved to rank Dante second only to Shakespeare among the Western world's literary figures: "When you read Dante or Shakespeare you experience the limits of art, and then you discover that the limits are extended or broken."

Dante's ability to transcend the traditional limits of art derives from his strength in three areas. First, as the *The Divine Comedy* illustrates, Dante is a master storyteller. The poem, divided into 100 cantos, takes the reader on a journey through Hell (*Inferno*), Purgatory (*Purgatorio*), and Paradise (*Paradiso*). The reader encounters various figures from the Christian religious tradition, history, literature, and Dante's own life, all of whom are woven into a compelling narrative structure. Even if a reader chooses to interpret *The Divine Comedy* primarily as a Christian allegory, he or she can hardly deny the allure of the literal level of the story. On this level, the poem is a spellbinding journey that rivals the great epics of HOMER in plot, characterization, and imagery. All of these narrative elements come together at the end of "The Inferno," as readers find themselves climbing with the poet and his guide, a shadow of the poet VIRGIL, through the afterworld, over the disgusting body of Satan. To escape Hell and enter Purgatory, Dante

and Virgil must literally and figuratively surmount the beast who

... wept with six eyes, and the tears
beneath
Over three chins with bloody slaver dropt.
At each mouth he was tearing with his teeth
A sinner, as is flax by heckle frayed.
(Canto XXXIV)

This vivid description is just one example of Dante's power as a poet. Not only is his language rich and vivid but he also maintains an elegant and challenging poetic structure throughout his long poem. Dante composed his verse in *terza rima*, an interlocking rhyme scheme in which the last word of the second line of each tercet (a group of three lines) rhymes with the first and third lines of the preceding tercet. In the original Italian, the opening lines of *The Divine Comedy* read:

*Nel mezzo del cammin di nostra vita
mi ritrovai per una selva oscura
ché la diritta via era smarrita.
Ahi quanto a dir qual era è cosa dura
esta selva selveggia e aspra e forte
che nel pensier rinolva la paura!*
(Canto I)

According to Robert Hollander, "Dante's invention of *terza rima* was, as Erich Auerbach observed, a brilliant solution for a narrative poem, for it both 'looses and binds,' at once bringing the verse to momentary conclusion and propelling it forward."

In addition to the poem's structure, Dante's use of an Italian vernacular (as opposed to Latin) was a significant poetic achievement because he demonstrated that a vernacular language could be a suitable vehicle for great literature. He makes this argument more completely in an unfinished work entitled *De vulgari eloquentia* (Eloquence in the Vernacular, 1303–07). The fact that he did use an Italian vernacular is one of the reasons that Dante called his work a "comedy"; this term distinguishes

the poem from the tragic literature generally composed in Latin.

The third distinguishing strength of Dante's masterpiece is its spiritual vision. This is without question a Christian (specifically a Catholic) poem, and any reader must be impressed by the power of Dante's faith. The work opens with Dante lost in a dark wood at the midpoint of his life's journey, and it is ultimately Virgil and Beatrice (who takes over as his guide in Purgatory) who lead him from darkness and despair to the light and hope offered by God. (This upward, positive trajectory is the second reason the poem is called a "comedy.") The journey to salvation—in both a literal and an allegorical reading of the poem—is an arduous one that takes great strength, determination, and conviction. By the end of the poem, however, we, as readers, are thankful that Dante had the courage to undertake it and to allow us to share his experience. It is a testament to his brilliance as a poet that even those who do not share his religious convictions can appreciate the power and the beauty of his *Divine Comedy*, a work that is truly one of the landmarks of Western and world literature.

English Versions of Works by Dante Alighieri

Dante Alighieri's Divine Comedy. 6 vols. Translated by Mark Musa. Bloomington: Indiana University Press, 1997–2003.

The Divine Comedy: The Inferno, The Purgatorio, The Paradiso. Translated by John Ciardi. New York: New American Library, 2003.

The Portable Dante. Edited by Paolo Milano. New York: Penguin, 1975.

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Hollander, Robert. *Dante: A Life in Works*. New Haven, Conn.: Yale University Press, 2001.

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Quinones, Ricardo J. *Dante Alighieri*. Boston: Twayne Publishers, 1979.

Daodejing

See LAOZI.

Daphnis and Chloë

See LONGUS.

Davanzati, Chiaro (ca. 1235–ca. 1280)

poet

Chiaro Davanzati was born in Florence, in the Italian province of Tuscany. Though the dates of his birth and death are not known for certain, he is recorded as having fought in the Battle of Montaperi in 1260 and maintaining a residence in the Santa Maria quarter of Florence with his wife and five sons. His surviving work includes 64 *canzoni*, or lyric poems, and about 100 sonnets on everything from philosophy and religion to politics and love.

His early poetry shows Davanzati borrowing largely from the lyric traditions of the Provençal TROUBADOURS and the vernacular tradition of Sicily. The next phase of his poetry shows him participating, along with his contemporaries Guittone d'Arezzo and Guido Guinizelli, in the development of a poetic style that came to be known as the *dolce stil nuovo* (the "new sweet style"), used by later poets Guido Cavalcanti, Cino da Pistoia, and, most famously, DANTE ALIGHIERI. Davanzati's later and more mature poetry shows, in the words of one biographer, "conservative imagery, graceful phrasing, and new themes and sentiments inspired by personal experiences and ardent patriotism." As a whole, the body of his poetry shows the broad range of Davanzati's interests, his personal commitment to his Florentine homeland, his ability to skillfully use the standard poetic imagery and devices, and his willingness to explore themes personally important to him, particularly political and ideological issues.

Translator Kenneth McKenzie says the Davanzati “is at his best in poems of a semi-popular style, when he casts loose from the conventionality and the metrical intricacy of the Sicilians, and appears as a poet of the Florentine people.” Davanzati’s poetry received little attention after his death, and for centuries he was discussed only as a forerunner to Dante. However, current scholarly opinion now recognizes him as an important and accomplished poet in his own right.

An English Version of a Work by Davanzati

Goldin, Frederick, ed. *German and Italian Lyrics of the Middle Ages*. Garden City, N.Y.: Doubleday, 1973.

A Work about Davanzati

“Davanzati, Chiaro.” In *Cassell Dictionary of Italian Literature*. Edited by Peter Bondanella and Julia Conaway, 127–128. London: Cassell, 1996.

David of Sassoun (ca. 10th–12th centuries) *epic poem*

A medieval EPIC poem, *David of Sassoun* is the most widely cherished literary work of the Armenian people.

Armenians have lived in the eastern regions of present-day Turkey and adjacent areas since the second millennium B.C. Though exposed to many diverse cultural influences, the common people preserved their own language even while the aristocracy adopted Greek during the Hellenistic and Byzantine eras.

After the country adopted Christianity around A.D. 400, an alphabet was developed and a literature emerged using a standard literary tongue that survived up to the 19th century. ORAL LITERATURE, however, continued to flourish in the spoken dialects of the various regions. For most of its history, the *David* cycle existed solely in oral form, the possession of often poorly educated bards and storytellers from every region of historic Armenia who, as early as the fifth century, performed at pagan festivals.

The cycle, whose stories may partly be based on incidents in ninth- and 10th-century Armenia,

probably reached its highest development during the 11th century. Armenians were then reeling from the onslaughts of the Seljuk Turks, and the glorious victories of the epic’s heroes may have consoled and inspired them. It probably reached its final form in the 12th century.

In the second half of the 19th century, a nationalistic cultural revival began to champion the popular dialects, both in West Armenia (under Turkey) and East Armenia (under Russia). In 1874 an Armenian bishop recorded and published the first *David* tale, causing a literary sensation. Over the next few decades, scholars combed the mountains of Armenia looking for storytellers who could add episodes and complete the cycle, publishing some 50 different versions. From 1936 to 1951, a major project was conducted in Soviet Armenia that published 2,500 pages of variants. In 1939 a standard version was issued in a unified dialect, though under Soviet aegis the Christian religious aspect was downplayed.

The work is divided into four sections, each dealing with a different hero, or pair of heroes, fighting to defend the common folk of the Sassoun region. Scholars detect echoes from many different episodes in the country’s history, from prebiblical days to the struggles against the Arab Muslim invaders in the early Middle Ages. However, the details are confused, with cities, countries, and kingdoms exchanging names and switching centuries. Thus, the work cannot be a reliable guide to historical events.

The chief inspiration for the character of David, who gives his name to the entire work, may well have been Hovnan of Khout. Hovnan was a peasant youth who led a successful rebellion of Christian Armenians against Arab overlords in the Sassoun region in A.D. 851.

The *David* cycle is written in a mixture of prose and poetry; the poetry, originally meant to be sung, has a fairly loose meter and rhyming pattern. Action predominates, described in compact, vivid prose with many metaphors taken from rural life.

Though the saga is explicitly Christian, it also alludes to pagan legendary and mythological

themes and symbols, such as apparent references to soma, the intoxicating beverage of Indo-European deities. Scholars find echoes from Sumerian, Hittite, Indian, Persian, Greek, and biblical literature. On the other hand, many Armenian critics detect a particular Armenian national ethos, or value set, that brings all the elements together.

David and the other heroes all show a strong sense of justice and duty. They are egalitarian and have no use for wealth and power, they marry princesses but reject the accompanying crowns, and they are steadfast in defense of the oppressed.

David of Sassoun, in its various classic and popular versions, has remained an important cultural reference point for Armenians in the home country and in the diaspora. The character of David, often represented in paintings and sculpture, acts as the Armenian national hero.

English Versions of *David of Sassoun*

Shalian, Artin K. *David of Sassoun: The Armenian Folk Epic in Four Cycles*. Athens: Ohio University Press, 1964.

Tolegian, Aram. *David of Sassoun: Armenian Folk Epic*. New York: Bookman Associates, 1961.

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Surmelian, Leon. *Daredevils of Sassoun*. Denver, Colo.: Alan Swallow, 1964.

Dead Sea Scrolls (ca. 200 B.C.–A.D. 135)

religious texts

The Dead Sea Scrolls are a collection of ancient Jewish religious manuscripts, written mostly in Hebrew on leather (parchment) or papyrus. They were discovered in the 1940s and 1950s in caves at various spots along the Dead Sea and the Jordan River Valley. They include the earliest known texts of the Hebrew BIBLE as well as other documents that shed light on early Judaism and Christianity.

The scrolls rank among the most important literary and religious discoveries of the 20th century. The dramatic story of how they were found, the controversies surrounding their eventual release to

the public, and their interpretation have only added to their renown.

In the winter of 1946–47, a group of Beduin shepherds were tending their flocks near the ancient ruin of Qumran near the northern end of the Dead Sea, in what was then the British Mandate of Palestine. High up the cliffs they chanced on the narrow opening of a cave. One of them managed to pass inside, and he retrieved some moldy ancient scrolls wrapped in cloth.

After some months, the scrolls were brought to the attention of antique dealers and scholars. Further explorations in the region eventually yielded five major manuscript sites, including well over one dozen separate caves. In all, more than 15,000 fragments were retrieved, which scholars have assembled into some 800 discrete books, some with multiple copies.

Most of the manuscripts came into the possession of a scholarly committee, which began analyzing the material and publishing major documents. The slow pace of publishing and the restricted access to the fragments led to charges of a conspiracy to withhold documents that might overturn traditional views of early Christianity or Rabbinic Judaism. However, when all the fragments were released in the 1990s by the Israel Antiquities Authority, which had inherited control during the Six-Day War in 1967, no new surprises were uncovered.

After the original discoveries were made in the caves near the Qumran ruins, archeologists spent several years poring over the site on the theory that the manuscripts found nearby were written or owned by the original residents of the ruins. Most scholars believe that the ruins, and thus the manuscripts, belonged to the Essenes, an ascetic, messianic sect of the Jews mentioned by Josephus and other historians of the time. Many of the manuscripts seem to reflect the beliefs and practices of a tightly knit monastery or religious community. These beliefs generally conform to what was previously known about the Essenes.

Other scholars theorized that the Qumran manuscripts, whatever their date and origin, constituted a “library” that was taken in its entirety from the

Temple and placed in the caves for safekeeping during the first-century revolt against the Romans. Still another theory emerged in which the caves' residents were said to be Sadducees, another Jewish faction.

Archeologists were eventually able to determine dates for most of the manuscripts. Accurate radiocarbon testing confirmed earlier guesses based on analysis of the various Hebrew, Aramaic, and Greek scripts used in the scrolls. Artifacts like pottery and coins associated with some of the finds also helped in pinpointing their period of origin—or at least the time they were deposited in the caves.

The manuscripts were written from as early as the third century B.C. up to the early second century A.D., during the time of the Jewish rebellion led by Bar Kochba against the Romans. Most of the material dates to the first century B.C.

In terms of Christian history, this is the era that precedes and frames the lifetime of Jesus. For Jews, the same period saw the rise and fall of the last independent Jewish dynasties, the Roman conquest, and the destruction of the Temple in Jerusalem. It was also the time when Rabbinic Judaism arose (so called because rabbis took the place of the temple priests in leading the people).

The documents that comprise the Dead Sea Scrolls fall into three major categories: texts from the Hebrew Bible; sectarian texts probably relating to the Qumran community; and other material, also for the most part of a religious nature.

Some 25 percent of the documents are biblical. Apart from the Book of Esther, every single book of the Hebrew Bible is represented, from a single fragment in the case of *Ezra-Nehemiah* and *Chronicles* to a nearly complete book of Isaiah (also represented by 20 partial copies). Thirty-seven partial copies of *Psalms* were found at Qumran, as were over 80 copies of the Books of Moses—including one scroll with both *Genesis* and *Exodus*.

These Bible manuscripts are about 1,000 years older than any previously known texts. In addition to the standard books found in Jewish Bibles, several of the apocryphal books found in some Christian Bibles were also found. Taken together,

the findings shed dramatic light on the process by which the Bible was standardized.

When scholars compared the various fragments of biblical books from the Dead Sea hoards with the earliest previously known Hebrew, Greek, and Samaritan Bible manuscripts, several patterns appeared. Perhaps most importantly, scholars found that the later the fragment was in date, the closer it resembled the standard Hebrew text. Fragments from the Bar Kochba era (ca. A.D. 135) are virtually identical to Bibles in print today. This gives dramatic confirmation to extra-biblical evidence in later Jewish works such as the TALMUD, which seems to point to a similar date for the “canonization” or standardization of the Bible.

The earlier scrolls and fragments show hundreds of differences from the standard Bibles of today, but most of these are minor variations that do not affect the meaning of particular verses, let alone the message of the books. These variations include differences in spelling, the addition or deletion of a word or short phrase, and obvious copying errors.

Some texts showed more significant differences, such as the addition of several previously unknown psalms and the occasional insertion of explanatory verses. Scholars have noticed three different “textual families,” that is, groupings of texts with similar variations. Some have made a case that these families are those that gave birth to the Septuagint (the Greek translation produced in Egypt in the third century B.C.); the Hebrew text in use today; and the Samaritan Bible, still used by the tiny community of Samaritans in Israel. The nonbiblical texts cover a large variety of genres, including hymns, commentaries on biblical books, so-called pseudepigraphic works (books supposedly written by prominent biblical characters), wisdom literature, and legal documents.

Many of these texts, including several large scrolls, have been labeled “sectarian,” as they refer to the beliefs and practices of the Qumran sect (perhaps the Essenes). Some of the major sectarian texts are (in the names scholars have given them)

The Rule of the Community (Manual of Discipline), *The War of the Sons of Light against the Sons of Darkness*, and a commentary on the prophet Habakkuk. The Temple scroll, which is largely devoted to a plan for the construction of an ideal Holy Temple, may be connected to the sect as well.

The Community Rule, which was found in one fairly long scroll as well as fragments of about 10 other copies, is considered to be one of the oldest documents of the sect, composed around 100 B.C. Designed to be used by the Guardians or Masters of the community, it contains instructions concerning religious ceremonies and the holiday calendar, rules for entering the community, and guidance in disciplinary and penal matters.

The War scroll, found in seven copies, prophesizes a 40-year struggle between the sons of light and the sons of darkness, possibly including the entire Gentile world. It goes into great detail about battle plans, weapons, tactics, prayers, and personnel. In the end, God's intervention will ensure the prearranged victory of the just. Scholars have found correspondences between this scroll, composed in the early or mid-first century B.C., and certain concepts and language found in the New Testament.

The Habakkuk commentary gives some details on the origins of the sect, perhaps as early as the early second century B.C., during the struggles between Jewish traditionalists and those who favored assimilation into Hellenistic culture. It describes the conflict between the Teacher of Righteousness (perhaps the founder of the sect and probably a temple priest of Jerusalem) and the corrupt Wicked Priest (apparently a ruler of Israel who persecuted the members of the sect).

The Copper scroll, so called because it is embossed on copper foil, has also aroused great curiosity and analysis. It describes 64 hiding places for a huge quantity of silver, gold, and ritual objects. Some scholars believe the scroll refers to the treasure of the Temple in Jerusalem, either somehow rescued from the destruction of A.D. 70, or collected in the years thereafter in anticipation of its ultimate reconstruction.

All of the scrolls and fragments are now in the public domain and housed in the archaeology wing of the Israel Museum in Jerusalem, providing sufficient material to keep scholars and historians busy for years to come.

English Versions of the Dead Sea Scrolls

The Complete Dead Sea Scrolls in English. Translated by Geza Vermes. New York: Penguin, 1998.

The Dead Sea Scrolls Bible: The Oldest Known Bible Translated for the First time into English. Edited by Martin Abegg, Jr., Peter Flint, and Eugene Ulrich. San Francisco: HarperSanFrancisco, 1999.

Dead Sea Scrolls Reader: Exegetical Texts. Edited by Donald W. Parry and Emanuel Tov. Herndon, Va.: Brill Academic Publishers, 2004.

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Palumbo, Arthur E., Jr. *The Dead Sea Scrolls and the Personages of Early Christianity*. New York: Algora Publishing, 2004.

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Demosthenes (384–322 B.C.) orator

Demosthenes was born in Athens to a wealthy sword maker who died in 377 B.C. When he reached his majority and discovered that his guardians had misused their power and brought his estate to near bankruptcy, Demosthenes made

his first public speech in a lawsuit against his guardians and won some damages. This was surprising, since he suffered from a severe speech impediment; stammering made his words hardly distinguishable, and he was often the object of ridicule.

Demosthenes, however, overcame this hardship. To improve his speech, he would go to the beach and shout over the roar of the waves or talk with his mouth full of pebbles. To avoid distractions, he built himself a place underground and remained there for months, training himself to speak properly. He even went so far as to shave half his head so that he would not be tempted to make a public appearance before he was ready.

All Demosthenes' efforts paid off. At age 25, he entered public life as an influential orator, speechwriter, and politician. He wrote speeches for clients in law courts, but those he wrote for the general public concerning important political and social issues are among his best works. He became not only a leading speaker in Athens' assembly, but also a spokesman for the military and for Athens' need to be prepared for war. So effective was he as an orator and political leader that he was eventually forced into exile to escape prosecution for treason.

Demosthenes' death was as illustrious as his life. Tracked down at a temple where he was hiding, he asked for permission to write a letter. The guards granted him this right, not knowing that he had poison hidden in his pen, and after finishing his last letter, he bit his pen and died.

About 60 of Demosthenes' orations survive today. Most of them, such as *Against Polycles* and *Against Apatourius*, denounce political figures, while others, such as *Against Aristocrates*, criticize a particular social class. His *Erotic Essay* reflects on the nature of physical attractiveness and the often destructive effect it has on people.

Demosthenes' best-known works are the eloquent speeches in which he bids Athenians to unite against King Philip of Macedon, who was then conquering Greece. These speeches became known as *Philippics* (351, 344, and 341 B.C.), the work for which he is most widely famed.

Critical Analysis

One of Demosthenes' best orations was *On the Crown*, which he wrote to defend Ctesiphon, another orator, against Aeschines' claim that Ctesiphon had broken the law by suggesting that Demosthenes be given a golden crown in honor of his speeches for Athenian freedom. As a result of this speech, Aeschines, Demosthenes' opponent in the assembly, was forced into exile.

Demosthenes wrote *On the Crown* using short, concise sentences and avoiding excessive literary figures that might have confused or distracted his listeners. He makes his thoughts clear by using repetition and explanation. The logically sound structure of the speech is combined with highly emotional appeals, as when Demosthenes refers to Aeschines as a "bombastic phrase-monger."

In Ancient Greece, an oration was not only a piece of literature but also a performance. Thus, to make his argument more visual, Demosthenes presents different documents as evidence and invites witnesses who support his point. He denounces Aeschines by alluding to his mother's promiscuous behavior. A brilliant politician and spokesman, Demosthenes characterizes Aeschines as an incompetent, disrespectful fool, while portraying himself as noble and wise: "I saw a man enslaving all mankind, and I stood in his way."

It is this image of Demosthenes that remains: a hero who dared to stand up against the overwhelming political powers and who appealed to his people with passionate, patriotic speeches. In *Demosthenes: Statesman and Orator*, Ian Worthington says that Demosthenes is "regarded as the best of the Greek orators whose works have survived today." For contemporary readers, Demosthenes' speeches are an invaluable source of knowledge about Ancient Greek society and culture.

English Versions of Works by Demosthenes

On the Crown. Edited by Harvey Yunis. Cambridge, U.K.: Cambridge University Press, 2001.

On the False Embassy (Oration 19). Edited by Douglas M. MacDowell. Oxford: Oxford University Press, 2000.

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Gibson, Graig. *Interpreting a Classic: Demosthenes and His Ancient Commentators*. Berkeley: University of California Press, 2002.

Johnstone, Christopher Lyle, ed. *Theory, Text, Context: Issues in Greek Rhetoric and Oratory*. Albany: State University of New York Press, 1996.

Worthington, Ian, ed. *Demosthenes: Statesman and Orator*. London; New York: Routledge, 2000.

deus ex machina term

Deus ex machina, a Latin term that means “god from the machine,” refers to a theatrical device used in ancient Greek drama, most conspicuously in the fifth century B.C. by the tragedian EURIPIDES. At the end of a play, when the character’s difficulties seem beyond resolution, a deity such as Apollo or Athena (the “god”) soars onto the stage in a basket maneuvered by a mechanical contraption (the “machine”), untangles the plot, and extricates the protagonist.

In contemporary usage, the term refers to any extraordinary mechanism or intervention used to resolve a situation in a theatrical or literary work. Even in Euripides’ time, the agent was not always a *deus*, or god. For example, his *Electra* tells the tale of the ill-fated and murderous house of Aetreu and of the final deadly acts that will bring the familial curse to an end. While the great general Agamemnon is fighting in the Trojan War, his daughter Electra and son Orestes, with some justification, slay their adulterous mother and her lover. Immediately, they are stricken and incapacitated by what they have done, at which point Zeus’s sons Castor and Polydeuces (the *deus ex machina*) appear overhead to mete out the appropriate punishment: Electra is exiled, and Orestes is pursued by vengeful spirits.

In another of Euripides’ plays, *Medea*, the protagonist is princess of Colchis and a sorceress who has tricked her father, murdered her brother, and fled her homeland, all to help her beloved Jason procure the mythic Golden Fleece. The self-serving Jason, however, has taken a Corinthian princess as

his bride. Medea punishes him by slaying their two young sons. As Jason swears vengeance, Medea appears above the house in a dragon-drawn chariot, poised to travel to Athens and seek refuge with the old king Aegeus. For some critics of *deus ex machina*, this is an unsatisfactory resolution to the plot, because Medea does not solve the princess’s problem; rather, she complicates it.

A more satisfactory use of *deus ex machina* is in Euripides’ *Alcestis*. In this play, Admetus, king of Thessaly, is fated to die young. The god Apollo intervenes on his behalf by persuading Death to take a substitute. Death agrees, on the condition the substitution is voluntary. Admetus assumes his elderly parents will die in his stead, but it seems they are enjoying their twilight years and refuse. Alcestis, Admetus’s wife, however, volunteers to die in his place. The legendary hero Heracles, godlike but not a deity, travels to the underworld, successfully wrestles Death, and, as the *deus ex machina*, returns the queen of Thessaly to life.

The use of external or improbable means to solve a dramatic problem is generally considered a clumsy plot device and suggests the dramatist was unable to resolve the story in a more acceptable dramaturgical fashion. In the fourth century B.C., the philosopher ARISTOTLE gave his opinion of the use of such a device in his *Poetics*, an instruction manual of sorts for aspiring tragedians:

In portraying character, too, as in constructing the events, the poet should always look for what is either necessary or probable, so as to have a given agent speak or *act* either necessarily or probably, and [hence] to have one event occur after another either necessarily or probably. It is evident, then, that the resolutions of the plots, too, should come about from the plot itself and not by the use of *deus ex machina*, as in the *Medea*. . . .

Some contemporary Euripedean scholars have argued that he deliberately used the device to make a dramatic statement. These scholars suggest that Euripides used supernatural or superhuman forces

to make an ironic comment on the events and to restore a sense of myth and the supernatural to his stories after the tragic meaning of the human drama was already conveyed. Regardless of the impact of the earliest uses of *deus ex machina*, the device has evolved throughout time to become the means by which the resolution is achieved in most stories in world literature.

Works Featuring Examples of Deus Ex Machina

Euripides. *Euripides I*. Translated by Richmond Lattimore, et al. Edited by David Grene and Richmond Lattimore. Chicago: University of Chicago Press, 1955.

Euripides. *Euripides V*. Translated by Emily Townsend Vermeule, et al. Edited by David Grene and Richmond Lattimore. Chicago: University of Chicago Press, 1959.

A Work about Deus Ex Machina

Porter, John R. *Studies in Euripides' Orestes*. Leiden, Netherlands: Brill Academic Publishers, 1994.

Diodorus (Diodorus Siculus) (ca. 90–21 B.C.) *historian*

Although the city-states of ancient Greece had lost their political independence by the first century B.C., their culture remained intellectually vibrant, producing many great writers and thinkers; in particular, Greek historical writing continued to flourish. One of the Greek historians who lived and worked during the time of Roman domination was Diodorus.

Diodorus was originally from Agyrium, a Greek city on the island of Sicily. He lived during the time of Julius CAESAR, AUGUSTUS, Mark Antony, and Cleopatra, and traveled extensively throughout his life in Asia, Egypt, Europe, and other countries, living part of the time in Rome. He is known today for the massive history he composed, titled *Bibliotheca Historica* (Historical Library). This work was nothing less than a massive effort to record the universal history of the part of the world known to

Greeks and Romans. In *Bibliotheca Historica*, Diodorus discusses the ancient civilizations of Egypt, the Middle East, and the Mediterranean.

It took Diodorus approximately 30 years to compile *Bibliotheca Historica*. He divided it into 40 volumes, beginning with the mythical origins of various civilizations and continuing until his own time. Many of these volumes have vanished, and only fragments exist of others. Volumes one through five and 11 through 20 have survived completely intact.

Compared to other classical historians, such as HERODOTUS and THUCYDIDES, Diodorus is not particularly skilled as a historian, showing minimal understanding of historical cause and effect and making little effort to substantiate his claims. Nevertheless, his work is important for the information it provides on the people, culture, and events of ancient civilization, including Alexander the Great, Ptolemy, Eumenes, Macedonius, Antigonus, the Gallic Wars, India, Iran, and details of the first few years of the Roman Empire. *Bibliotheca Historica* also provides information on the now-lost written works of Hecataeus of Abdera, Ctesias, and Megasthenes, and draws on other histories (such as those written by Ephorus, Philistus, Hieronymus of Cardia, Timaeus, Philinus, and Posidonius), thus giving historians a means by which they can compare and confirm historical information. The *Bibliotheca Historica* is also important for the vast amount of information Diodorus provides on Sicily, information that would otherwise be lost.

English Versions of Works by Diodorus

Antiquities of Egypt: A Translation, with Notes, of Book I of the Library of History of Diodorus Siculus.

Translated by Edwin W. Murphy. Somerset, N.J.: Transaction Publishers, 1990.

Diodorus Siculus: The Reign of Philip. Translated by E. I. McQueen. London: Bristol Classical Press, 1995.

Works about Diodorus

Sacks, Kenneth S. *Diodorus Siculus and the First Century*. Princeton, N.J.: Princeton University Press, 1990.

Stylianou, P. J. *Historical Commentary on Diodorus Siculus: Book 15*. Oxford: Oxford University Press, 1999.

Dionysius of Halicarnassus (ca. first century B.C.) *historian*

Dionysius was a Greek from the city of Halicarnassus who traveled to Rome in the late first century B.C., when civil war was transforming the Republic into the Roman Empire. He worked as a teacher for some time but soon turned to writing history.

Unlike other classical historians who wrote during the reign of the Roman Emperors, among them PLUTARCH or LUCAN, Dionysius does not focus on simply telling a good story or extolling the virtues of the noble man. His writing engages social history, and he was particularly concerned with the question of the origin of Rome and its connections with Greece. He did not think highly of historians who chose to write about useless subjects, and he criticized those who were careless in how they obtained their information. For Dionysius, writing history was a serious business.

In his best-known work, *The Roman Antiquities*, Dionysius analyzes the various claims made by previous historians concerning the rise of Rome. He provides historical details of Rome to 264 B.C. and of the Etruscans, who inhabited Italy before the rise of Rome. This information is invaluable to modern historians, as the works of many writers whom Dionysius mentions have disappeared, and their contents are known only through him.

Dionysius believed that the founders of Rome were, in fact, Greeks. By popularizing this theory, he attempted to spread the idea that the Greeks and Romans were one people. Similarly, VIRGIL's *Aeneid* portrays Trojans as the founders of Rome. Dionysius wanted to represent the Roman Empire not as a conquering force but as a universal Greco-Roman civilization.

In addition to his history, Dionysius also wrote *The Arrangement of Words*, *Commentaries on the Attic Orators*, and *On Imitation*. These works about rhetoric and composition were not as popular as his

historical writing at the time, but they provide an important insight into Roman culture and thought. Three literary letters that survive are also much studied as examples of Dionysius's critical thought.

Dionysius pioneered techniques still used by modern historians. Extremely careful in the use of his sources, he believed in the study of cause and effect, and he believed a strong knowledge of history was important to society at large.

English Versions of Works by Dionysius of Halicarnassus

Dionysius of Halicarnassus: Critical Essays. Translated by Stephen Usher. Cambridge, Mass.: Harvard University Press, 1976.

On Thucydides. Translated by Kendrick Pritchett. Berkeley: University of California Press, 1975.

The Roman Antiquities. Translated by Earnest Cary. Cambridge, Mass.: Harvard University Press, 1974.

Works about Dionysius of Halicarnassus

Bonner, Stanley. *The Literary Treatises of Dionysius of Halicarnassus: A Study in the Development of Critical Method*. Amsterdam: Adolf M. Hakkert, 1969.

Gabba, Emilio. *Dionysius and the History of Archaic Rome*. Berkeley: University of California Press, 1991.

Roberts, W. Rhys. *Dionysius of Halicarnassus: The Three Literary Letters*. New York: Garland Publishers, 1988.

Donzella, Compiuta (La Compiuta Donzella) (13th century) *poet*

Nothing is known about Compiuta Donzella except that she lived and wrote in Florence, Italy, in the early 13th century. This was the time of the TROUBADOURS, who were spreading a new type of lyric poetry first developed in southern France. Donzella most likely considered herself a *trobaritz*, one of the female troubadours, and her poetry shows a familiarity with the themes and poetic devices used by the troubadours in their Provençal lyrics.

Donzella is sometimes referred to as "La Compiuta Donzella," which may have been a pen name

because it effectively means, in Italian, “an educated lady” or “a lady of perfection.” This was not an unheard-of practice, and other female *trobairitz* wrote under assumed names. For a time some scholars doubted that La Compiuta was an actual person, since nothing about her true identity was known. However, the fact that three sonnets attributed to her survive in a manuscript of early Italian poetry suggests that she did indeed possess a poetic skill, and two contemporary references during her own time indicate that La Compiuta was known to her larger literate society. Two sonnets of Maestro Torrigiano, also of Florence, referring to “a lady skilled in poetry” and a lady who “tries to rhyme,” are thought to be speaking of Donzella. Also, a passage in a letter written by the Tuscan poet Guittone d’Arezzo expresses great admiration for Donzella and her work.

Donzella’s surviving poems show her using the motifs and images common to troubadour poetry with an individual freshness and sadness. One of her sonnets opens with the declaration “I wish to leave the world and serve but God” and goes on to poignantly document the disillusionment of an idealist who, in the words of editor Rinaldina Russell, feels “contempt for a corrupt and vicious world.” In another poem, a love sonnet in the Provençal and Sicilian traditions, the female poet speaks with independence and self-determination, adopting the narrative stance frequently adopted by male poets to address her beloved, another poet.

In a third sonnet, set in the “season when the world is leaves and flowers,” the poet contrasts the images of the joyous rebirth of spring with her

private despair over a marriage being forced upon her by her father. The beauty of the season accentuates her sadness over the fact that she has no choice over her future. Taken together, Donzella’s three poems explore the only two life paths available to a woman in 13th-century Italy—to marry or lead a life of holy seclusion. “These motifs,” Russell says, “are a sad commentary on the destiny of this talented and soon-forgotten poet and on the options open to women in medieval society.”

Partly because of the lack of information about her life, and partly because so few of her poems survive, very little scholarship exists on La Compiuta Donzella. Yet she is considered the first known woman writing in Italian and, as such, begins a long tradition of literate Italian women producing works of art and poetry. Despite her awareness of and discomfort with the limited roles available to women in medieval culture, Donzella managed to make her voice heard. She and the other *trobairitz* mark the origin of feminist literature in the vernacular as known to Western Europe.

An English Version of a Work by Compiuta Donzella

“In the season when the world puts out leaves and flowers.” In *An Anthology of Ancient and Medieval Woman’s Song*. Edited by Anne L. Klinck. New York: Palgrave Macmillan, 2004. 113.

A Work about Compiuta Donzella

Cassell Dictionary of Italian Literature. Edited by Peter Bondanella and Julia Conaway. London: Cassell, 1996: 140.

E

Edda (ca. 800–ca. 1250) *Icelandic literature collections*

The term *Edda* refers to two key collections of medieval Icelandic literature, frequently distinguished by age as well as genre. The *Elder Edda*, also called *Poetic Edda*, is a collection of poems composed by a series of anonymous poets between 800 and 1100 and written down in Iceland between 1150 and 1250. The surviving manuscript, which dates to 1270, contains 33 lays, or poems, describing figures and events from Norse mythology (see MYTHOLOGY, NORSE). Though some of the material is not Scandinavian, these poems, which were originally written in Old Icelandic, vividly portray the heroic and frequently violent world of the pre-Christian Scandinavian cultures.

The *Younger* or *Prose Edda* (ca. 1220) is a guide to early Scandinavian poetry and mythology. SNORRI STURLUSON composed this *Edda* in an effort to preserve the art of Icelandic poetry. Together, the three books—“The Tricking of Gylfi,” “The Language of Poetry,” and the “List of Verse Forms”—provide a systematic review of the poetic rules and forms in addition to a comprehensive discussion of Norse beliefs on the creation and end of the world as well as the doings of various Norse gods. Part of his discussion contains advice on

kennings, a poetic device that uses a compound descriptor to convey the qualities of a person or thing. The kenning often serves as a striking metaphor, for instance calling the sea the “whale-road,” a person’s speech a “word-choard,” and chest a “heart-locker.”

The *Poetic Edda* shares material with the Icelandic *Volsunga Saga* and the German *Nibelungenlied*, while tales of Norse gods and heroes contained within the *Prose Edda* have inspired artists for centuries. German composer Richard Wagner (1813–83) based his *Ring of the Nibelung* on the *Poetic Edda*, and writer J. R. R. Tolkien (1892–1973) drew widely from the Norse myths for *The Hobbit* and *The Lord of the Rings*.

English Versions of the Edda

The Poetic Edda, 2d ed. Translated by Lee Hollander. Austin: University of Texas Press, 1986.

The Poetic Edda. Translated by Carolyne Larrington. Oxford: Oxford University Press, 1999.

Sturluson, Snorri. *Edda*. Translated by Anthony Faulkes. Rutland, Vt.: Charles E. Tuttle, 2002.

———. *The Prose Edda: Tales from Norse Mythology*. Translated by Jean L. Young. Berkeley: University of California Press, 2002.

Works about the *Edda*

Acker, Paul and Carolyne Larrington. *The Poetic Edda: Essays on Old Norse Mythology*. New York: Garland Publishing, 2001.

Wawn, Andrew. *Northern Antiquity: The Post-medieval Reception of Edda and Saga*. London: Hisarlik Press, 1994.

El Cid

See CID, EL.

Ennius, Quintus (239–169 B.C.) *poet, playwright*

Considered the first of the great Latin poets, Quintus Ennius is often referred to as the father of Roman poetry. His writings were the first examples of EPIC and tragic poetry to be written in the Latin language, and his influence touched almost every Latin writer who came after him.

Ennius was born in the town of Rudiae, southern Italy, in a region where Greek and Latin culture came together. His education provided a healthy mixture of Greek and Roman influences. While serving in the Roman army during the Second Punic War, his poetry was discovered by the Roman politician Cato the Elder, who brought Ennius to live in Rome. After settling down in the capital, Ennius pursued his literary ambitions by writing poetry and plays, both tragic and comic. Although he supplemented his income by working as a teacher and translator, and despite his numerous connections with noble Romans, he lived in poverty.

Unfortunately, only fragments of Ennius's works survive. It is known that he wrote at least 20 plays, many in honor of mythological heroes such as Ajax and Achilles. He also wrote a poem in honor of Scipio Africanus, the great Roman hero of the Second Punic War. He is most remembered, however, for the *Annals*, a history of Rome in the form of an epic poem. It covers the entire history of Rome from its legendary foundation by Romulus to the defeat of Hannibal, but only 550 lines of the epic survive today. Its popularity during En-

nius's time may have been due as much to its patriotic vision of Rome's destiny as to Ennius's metrical use of language, specifically the hexameter, and other poetic devices and forms that he borrowed from Greek literature.

Ennius set the standard of Latin literature for many years. His work combines Greek and Latin influences, which has greatly affected Latin literature throughout its existence. The work of many of the great Roman writers of later centuries, particularly VIRGIL and LUCRETIUS, would be profoundly shaped by Ennius's earlier writings.

English Versions of Works by Quintus Ennius

Annals of Quintus Ennius. Edited by Otto Skutsch. Oxford: Oxford University Press, 1985.

The Tragedies of Ennius: The Fragments. Edited by H. D. Jocelyn. London: Cambridge University Press, 1967.

A Work about Quintus Ennius

Conte, Gian Biagio. "Ennius" in *Latin Literature: A History*. Translated by Joseph B. Solodow. Baltimore, Md.: Johns Hopkins University Press, 1999, 75–84.

epic term

An epic is a lengthy narrative poem recounting in lofty language the feats of a heroic personage whose achievements either contribute to the development of a race or nation or reflect the ideals of a culture. Typically, the narrative announces the moment in the story at which the epic begins and then proceeds chronologically to the tale's completion. The epic hero is characteristically courageous, chivalrous, and proud. He is also accomplished on the battlefield, a seeker of glory who fears disgrace more than death and who may be more than a little pessimistic about the fate of mankind. Other characteristic elements of an epic include a central mission or journey upon which the hero embarks; encounters with mythic beasts, sorcerers, or deities that may be either threatening or auspicious;

promises of immortality; and a descent into the underworld.

Epic poetry has its origins in the oral tradition of storytelling. In ancient times, minstrels would travel to the courts of noblemen and entertain their patrons by singing of great heroes and their exploits. Some of the poem was memorized and some was improvised, and the songsters often reused fixed descriptions or expressions for recurring subjects, such as sunrises and sunsets, meals, and the equipping of a hero with weapons. Metrical patterns and specific rhythms were also employed to help bards remember the words.

According to classics scholar W. F. Jackson Knight, specific types of literature arise from different social conditions, and oral poetry pertaining to action and adventure tends to be generated in a heroic age. This, according to Knight, is a time when an emerging culture is influenced by a more sophisticated and advanced neighboring culture and spawns an audacious, individualistic upper class that thrives on warfare and glory. The deeds of the heroes of this time are retold and in later generations develop into an epic tradition. Ancient Babylonia, Greece, Germany, Britain, and other countries have all produced epic literature.

Epics may be divided into two types. Folk epics are those that accumulated over time from works of various unknown poets, while classical epics are the product of a single known author. By far the best-known folk epics are the *Iliad* and the *Odyssey* (both eighth century B.C.), attributed to the Greek poet HOMER. Both poems begin with the traditional invocation of the muse, along with a statement of the purpose of the work, and feature numerous references to supernatural phenomena and deities. True to the oral tradition, Homer used numerous stock phrases (such as “swift-footed Achilles,” “resourceful Odysseus,” “the wine-dark sea, and “rosy-fingered dawn”) to create his epic adventures. The *Iliad* tells how the great Greek warrior Achilles, insulted by his army’s leader during the Trojan War, withdraws from the battlefield to sulk in his tent with disastrous consequences for the Greeks. The *Odyssey* follows the hero Odysseus’s adventure-

filled and mishap-laden efforts to return home to Ithaca after the war with Troy.

Other well-known folk epics include *GILGAMESH* (ca. 2500–1300 B.C.), the first great epic ever written, which relates the exploits of a semi-divine Babylonian king; the *MAHABHARATA* (ca. 400 B.C.–ca. 400 A.D.), an ancient Indian poem centering around royal brothers who battled for the throne; *BEOWULF* (A.D. 900s), an Old English tale of a dragon-slaying warrior; *KALEVALA*, the 2,000-year-old Finnish national epic; *El Cid* (ca. 1207; see *CID*, *EL*), concerning a Castilian warrior; and the medieval romances *SONG OF ROLAND* (ca. 1130–70), about a paladin in Charlemagne’s court, and *NIBELUNGENLIED* (12th century), based on German folk legend.

Among the important classical epics are VIRGIL’s *Aeneid* (19 B.C.), whose protagonist is a Trojan hero; DANTE’s *Divine Comedy* (1321), which takes the reader through hell, purgatory, and heaven; *The Faerie Queene* (1590–96) by Edmund Spenser, an allegory of moral virtues; and *Paradise Lost* (1667), John Milton’s account of man’s expulsion from the Garden of Eden.

See also *EPIC OF SON-JARA*.

English Versions of Epic Works

Gilgamesh: A Verse Narrative. Translated by Herbert Mason. Boston: Houghton Mifflin, 2003.

Homer. *The Anger of Achilles: Homer’s Iliad*. Translated by Robert Graves. Garden City, N.Y.: Doubleday & Company, 1959.

———. *The Odyssey*. Translated by Robert Fagles. Introduction and notes by Bernard Knox. New York: Penguin, 1996.

The Ramayana: A Modern Retelling of the Great Indian Epic. Translated by Ramesh Menon. New York: North Point Press, 2004.

Virgil. *The Aeneid*. Translated by David West. London: Penguin Books, Ltd., 1990.

Works about Epic Literature

Miller, Dean A. *Epic Hero*. Baltimore, Md.: Johns Hopkins University Press, 2002.

Yamamoto, Kumiko. *Oral Background of Persian Epics: Storytelling and Poetry*. Leiden, Netherlands: Brill Academic Publishers, 2003.

Epic of Son-Jara (13th century) *epic poem*

The *Epic of Son-Jara* records the deeds and exploits of Son-Jara, otherwise known as SUNDIATA, a 13th-century king and the legendary founder of Mali, a West African kingdom. The original *Epic of Son-Jara* was composed in the Mande language as an oral tale passed down by generations of griots to their descendants. It is a story that is not only recited orally in social functions but also performed in accompaniment with music and dance. The griots (*jeli* in Manding) are keepers of oral traditions and can be compared to the minstrel knights of medieval Europe as they sing of the heroic deeds of the kings of the past.

The EPIC opens with a praise venerating the bravery, glory, and powers of Son-Jara, followed by a narration of the casting of Satan out of paradise and the genealogies of various religious figures such as Adam, Noah, and Konde. Konde is the family name of the Buffalo-Woman, Sogolon Konde, who would later give birth to Son-Jara. The story of Son-Jara begins midway through the long poem.

The poem relates Son-Jara's struggle in his childhood to overcome his handicap (at his birth he is crippled by a curse), his kindness and generosity to his people, as well as his filial piety to his mother, Sogolon. Unfortunately the wicked Sasouma, jealous of both mother and son, forces them into exile. The travels strengthen Son-Jara's character and give him the opportunities to learn new ideas and skills. With the help of his faithful sisters, half brother, and friends, Son-Jara successfully defeats the evil sorcerer, Sumamuru, and returns to Mali in triumph.

The *Epic of Son-Jara* as narrated by Fa-Digi Sisoko offers valuable information on the function of the bard, or griot, in traditional Mali society. Sisoko, it is said, attended a reroofing ceremony in Kaaba, West Africa, which improved his status and made him able to recite and thus preserve the epic

of the hero king Son-Jara. Kaaba was and is still considered the sacred center of the world in Mande traditions. The importance of the griot as a social recorder and observer is also represented in the character of Kouyate, Son-Jara's own griot within the story. In addition to being an adviser and spokesperson, the *griot* functioned as a historian, recording the important deeds and events in a king's life and singing him hymns of praise as well as of chastisement when necessary. As John William Johnson observes in his translation of *Son-Jara*, the interaction between music and words are essential to the performance of the tale.

Predestination and the supernatural constitute two major themes in the poem. The importance of destiny is represented in the prophecy of Son-Jara's birth and his future greatness. The prophecy is revealed first by the two hunters who brought Sogolon Kunde to Fara Mangan, king of the Manden and the father of Son-Jara. It is challenged briefly when Son-Jara is found to be crippled, but he eventually overcomes his handicap and displays his extraordinary strength by wielding a giant iron staff. Perhaps the importance of predestination is best represented in the inevitable battle between Son-Jara and Sumamuru. Son-Jara must defeat the sorcerer-king to fulfill his destiny, and his victory over the latter is not perceived as a victory of good over evil but as a completion of his predestined task.

The theme of the supernatural surfaces throughout the story. Son-Jara's prowess is derived from his maternal and paternal inheritances. He inherits occult power from his mother, Sogolon, the wraith of the Buffalo-Woman; and he derives grace and knowledge from his father, the descendant of Muslim migrants tracing their ancestry back to Bilal, the second convert of MUHAMMAD. Due to his lineage, Son-Jara possesses the ability to wield occult powers without succumbing to evil. This attests to his great strength, both physically and psychologically.

The *Epic of Son-Jara*, besides being a literary masterpiece and a representation of the richness of West African oral tradition, also contains important information about Mande culture. As Johnson

observes in the introduction to his translations, the *Epic of Son-Jara* is “indeed filled with descriptions and catalogues of cultural information useful to those wishing to understand the remarkable society from which this famous epic has emerged.”

See also *SUNDIATA, AN EPIC OF OLD MALL*.

An English Version of the *Epic of Son-Jara*

Sisoko, Fa-Digi. *The Epic of Son-Jara: A West African Tradition*. Translated by John William Johnson. Bloomington: Indiana University Press, 1992.

A Work about the *Epic of Son-Jara*

Austen, Ralph A., ed. *In Search of Sunjata: The Mande Oral Epic as History, Literature, and Performance*. Indianapolis: Indiana University Press, 1999.

Epictetus (55–135) philosopher

Epictetus was born a Greek slave in the Roman Empire and suffered from a permanent physical disability. These circumstances might have influenced him to turn to the philosophy of Stoicism, which promoted stern acceptance of all the external life facts without complaint or regret. At age 33, Epictetus finally gained his freedom but was expelled from Rome by Emperor Domitian. He settled down as a teacher of his own school of philosophy in Nicopolis, Greece.

Epictetus’s teachings exist in two works compiled by Arrian, one of his students and a Greek historian and philosopher. One, the *Encheiridion (Handbook)*, exists in its entirety; of the other, *Discourses of Epictetus*, only four of eight books survive.

In *Discourses*, Epictetus explores the development of self-discipline and moral stamina as a means of accepting one’s fate. “The good or ill of a man lies within his own will,” he states. He also believed that in spite of hardships, people could live happy lives by accepting everything that comes their way as temporary and passing: “Make the best use of what is in your power, and take the rest as it happens.”

Epictetus’s teachings of morality, humanity, and freedom greatly influenced Stoicism and affected

a great number of later writers, such as George Chapman, John Dryden, and Matthew Arnold.

English Versions of Works by Epictetus

The Art of Living: The Classic Manual on Virtue, Happiness, and Effectiveness. Translated by Sharon Lebell. New York: HarperCollins, 2004.

Discourses. Book I. Translated by Robert F. Dobbin. Oxford: Oxford University Press, 1998.

Enchiridion. Translated by George Long. Buffalo, N.Y.: Prometheus Books, 1991.

Virtue and Happiness: The Manual of Epictetus. Calligraphy by Claude Mediavilla. New York: Random House, 2003.

Works about Epictetus

Lillegard, Norman. *On Epictetus*. Florence, Ky.: Wadsworth Publishers, 2001.

Long, A. A. *Epictetus: A Stoic and Socratic Guide to Life*. Oxford: Oxford University Press, 2002.

Epicurus (341–270 B.C.) philosopher

Born on the island of Samos (in the Aegean Sea) to father Neocles and mother Chaerestrata, Epicurus was raised on a commune and later trained as a boy-soldier for the Athenian military. In approximately 306 B.C., he found his way to the city of Athens, where he established the center of his philosophical school in the garden of his home. The school attracted a devoted group of followers who separated themselves from the influences of city life and doggedly practiced the tenets of Epicureanism, the school of thought named for its founder. Epicureanism bases itself on the beliefs that man’s existence is characterized by mortality; that the universe came about accidentally rather than as a result of divine design; and, perhaps most famously, that the pursuit of intellectual pleasure marks a fulfilled life.

Because its teachings flew in the face of more typical ascetic philosophies, some looked down on the Epicurean way. The Stoics, for instance, subscribing to a system of thought developed by Zeno around 308 B.C., believed that humans should seek

to free themselves from passion and calmly endure all events as the decree of a divine will. Stoics regarded Epicureans as little more than flagrant hedonists, and critics purposely misunderstood Epicurus's teachings as instructions to blindly pursue one's every whim.

Still, Epicurus remains one of the most studied of the ancient thinkers, and scholarly investigations document that he produced more work than any other philosopher of his day—in total, 300 manuscripts covering topics from physics to love. Only a handful of these documents remain, all of which are included in *Lives of Eminent Philosophers, Book X* (translated by R. D. Hicks, Harvard University Press, 1925). We have gained a more comprehensive understanding of Epicurean philosophy, however, through the famed Latin poem by Lucretius, *De rerum natura* (On the Nature of Things).

Epicurus prioritized moral philosophy above all other categories of the discipline, as it concerns itself with how humans may become and remain happy. Pleasure, the main element of mortal happiness, comes about not when it is obsessively and inexhaustibly pursued, but when one's present desires are adequately satisfied and when these pleasures counterbalance the pains that inevitably accompany them. Philosophical study best cultivates the healthy quest for pleasure, since philosophy encourages the intellectual contemplation of corporeal pleasure rather than the actual acts of satisfying desires, which, Epicureanism argues, is less important than metaphysical rumination.

Famous works by Epicurus include *Letter to Herodotus*, a treatise on natural philosophy; *Letter to Pythocles*, which reflects on astronomy and meteorology; and *Letter to Menoeceus*, the definitive work of Epicurean moral philosophy. In this work, Epicurus makes clear his belief that the individual, and not a pantheon of ancient deities, retains the power to determine the course of his or her life. With the directness of a true metaphysician, Epicurus encapsulates his school of thought in *Menoceus* 128: "We say that pleasure is the beginning and end of living happily."

English Versions of Works by Epicurus

The Epicurus Reader: Selected Writings and Testimonia. Edited by Brad Inwood and Lloyd P. Gerson.

Introduction by D. S. Hutchinson. Indianapolis, Ind.: Hackett Publishing, 1997.

Fragments. Buffalo, N.Y.: Prometheus Books, 1992.

Works about Epicurus

De Witt, N. W. *Epicurus and His Philosophy*. Minneapolis: University of Minnesota Press, 1954.

Jones, Howard. *The Epicurean Tradition*. New York: Routledge, 1989.

Eschenbach, Wolfram von

See WOLFRAM VON ESCHENBACH.

Euclid (fl. ca. 300 B.C.) mathematician

Euclid lived in the time of the Egyptian king Ptolemy I, who had been a general in the army of Alexander the Great. Alexander's conquests had taken him to Egypt, where he founded the city of Alexandria on the Nile Delta in 332 B.C. The metropolis flourished, accumulating half a million residents and becoming the world's seat of scientific and literary scholarship. Among its chief attractions was the Alexandrian Library, which boasted more than 500,000 Greek manuscripts and translations.

Euclid, who probably received his mathematical education in Athens from followers of PLATO, was among the scholars drawn to Alexandria's offerings, and he established a school of mathematics there. It is said that one of his pupils asked Euclid what advantage he would gain by learning geometry. Euclid instructed his slave to give the boy a threepence, "since he must make gain out of what he learns."

The world's most famous geometer did not discover or invent the laws of geometry, as his theorems and proofs came from the existing body of Greek knowledge. Rather, his genius lay in organizing and presenting them in a logical fashion. *Stoicheia*, or *Elements*, totaling 13 books, is Euclid's

masterpiece. The first six books cover plane geometry (straight lines, intersection of lines, angles), and the last three cover solid geometry (pyramids, cones, cylinders, spheres). The middle books address such subjects as ratios, proportions, magnitudes, and prime numbers.

Euclid begins *Elements* with 25 definitions of points, lines, plane surfaces, circles, parallels, and other terms. This is followed by a list of five postulates, which assume that it is possible, for instance, to draw a line from one point to another; and five axioms, such as “Things which are equal to the same things are also equal to one another” and “The whole is greater than the part.” From these fundamentals, the first proposition—“On a given finite straight line to construct an equilateral triangle”—is demonstrated. From these elements plus the proven first proposition, the second proposition may be demonstrated, and so on. Each new proposition can be traced to the previously proven propositions on which it is based, all the way back to Euclid’s initial descriptions of assumptions and self-evident truths. There are a total of 465 propositions. Ptolemy once wondered whether there was a shorter way to reach these invaluable conclusions, to which Euclid replied, “There is no royal road to geometry.”

In addition to *Elements*, Euclid published several other less-famous works. *Fallacies*, no longer extant, provides methods for detecting illogical conclusions; *Data* proves that if certain magnitudes in a geometric figure are given, other magnitudes may be deduced; *Figures* shows how to divide figures proportionally; *Surface-loci* concerns curved surfaces; *Conics* studies cones; *Optics* addresses visual perspective; *Elements of Music* is based on Pythagorean theory; and in his pioneering work *Phenomena*, Euclid applies spheric geometry to astronomy.

Through the centuries, Euclid’s *Elements* has appeared in more than 2,000 different versions. According to William Dunham, author of *Journey through Genius* (1991), “This work had a profound impact on Western thought as it was studied, analyzed, and edited for century upon century, down

to modern times. It has been said that of all books from Western civilization, only the Bible has received more intense scrutiny than Euclid’s *Elements*.” Great minds from Archimedes and CICERO to Isaac Newton, Napoleon, and Lincoln have studied this classic work, and it remains the definitive geometry text in many classrooms.

English Versions of Works by Euclid

Euclid: The Thirteen Books of the Elements. Translated by Sir Thomas L. Heath. New York: Dover Publications, 1908.

Euclid’s Phenomenon: A Translation and Study of a Hellenistic Treatise in Spherical Astronomy. Translated by Robert S. Thomas. Edited by J. L. Berggren. New York: Garland, 1996.

Works about Euclid

Artmann, Benno. *Euclid: The Creation of Mathematics*. New York: Springer-Verlag, 1999.

Mlodinow, Leonard. *Euclid’s Window: The Story of Geometry from Parallel Lines to Hyperspace*. New York: Simon & Schuster, 2002.

Euripides (ca. 484–406 B.C.) playwright

Euripides was born on the Greek island of Salamis near Athens into a reasonably prosperous family. He made his home there, most likely on an estate owned by his father, and it is said he penned many of his dramas in a seaside cave. He was married twice, both times unhappily, and had three sons. A scholar and an intellectual, Euripides counted among his friends some of the leading philosophers of the day, including SOCRATES, an admirer of his plays; and the Sophist Protagoras, who debuted his agnostic work “Of the Gods” at Euripides’ home.

Euripides saw roughly 88 of his plays produced, but he was honored at the Greek drama festivals only four times. Visionary and avant-garde, Euripides’ plays reflected his unorthodox views, which were not shared by the general public during his lifetime. He was soundly ridiculed, and the comic playwright ARISTOPHANES parodied his plays in *The Thesmophoriazousai* (411 B.C.), which includes a

group of women conspiring to punish Euripides for his depiction of deranged female characters.

Around 408 B.C., Euripides, an embittered, dispirited old man, went into self-imposed exile at the court of Archelaus of Macedon, where he wrote his masterpiece *The Bacchae*. There he died. His son Euripides the Younger produced the dramatist's final plays posthumously in Athens, where they won the prizes that had proven so elusive when their author was alive. It is said that the tragedian SOPHOCLES clad his own actors in mourning upon learning of his great rival's death.

Euripides was an iconoclast from the outset. He did not treat with the traditional reverence the legends that were a playwright's source material. Instead, he manipulated and reinterpreted them and introduced within that context the conflict between fate and free will. The "bad boy of Athenian drama," as Euripidean scholar Daniel Mendelsohn calls him, Euripides "questioned the established Olympian pantheon," slyly rearranging "traditional mythic material in bitter fables" and deconstructing tragic conventions. He also attacked traditional Greek customs and ideas, such as the treatment of women as inferior, the shaming of illegitimate children, the practice of slavery, and the glory of war.

Euripides' greatest contribution to dramatic art is his penetrating character studies, psychological analyses that investigate how human beings behave when they are subjected to sudden ill fortune. He creates pathos without descending to the maudlin or sentimental. The philosopher ARISTOTLE called Euripides the most tragic of the tragedians.

Improbably enough, Euripides' oldest surviving work, *Alcestis* (438 B.C.), is a comic drama. In this play, as in *Electra* (413 B.C.) and *Medea* (431 B.C.), Euripides uses DEUS EX MACHINA, a literary device in which the gods appear or an unexpected event occurs to resolve the conflict.

Other tragedies by Euripides include *Children of Heracles* (ca. 429 B.C.), which follows Heracles' disinherited family, who are persecuted by the king of Argos; *Hippolytus* (428 B.C.), in which a vengeful

god causes a queen to fall in love with her stepson; *Hecuba* (ca. 424 B.C.), in which the Queen of Troy is driven mad by the brutality and injustice of the Trojan War and exacts violent revenge; and *Suppliant Women* (422 B.C.), which dramatizes the pleas of the mothers of fallen soldiers to bury their sons' bodies.

Euripides' later plays include *The Trojan Women* (415 B.C.), another compelling indictment of war. According to writer Erich Segal, "The ruthless tyrant Alexander of Pharae was so ashamed to be crying at the sorrows of Hecuba that he had to leave the theater before *The Trojan Women* was over."

Critical Analysis

The Bacchae (also *The Bacchantes*, 408–406 B.C.) features a well-constructed plot in which the title characters are the priestesses and female worshipers of Bacchus, also known as Dionysis. Dionysis is the offspring of Zeus and of Semele, the deceased daughter of Cadmus, the Phoenician prince who founded Thebes.

Dionysis is a young and new god. When the play opens, he has returned to Thebes from his travels in the Orient. Slander against Semele is rife in the land of Dionysis' birth; the Thebans say that Zeus is not the father of Dionysis, that Cadmus perpetrated that rumor to save his daughter's good name, and that Dionysis is therefore not of divine birth.

To teach the city a lesson and assert his mystical powers, Dionysis has bewitched the women of Thebes, and the city "shrills and echoes to [their] cries":

I bound the fawn-skin to the women's flesh
and armed their hands with shafts of ivy. . . .
I have stung them with a frenzy, hounded them
from home up to the mountains where they
wander, crazed of mind and compelled to wear
my orgies' livery. . . .

Dionysis, disguised, appears in the city, where he is ill-treated by the young king Pentheus. Pentheus refuses to recognize Dionysis as a god, failing to re-

alize that the stranger he repeatedly attempts to shackle and imprison, whose “girlish curls” he has forcibly shorn, is indeed the deity.

After repeated confrontations, Dionysis finally hypnotizes Pentheus into donning the outlandish attire of the Bacchae, complete with a blond wig, and a possessed Pentheus flees to the mountains to join the revelers. There, as a messenger later recounts in garish detail, Pentheus’s own mother, Agave, “foaming at the mouth and her crazed eyes rolling with frenzy,” leads a pack of madwomen who rip him limb from limb. In a ghoulish climax, Agave picks up her dead son’s disembodied head and impales it on her staff. As she is released from the Dionysian spell and recognizes her trophy, Agave sees “the greatest grief there is,” and the wretched woman is banished from Thebes.

The play demonstrates that the irrational, amoral, ferocious, chaotic forces of nature, as symbolized by Dionysis, can wreak hideous destruction if they are denied. Pentheus is a callow youth and vulnerable to the dangers of his own lack of self-knowledge. He rejects the god instead of embracing the primitive part of himself. According to translator William Arrowsmith, when Pentheus becomes a parody of Dionysis, “we see in his costume and madness not merely his complete humiliation but the total loss of identity the change implies.”

Arrowsmith pronounces *The Bacchae* “a masterpiece: a play which, for dramatic turbulence and comprehensiveness and the sheer power of

its poetry, is unmatched by any except the very greatest among ancient and modern tragedies.”

Euripides’ plays are frequently produced. His contemporary attitudes, social criticism, psychological insights, and especially his humanity make his work timeless.

English Versions of Works by Euripides

Euripides. Translated by Anne Marie Albertazzi. Edited by Harold Bloom. Langhorne, Pa.: Chelsea House Publishers, 2002.

Euripides I. Translated by Richmond Lattimore et al. Edited by David Grene and Richmond Lattimore. Chicago: University of Chicago Press, 1955.

Euripides’ Alcestis. Notes by H. M. Roisman and C. A. Luschnig. Norman: University of Oklahoma Press, 2003.

Medea and Other Plays. Translated by John Davie. Introduction by Richard Rutherford. New York: Penguin Classics, 2003.

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Conacher, D. J. *Euripidean Drama: Myth, Theme, and Structure*. Toronto: University of Toronto Press, 1967.

Mendelsohn, Daniel. *Gender and the City in Euripides’ Political Plays*. Oxford: Oxford University Press, 2003.

Zacharia, Katerina. *Converging Truths: Euripides’ Ion and the Athenian Quest for Self-Definition*. Leiden, Netherlands: Brill Academic Publishers, 2003.

F

Fan Chengda (Fan Ch'eng-t'a)

(1126–1193) *poet, travel writer*

Fan Chengda is one of the great poets of the southern Song (Sung) dynasty in China. He lived during a period of great political transition following the Qin (Ch'in) dynasty's conquest of the northern portion of the Song dynasty. He passed the important *jinshi* (*chin shih*) civil service examination for placement in the imperial bureaucracy in 1154. His friend and fellow poet, YANG WANLI, also passed the examination that year, and the two maintained a literary correspondence throughout their lives.

Fan Chengda's temperament and literary ability helped him to advance to high government positions during his career. In 1170 he became an ambassador to the Qin court in Beijing (Peking). This appointment served as the basis for one of his many travel writings, *Lanpei lu* (Lan-p'ei lu; Register of grasping the carriage reins). His travel writings provide a glimpse of the day-to-day life of a government official of the era and detail the local folklore, social and economic conditions, and natural wonders of the region. They also show Fan Chengda's familiarity with the works of earlier writers such as LI BAI and SU SHI.

Fan Chengda, like Yang Wanli and another friend and contemporary Lu Yu, achieved his

greatest fame as a poet. His poetry combines Confucian, Buddhist, and Taoist elements while reflecting on nature and social concerns. Fan Chengda's poems consist of seven-character verses brimming with content. Some sing the praises of honest civil servants, others describe northern landscapes while infused with politics, such as the poem entitled "The Streets":

*Nearby runs Heavenly Street
Where elderly dwellers still await his
majesty
They hold back tears and question his
envoy
Shall we one day see his triumphal return?*

Fan Chengda's series of 60 poems, *Impromptu Verses on the Four Seasons of the Countryside*, is widely available in English translation.

English Versions of Works by Fan Chengda

Four Seasons of Field and Garden: Sixty Impromptu Poems. Translated by Lois Baker. Pueblo, Colo.: Passeggiata Press, 1997.

The Golden Year of Fan Chengda. Translated by Gerald Bullett. Cambridge, U.K.: Cambridge University Press, 1946.

Stone Lake: The Poetry of Fan Chengda. Translated and edited by J. D. Schmidt. Cambridge, U.K.: Cambridge University Press, 1992.

Farazdaq, al- (nickname of Tammām ibn Ghālīb Abū Firās) (ca. 640–728) *poet*

Tammām ibn Ghālīb Abū Firās, or al-Farazdaq (“lump of dough”), was one of the most prominent and widely popular of the “court poets” of the Umayyad, or early Muslim period. He was known for his dissolute life as well as his brilliantly insulting *hija* (lampooning).

Born and raised among the Tamim tribal confederacy in eastern Arabia, Farazdaq spent most of his career in the city of Basra in southern Iraq. At one point, he was forced to flee to Medina after choosing a too-powerful target for one of his *hija*, but he was expelled from Medina as well after a particularly indiscrete adulterous escapade.

Farazdaq made his living by writing fawning panegyrics (superlative praises) for the Umayyad caliphs and viceroys and by winning the patronage of other wealthy men who paid dearly to keep clear of his vicious pen. He was also an enthusiastic participant in Basra’s intellectual and social life. According to some traditions, he was a supporter of ‘ALĪ IBN ABĪ TALĪB, the murdered caliph, and was jailed for a while at the age of 70 for supporting ‘Ali’s grandson Zayn.

Farazdaq’s personal life was stormy, which is not surprising in light of the venom and bragging found in his poetry. He had six or seven wives at various times, but none brought him happiness. The decades-long drama of his marriage with his cousin al-Nawar bint A’yun and then his longing for her and regrets after their divorce provided the subject of many of the poems in his *Divan*. “The repentance of Farazdaq” became a popular expression, fed by such lines as “She was my Paradise from which I was exiled, / like Adam when he rebelled against his Lord.”

The poet is quite frank in describing his immoral personal life. Departing from the Arabic tradition of

ghazal lyrics, which often depict passionate, unrequited love, Farazdaq’s poems do not idealize his lovers nor show infatuation for them.

Farazdaq was an energetic, prolific writer whose poems display a rough style and diction as well as an awkward syntax. Some critics decry these characteristics as poetic incompetence, a clumsy attempt to exploit the rapid changes that were emerging in spoken Arabic. Others speculate that the poet was simply trying to update the literary language, in keeping with the brash and cosmopolitan urban life of the new Islamic Empire. Indeed, he was among the first generation of Arab poets to work in the cities and towns of Iraq and Syria, rather than the desert of the Bedouin.

Farazdaq’s enduring fame, however, derives from a 40-year *naqa’id* (literary feud) that he pursued with rival poet Jarir ibn ‘Atiyya. The poems that resulted comprise the *Naqaith of Jarir and al-Farazdaq*. Although Arabic poetry was only just beginning to be written down in this era, the streams of rhymed, metered insults and obscenities that poured forth from the combatants were repeated by thousands of supporters of the two poets all across the Umayyad realm. The feud was originally based on tribal and political disputes, but it eventually became a debate over literary style. Arab literary circles have continued to debate the relative merits of the two camps ever since.

Farazdaq played a key role in developing Arabic literature from its spare desert origins to a vehicle more suitable for an urban-based empire. His sometimes-profane spirit won a wide mass audience for poetry in the new Islamic civilization.

An English Version of a Work by al-Farazdaq

The Naqaith of Jarir and al-Farazdaq. Translated by Arthur Wormhoudt. Oskaloosa, Iowa: William Penn College, 1974.

A Work about al-Farazdaq

Irwin, Robert. *Night & Horses & the Desert*. Woodstock, N.Y.: Overlook Press, 2000, 45–47, 56, 67.

Farīd od-Dīn

See 'ATTAR, FARĪD OD-DĪN.

Firdawsī (Abū ol-Qāsem Mansūr

Firdousi) (ca. 935–1020 or 1026) *poet*

Firdawsī is considered the national poet of Persia. As author of the great epic the *SHAHNAMEH* (Book of Kings), he has been an enduring source of pride and entertainment to Iranians for more than 1,000 years.

Firdawsī was born in Tus, near present-day Mashhad, in the Khorasan region of Iran, and was apparently a modest landowner. To earn money for his daughter's dowry, he decided to write an epic poem devoted to Persian history. He planned to present it to the local governor, Abū Mansūr, a descendant of the old Sassanian royal dynasty and a generous patron of the arts.

Several of Firdawsī's immediate literary predecessors had been engaged in an attempt to free Persian literary language of the many Arabic words that had entered the language in the centuries following the Arab conquest in the seventh century. At the same time, a tradition of prose epics had emerged, celebrating the ancient glories of the Persian Empire. Firdawsī based his *Shahnameh* on one such prose epic. Like its predecessor, his poem was written in pure Pahlavi, a Middle Persian dialect. This has kept the work readable to the present day.

Firdawsī admitted that he built the poem's 60,000 couplets around an original core of 1,000 lines written by an earlier poet. This may have been a ruse to protect the poet from charges of pagan heresy, since the poem extols Zoroastrianism, the official religion of Persia before Islam.

The *Shahnameh* begins with the creation of the universe and ends with the defeat of Yazdigard, the last Sassanian king. The mass of material in the 50 intervening episodes is less a systematic history than a collection of legendary tales, historical exposition, lyrical interludes, and love stories. The heroes, all men, are larger than life and live and rule for hundreds of years. The chief hero is the

fierce Rostam: "On the day of battle that worthy hero with sword, dagger, mace and lasso / Cut, tore, broke and bound, the heads, breasts, legs and hands of his foes." Rostam's many battles were won astride his horse Rakhsh. The horse's eyesight was so keen he could see an ant crawling on a piece of black felt two miles away on a dark night. The pair are often depicted in Persian miniatures.

Despite the storybook tone of the poem, Firdawsī includes many interesting details about ordinary life and material culture, especially in the Sassanian period, information which might otherwise have been lost to history.

More than 30 years after he began, Firdawsī completed the epic in 1010. By this time, a Turkish sultan, Mahmud of Ghazna, ruled Khurasan. Mahmud accepted the work but paid a paltry sum of 20,000 dirhams. He may have believed the charges that Firdawsī was a Shi'ite heretic, and he may have been unsympathetic to Persian national feeling. In a rage, Firdawsī gave the money away to a bath attendant and a beer seller. He then penned a 1,000-line satirical attack on Mahmud, which is still read with enjoyment today as a model of the genre. He then had to flee until the sultan's anger subsided. Some years later the sultan repented, but the 60,000-dirham prize came too late; the 90-year-old poet had died shortly before.

Firdawsī is revered by Iranians as one of the heroes of Persian culture. He is also recognized by Muslims in general as one of the greatest figures in Islamic cultural history, even though he never hesitated to honor pre-Islamic national and religious traditions.

Anthologies Containing English Translations of Works by Firdawsī

Hasan, Hadi. *A Golden Treasury of Persian Poetry*. Delhi, India: Ministry of Information and Broadcasting, 1986.

Arberry, A. J. *Persian Poetry: An Anthology of Verse Translations*. New York: E.P. Dutton, 1954.

Works about Firdawsī

Arberry, A. J. "II. From the Beginnings to Firdawsī" in *Classical Persian Literature*. London: Taylor & Francis, 1994, 42–52.

Thackston, Wheeler M. *A Millennium of Classical Persian Poetry*. Bethesda, Md.: Iranbooks, 1994.

Francis of Assisi, Saint (Francesco di Pietro di Bernardone) (ca. 1181–1226) *religious writer, poet*

Francesco di Pietro di Bernardone was born in Assisi, Italy, to Pietro di Bernardone, a wealthy cloth merchant, and Madonna Pica di Bernardone. At the grammar school in Assisi, Francis learned only enough Latin to read the Psalter. The lively young man's imagination was aroused more by *chansons de geste* like the *SONG OF ROLAND* and the works of the TROUBADOURS.

Francis hoped to find glory as a knight, but in his first battle, with the neighboring town of Perugia, he was captured and imprisoned. Released after a year, he fell ill and almost died. When he recovered, he began to question his previous life and started caring for the lepers he had previously shunned. Finally he gave up all his possessions and began to serve God. In 1209, Francis and a few companions obtained Pope Innocent III's permission for their way of life, and they became known as the Order of the Friars Minor ("Lesser Brothers"), or the Franciscan Order. Inspired by hearing Francis preach, Clare of Assisi, the daughter of a count, left her home, took religious vows, and founded the Order of the Poor Clares, the sister order to the Franciscans.

Francis loved all nature and even preached to the birds, but most of all he pleaded for peace among the feuding factions in the Italian cities. He particularly stressed that greed for riches was the root cause of war. In 1219, he visited Egypt during the Fifth Crusade (see CRUSADES) in hopes of making peace between Christians and Muslims. Ill on his return, he devoted his last years to prayer. In 1224, while he was meditating on Mt. Alverna in

Tuscany, the stigmata, or the marks of the passion of Christ, reportedly appeared on his body.

Francis believed that actions were more important than words. In his *Admonitions* to the friars, he said: "The saints have accomplished great things and we want only to receive glory and honor by recounting them." This may be why he left only a few short writings, most of which were dictated to scribes. His Latin works include the two rules for his order, *Admonitions*, some letters and prayers, his *Testament*, and a poem for Clare (later Saint Clare) and her sisters.

All of Francis's works are marked by poetic imagery, deep knowledge of the Bible and the courteous language of CHIVALRY. His most famous work, the *Canticle of the Sun*, is one of the earliest lyric poems in the Italian language. Francis wrote it in 1225, when he was dying and almost blind, yet it is the most joyous of his works. Written in his native Umbrian dialect, it is based on an irregular rhythm and has much assonance (the use of words with similar vowel sounds but different consonants) and rhyme. In *Canticle of the Sun*, Francis declares that humanity is not worthy of the goodness and power of God, who is to be praised instead through all His creation:

*especially my Lord Brother Sun,
who is the day and through whom You give us
light.*

Francis also calls for praise through Sister Moon, Brother Fire, Sister Water, and "Our sister, Mother Earth." He later added a stanza praising those who pardon others, and this was sung at his request to the quarreling bishop and mayor of Assisi, who immediately reconciled. A stanza written when he learned he was about to die adds "Sister Death" to the things that praise God. The principle of the song is mediation: God's praise extends from Himself and His own glory throughout creation, and is returned to Him by humanity through all created things.

Francis was so widely loved that only two years after his death at Portiuncula, Italy, he was canon-

ized as a Catholic saint. His life and works were widely taught, and a collection of popular legends began to grow up about him, written down as the “Little Flowers of St. Francis of Assisi” in the early 14th century. By stressing the brotherhood of all men and women and all things created under God, Francis offered a corrective to the excesses of medieval asceticism and instead returned to the theme of the love of creation found in the Hebrew BIBLE. Partly because of his winsome biography, and partly because his teachings are primarily moral rather than doctrinal, which makes them easier to understand and identify with, Francis is one of the best-remembered saints in the Catholic calendar.

An English Version of Works by Saint Francis of Assisi

Armstrong, Regis J., O.F.M. Cap.; A. Wayne Hellman, O.F.M. Conv.; and William J. Short, O.F.M. *Francis of Assisi: Early Documents. Vol. 1: The Saint*. New York: New City Press, 1999.

Works about Saint Francis of Assisi

Chesterton, G. K. *St. Francis of Assisi; The Everlasting Man; St. Thomas Aquinas*. San Francisco: Ignatius Press, 1986.

Fortini, Arnaldo. *Francis of Assisi*. New York: Crossroad, 1992.

Fujiwara no Teika (Fujiwara Sadaie)

(1162–1241) *poet*

Fujiwara no Teika was born into a family of Japanese noblemen and poets. He was a direct descendant of Fujiwara Michinaga, who ruled Japan from 995 to 1028. However, his family line descended through a succession of younger sons, so his position in the Japanese court, while respectable, was not powerful. His father, Shunzei, was a great poet and literary critic who compiled the seventh imperial literary anthology, the *Senzaishu*, in 1183.

Fujiwara held minor court positions throughout his life. His opportunities for advancement through the imperial ranks were often stymied by

political intrigues or, in one case, by his own temperament, as evidenced when he struck a court official with a candlestick after being provoked. Still, Fujiwara’s literary skill and his father’s favorable reputation allowed him to achieve great fame as a poet and critic. He wrote and taught TANKA, and he was an accomplished essayist. For these reasons, he was asked to compile the eighth imperial anthology, the *Shinkokinshu*, by the ex-emperor Go-Toba in 1201. Fujiwara included many of his own poems in the collection.

Later in his life, Fujiwara began to teach young writers about poetry. His *Maigetsusho*, or *Monthly Notes*, was a detailed series of essays about poetic style and sensibility. He also collected shorter anthologies of representative poems that he used to teach young poets by example. He advised poets to look forward in their work and not to “become enamored of the archaic style.” As a champion of poetry and as a master poet, Fujiwara continues to influence Japanese literature.

English Versions of Works by Fujiwara no Teika

Fujiwara Teika’s Superior Poems of Our Time. Translated by Robert H. Brower and Earl Miner. Stanford, Calif.: Stanford University Press, 1967.

The Tale of Matsura: Fujiwara Teika’s Experiment in Fiction. Translated by Wayne P. Lammers. Ann Arbor, Mich.: Center for Japanese Studies, 1992.

Fulgentius, Saint (Fulgentius of Ruspe, Fabius Claudius Gordianus Fulgentius) (468–533) *theologian*

After the collapse of the western half of the Roman Empire in the fifth century, Western Europe entered a period of cultural decline and political disunity. The Christian Church, however, remained intellectually active, producing a large number of important theologians. One of these was Saint Fulgentius.

Fulgentius was born in the city of Telepte, North Africa, and received an excellent education in the Greek and Latin classics; it is believed he memorized all of HOMER’S works. After beginning a

political career, he abruptly took monastic vows and became a monk. Although he traveled throughout the Mediterranean, he lived in voluntary poverty for the rest of his life.

The early centuries of the Christian Church were a time of tremendous theological controversy and debate, as proponents of rival interpretations of Christianity struggled with one another for supremacy. Fulgentius was deeply involved in these intellectual quarrels, writing numerous theological treatises to promote his views of scripture. He believed fervently in the ideas of St. AUGUSTINE and accepted the absolute damnation of all nonbelievers, as can be seen in the three books that make up his *Ad Monimum*. He also struggled mightily against the Arian sect of Christianity, writing numerous sermons against them, including *Contra Arianos liber unus* (A Work Against Arians), which still exists today. By the time of his death, these struggles were not yet over, but they would end in triumph for the forces Fulgentius supported.

His best-known work, still extant, is “De Fide” (“Of Life”), about the matter of “true” faith. His “Liber ad Victorem” and “Liber ad Scarilam de Incarnatione” concern the religious view at the time of incarnation and the Holy Trinity. These, along with his other existing works, make Fulgentius one of the leading theologians of his day.

An English Version of Works by Saint Fulgentius

Fulgentius: Selected Works. Translated by Robert B. Eno. Washington, D.C.: Catholic University of America Press, 1997.

A Work about Saint Fulgentius

Ferguson, Thomas S. *Visita Nos: Reception, Rhetoric, and Prayer in a North African Monastery*, Vol. 203. New York: Peter Lang Publishing, 1999.

G

Galen (129–ca. 199) *physician, philosopher, treatise writer*

When Greece was absorbed into the Roman Empire, the Greeks' political freedom came to an end. But Roman domination did not prevent them from continuing to achieve great heights in culture and science. Indeed, some of the greatest Greek thinkers and writers produced their work after Greece had become part of the empire. One of the most important of these men was the brilliant physician and philosopher Galen.

The son of wealthy parents, Galen was born in the influential Greek city of Pergamon, in what is today Turkey. His family's status gave him the ability to study medicine in various Greek cities and undertake a serious study of physiology and anatomy. He dissected corpses to better understand the human body and became a highly skilled physician. He eventually won the favor of the Roman government and became the court physician to both Emperor Marcus AURELIUS and Emperor Commodus. In addition to his standard duties, he prepared a potion for Marcus Aurelius as a protection against assassination by poison. For unknown reasons, he left Rome for a time but eventually returned and resumed his place.

Fortunately for scholars, about 500 of Galen's works have survived. Many of them are in the original Greek or Latin, while others are translations made by later Arabic scholars. Galen wrote extensively on a multitude of medical topics. In his treatise *On the Uses of the Parts of the Body of Man*, he pays particular attention to questions regarding the circulation of the blood (describing how blood flows through arteries) and the functions of organs (describing the functions of the kidney and bladder). He also discusses the methods and treatments doctors should use with their patients.

Medicine was not very advanced in ancient times and Galen's writings were, in many cases, breakthroughs of medical knowledge. However, his writings still reflect the lack of scientific knowledge at the time. For instance, he believed in the then-traditional concept of the "four humors" as the basis of his medical theories, which has long since been proven false. Nevertheless, when viewed in the context of his time, Galen's work was astonishing, and he is considered one of the two greatest medical thinkers of the ancient world, the other being HIPPOCRATES.

In addition to his vast contributions to medicine, Galen was also a philosopher of considerable

importance. He accepted many of Aristotle's ideas and expounded greatly on the need for direct observation as a basis for scientific knowledge. Galen also wrote on the subjects of history, linguistics, and philology, and social commentaries occasionally found their way into his writings.

In terms of his influence on later writers and thinkers, Galen must be ranked among the most important of classical figures. His emphasis on direct observation and experiment as the foundation of medical knowledge was critically important to the physicians who came after him, and his writings on medicine formed the basis of Western medical science for a millennium after his death.

An English Version of a Work by Galen

Galen on Food and Diet. Translated by Mark Grant.
New York: Routledge, 2000.

Works about Galen

Bendick, Jeanne. *Galen and the Gateway to Medicine*.
Bathgate, N.Dak.: Bethlehem Books, 2002.
Sarton, George. *Galen of Pergamon*. Lawrence: University of Kansas Press, 1954.

Gao Ming (Kao Ming) (1305–ca. 1370) playwright

Though only one play by Gao Ming remains in existence, his work, *The Lute*, ranks among the greatest of China's literary creations. Gao Ming's early life was spent under Mongol rule. His father died when Gao was very young, and the playwright was raised by his mother. At an early age, he showed the deep respect for family tradition that would become a hallmark of his dramatic work.

Because the *jinshi* (*chin-shih*) examination, a civil service test, was not given during the Mongol regime, Gao Ming was not able to pursue a career in the government immediately after finishing his schooling. The *jinshi* was not reinstated until 1342, when Gao was almost 40 years old. He passed the

exam in 1344 and received his first government post later that year as a judicial officer in Chuzhou (Ch'u-chou), where he became respected for his literary talents and his integrity. A transfer to a naval post in 1348 began a swift decline in his political ambitions.

Gao Ming retired from government service in the 1350s and moved to the town of Lishe (Li-she), where he began to develop his writing skills in earnest. He wrote *The Lute* during this period, as well as many poems (*shi*, or *shih*) and songs (*ci*, or *tz'u*). Though he achieved some fame during his lifetime for his poetry, only one *ci* and 50 *shi* remain in existence. As a result, *The Lute* is the source of Gao Ming's present fame.

The Lute tells the story of an ambitious young student, Cai Bojie (Ts'ai Po-chieh), who has spent his youth studying for the *jinshi* examination. However, when it is time to take the exam, Cai is reluctant to leave his poverty-stricken, ailing parents and his young wife, Wuniang (Wu-niang). After his parents and wife insist that he go to the capital to take the test, Cai reluctantly leaves and passes the test with the highest marks in the country. He marries the daughter of a government minister and lives in his father-in-law's mansion. Meanwhile, a famine ravages his hometown, and his parents soon die from malnutrition. Wuniang journeys to the capital in search of Cai, singing and playing the lute on her travels. When she reaches the imperial city, she is reunited with Cai, and the two, along with Cai's second wife, return to his hometown and observe the traditional three-year mourning period for Cai's parents. The play ends with Cai and his wives receiving a commendation from the emperor for their displays of virtue during their period of mourning.

The play has been recognized for its strong moralistic themes, and it is regarded as one of the Ming dynasty's greatest plays. Technically, *The Lute* also stands out for its complex songs and Gao Ming's use of colloquial and poetic dialogue. The play has become part of the standard repertoire

of the Chinese theater and was adapted into a Broadway musical, *Lute Song*, in 1946.

An English Version of a Work by Gao Ming

The Lute: Kao Ming's P'i-p'a chi. Translated by Jean Mulligan. New York: Columbia University Press, 1980.

Geoffrey of Monmouth (ca. 1100–1155) nonfiction writer, historian

In some of his writings, Geoffrey of Monmouth refers to himself as *Gaufridus Monemutensis*, which suggests he was born in Monmouthshire. Probably of Breton origin, he was raised in Wales. From 1129 to 1151, he lived in Oxford and was thought to have been a canon of the secular college of St. George. During his time there, he wrote his two well-known literary works, *Historia Regum Britanniae* (History of the Kings of Britain, 1136) and *Life of Merlin* (1148), both in Latin. His *Prophecies of Merlin*, first written as a separate piece, was later incorporated into the *History*.

In 1151, Geoffrey became bishop-elect of St. Asaph, in northern Wales. He was ordained priest at Westminster in 1152 and consecrated the same year at Lambeth by Archbishop Theobald. According to the Welsh Chronicles, he died in 1155.

Geoffrey's *History of the Kings of Britain* has held an important place in English literature since its completion. It is alternately a mere genealogy of royal primogeniture, a terse chronicle, a detailed sequence of dynastic lore, and a stirring narrative of an event or anecdote. Though the form and content of the *History* vary, the work as a whole is an epic tale spanning nearly 2,000 years. It begins with the fall of Troy in 1240 B.C. and tells the story of Brutus, great-grandson of the Trojan Aeneas, who was the first king of Britain and reigned for 23 years in the 12th century B.C. The epic ends with the death of the last British King Cadwallader in A.D. 689, after which the country was abandoned to the Saxons.

Geoffrey's remarkably vivid prose grips the reader and is as exciting today as it was in the 12th century. His purpose for writing the *History* was to highlight the story of the Breton and Welsh peoples, who were driven from the mainland by the Saxons, and to describe the dominions and ambitions of the Norman kings.

Some of Geoffrey's writings are rooted in facts he culled from various existing and authentic sources, including BEDE's *Ecclesiastical History of the English People*, the *British History* by Nennius, and *Concerning the Ruin of Britain* by Gildas. However, what material he couldn't find he simply made up.

To this day, Geoffrey is remembered for the romantic and heroic stories of valor, CHIVALRY, and mystery in his *History*. These stories occupy an important place in English literature through Geoffrey's well-paced, well-crafted, emotionally skillful handling of characters, places, and events. Readers of all ages continue to delve into his tales of King Arthur, Camelot, Avalon, the Knights of the Round-Table, Queen Guinevere, Lancelot, Mordred, and Merlin the Magician.

English Versions of Works by Geoffrey of Monmouth

The Historia Regum Britannie of Geoffrey of Monmouth: Gesta Regum Britannie, Vol. 5. Edited by Neil Wright. Rochester, N.Y.: Boydell & Brewer, 1985.

The History of the Kings of Britain. Translated by Lewis Thorpe. New York: Penguin Classics, 1977.

Works about Geoffrey of Monmouth

Cooper, Helen. *Romance in Time: Transforming Motifs from Geoffrey of Monmouth to the Death of Shakespeare*. Oxford: Oxford University Press, 2004.

Curley, Michael J. *Geoffrey of Monmouth*. New York: Macmillan Library References, 1994.

Parry, John J. and Robert A. Caldwell. "Geoffrey of Monmouth." In *Arthurian Literature in the Middle Ages: A Collaborative History*, edited by Roger S. Loomis. Oxford: Oxford University Press, 1985.

Gilgamesh (ca. 2500–1300 B.C.) *epic*

In the second half of the third millennium B.C. (ca. 2500–2000), stories and poems about the half-legendary god-king Gilgamesh came to be widely told in Sumer. Within a few hundred years, these stories were compiled and edited into a long Babylonian poem, known today as the *Epic of Gilgamesh*. It can be considered the oldest surviving literary masterpiece in the world.

The Sumerian civilization is the oldest known to history. It emerged in the southern Tigris-Euphrates valley of Iraq (Mesopotamia) sometime in the fourth millennium B.C. Large city-states appeared by the third millennium, boasting massive civic and religious structures, elaborate irrigation systems, long-distance trade, a written language, and all the other attributes of a sophisticated culture. Hereditary kings, who attained semidivine status in the eyes of later generations, ruled the major cities.

One such king was Gilgamesh of Uruk (Erech of the Bible). According to inscriptions, he ruled sometime between 2700 and 2500 B.C., building up the walls of the city and dedicating a temple in Nippur. A body of oral legends soon grew up about his superhuman achievements; these tales began to be recorded on clay tablets soon after, written in cuneiform script in the Sumerian language.

By around 2000 B.C., Sumerian ceased to be a widely spoken language. However, the Babylonians, the neighboring people who eventually conquered all of Mesopotamia, accepted most elements of Sumerian civilization, including the literary and religious heritage. Babylonian scholars and scribes adapted their own language, Akkadian, to the Sumerian cuneiform script. They also kept Sumerian alive as a literary language, much the way Latin was kept alive in Europe long after the fall of Rome. Fortunately, they also preserved many old Sumerian texts by rendering them into Akkadian.

Though archeologists have found and deciphered several Sumerian-language Gilgamesh tablets, they have found many more such poems and stories in other, later languages at digs across the ancient Near East. The most famous and

widely copied version of the Gilgamesh story was written in Akkadian, a Semitic language. That version was probably first composed in the Old Babylonian period (ca. 2000–1600 B.C.). It went through various permutations and adaptations in subsequent centuries, both in Akkadian and in Hittite and Hurrian translations.

Eventually, toward the end of the Middle Babylonian period (ca. 1600–1000 B.C.), the work seems to have settled into its final form. This revised edition, which included a new introduction and an additional section tacked on to the end, is generally known today as the “standard version.” Ancient catalogues referred to it as the Gilgamesh “series” because it was written across several tablets. It was also known by its first line, “He who has seen everything.”

A catalog from the library of Assyrian king Ashurbanipal attributes the standard version to a scholar/priest named Sin-Leqi-Unninni. His exact role in writing, editing, or transmitting the epic is not known, but scholars tend to agree that the work as we know it bears the stamp of a single writer.

Many ancient copies of the standard version have been uncovered in recent years, including a later Assyrian translation and a rendition in Elamite that may have been intended for performance as a religious ritual. The latter discovery has led some scholars to speculate that at least parts of the epic may have been performed at religious festivals in Babylonia too. The standard late Babylonian edition is the basis of all modern translations.

Critical Analysis

It should be noted that a complete text of *Gilgamesh* has not yet been found. Scholars have labored to piece together the existing fragments like a jigsaw puzzle and to fill in the remaining gaps with inspired literary guesswork. They know that the full text ran to 12 numbered tablets, with six columns of text on each.

Enough survives to make the work engaging even today. As it opens, the reader is drawn into the tale through a tour of the majestic walls of Uruk, built by the mighty Gilgamesh. Hidden in the walls

is a copper box containing the tablets that tell the tale of “he who has seen everything . . . but then was brought to peace.”

Though a great king, son of gods, supremely strong and beautiful, Gilgamesh oppresses the young men and women of Uruk. The gods decide to create a rival, Enkidu, who is depicted as an innocent child of nature, at home with the animals. Enkidu is soon seduced by a prostitute; he then makes his way to Uruk and challenges Gilgamesh. The king wins the hand-to-hand combat, but the two become fast friends despite the vast difference in status and personality. (Professions of friendship and love are a recurrent theme in the rest of the poem.)

Gilgamesh proposes a joint quest to visit the Cedar Forest and slay its demon protector Humbaba, thus gaining a kind of immortality through eternal fame. After a long journey, they succeed in slaying the demon, and Enkidu also fells the tallest cedar to use as a door in the famous temple at Nippur.

Feminist critics claim that the next episode, about the goddess of love, Ishtar, may signal a change in gender relationships in Babylon. After Gilgamesh rejects Ishtar’s proposal of marriage, Ishtar has the gods send down the destructive Bull of Heaven. The hero slays the beast, reducing Ishtar and her priestesses to impotent grief.

The gods decide to kill Enkidu in punishment for the slayings of Humbaba and the Bull. When Enkidu asks for revenge against those who had seduced him away from his original state of innocence, the sun god Shamash lectures him on the simple civilized pleasures of food, wine, clothing, and friendship he has known, and assures him he will be properly mourned.

Gilgamesh cannot be consoled after the death of his friend. Consumed with despair about his own mortality, he decides to seek out Utnapishtim, the only human who ever achieved eternal life.

On the way, surviving a series of dangerous adventures, Gilgamesh is lectured on the futility of his quest. He is admonished to

*“Make every day a delight,
Night and day play and dance . . .
Look proudly on the little one holding
your hand,
Let your mate be always blissful in
your loins,
This, then, is the work of mankind.”*

Ignoring this advice, the hero eventually succeeds in crossing over the Waters of Death. Utnapishtim recounts how he himself survived the great flood, which had been designed by the gods to exterminate all of mankind. He was granted immortality; perhaps if Gilgamesh can remain awake for seven nights, he, too, will receive the gift. But Gilgamesh drops off to sleep the moment he sits down. When a serpent then makes off with a youth-restoring herb that Utnapishtim has given him, Gilgamesh accepts that he must return to Uruk and reconcile himself to mortality.

Accompanied by the ferryman Urshanabi, Gilgamesh returns to Uruk. He invites Urshanabi to ascend and traverse the walls, in language that recapitulates the opening device; thus, the poem comes full circle.

As it has come down to us, *Gilgamesh* is an amalgam of many different elements. The basic Sumerian hero tales were enriched with motifs taken from royal hymns and temple hymns, independent creation myths, sacred marriage rituals, curse texts, and stories about deliverance from unjust rulers. The flood story seems to have been taken, albeit in modified form, from the Old Babylonian tale of *Atrahasis*. The style of the writing does not depart from tradition; there are many parallelisms and repetitive chant-like phrases, and a great deal of hyperbole.

Modern critics note that all these elements were gracefully unified to focus on a number of themes, centered on the problem of mortality. As more fragments are discovered, and more translations are made into modern languages, one conclusion becomes hard to evade. This ancient work, dating back almost to the dawn of literacy, shows a level of

psychological and philosophical awareness that can speak to contemporary readers.

Gilgamesh the king became one of the most popular heroes of ancient times, at least amongst the scholarly elite. His bearded face and muscular body were depicted on cylinder seals, monuments, and other works of art. He was the model of the courageous but tragic figure whose search for fame, glory, and eternal life was doomed to ultimate failure.

Echoes of *Gilgamesh* have been discerned by some scholars in Greek mythology and in HOMER. Possible references to the king show up in the DEAD SEA SCROLLS and in a Syrian Christian manuscript from the seventh century A.D. Parallels with the Hebrew BIBLE have been widely debated, for example concerning concepts of life after death. The biblical story of Noah and the flood almost certainly drew on *Gilgamesh* or related Babylonian material.

When the civilization of Mesopotamia died by the end of the first millennium B.C., a moving and thought-provoking narrative that had entertained listeners and readers for some 2,500 years faded into oblivion. Thanks to the accumulated work of archeologists, historians, scholars, and poets, and the epic has been reborn.

English Versions of *Gilgamesh* (Including Notes and Analysis)

Gilgamesh: Translated from the Sin-Leqi-Unninni Version. Translated by John Gardner and John Maier. New York: Knopf, 1984.

Gilgamesh: A New Rendering in English Verse. Translated by David Ferry. New York: Farrar, Straus and Giroux, 1992.

The Epic of Gilgamesh. Translated and edited by Benjamin Foster. New York: W. W. Norton, 2001.

The Epic of Gilgamesh. Translated by Maureen Gallery Kovacs. Stanford, Calif.: Stanford University Press, 1989.

Works about *Gilgamesh*

Maier, John, ed. *Gilgamesh: A Reader.* Wauconda, Ill.: Bolchazy-Carducci, 1997.

Tigay, Jeffrey H. *The Evolution of the Gilgamesh Epic.* Philadelphia: University of Pennsylvania Press, 1982.

Gottfried von Strassburg (ca. 1180–ca. 1225) poet, novelist

Little is known about the life and personality of Gottfried von Strassburg because there are no records of his birth, activities, or death. All that remains are brief references to him in his own works and those of contemporary writers. It is not known exactly when Gottfried was born, but from his name it is to be assumed that he was active as a writer primarily in the city of Strassburg. In terms of a chronology, all that can be said is that he probably composed his masterpiece, *Tristan*, between 1210 and 1215. Though apparently not a nobleman, Gottfried nevertheless attained a high level of education in such fields as theology, mythology, and philosophy, and this education served as the foundation for his literary work.

Apart from individual poems in various anthologies of medieval German verse, Gottfried is known essentially only for one work—his Arthurian verse novel, *Tristan*. This book recounts the courtly adventures of the protagonist, culminating in his search for the HOLY GRAIL. At the center of the novel is the story of *TRISTAN AND ISEULT* (called Isolde in Gottfried's novel), who flee from the court of King Marke (Isolde's lover and Tristan's patron) to live together in forbidden love. It is this passage of the novel that has captured the imagination of artists over the centuries and given rise to any number of musical, literary, and artistic interpretations.

Left unfinished, presumably because of the author's early death, the general plots, as well as individual episodes of Gottfried's *Tristan*, are largely based on CHRÉTIEN DE TROYES's and WOLFRAM VON ESCHENBACH's Arthurian romances, as well as on the Middle English verse narrative of the same name. And yet Gottfried's *Tristan* departs from these sources to a great extent and is in many ways revolutionary for MIDDLE AGES literature and

thought. For example, the lovers' insistence on personal happiness over the norms and expectations of society, and their disavowing of the knightly value system in the face of the intensity of their love set Gottfried's *Tristan and Isolde* apart from similar works. The couple's defiance of the aristocratic codes has in turn been read as a kind of criticism of courtly life and values in general. This is an example of the great subtlety of Gottfried's writing, for although *Tristan* is a work primarily for and about the aristocracy, through the characters and their tragic fate Gottfried calls this aristocratic culture into question.

Other aspects of Gottfried's *Tristan* were also highly innovative and suggest an at-times surprisingly modern orientation on the part of the writer. The representation of love as the guiding life principle of the protagonists, more important than social norms and expectations, spoke against medieval ideas of societal harmony and individual submission. It would be this kind of vision of love, however, that would dominate in the Renaissance and modern eras, and in this sense Gottfried was far ahead of his time.

Gottfried von Strassburg was praised during his own time as a great artist and his *Tristan*, even in its unfinished state, was considered a masterpiece by audiences and peers. Later generations would also recognize the beauty and accomplishment of the work. In 1812 Jacob Grimm called Gottfried's *Tristan* "one of the most charming works of poetry ever written." More recently, the critic Rüdiger Krohn has said of Gottfried, "No author of the German Middle Ages was able to put into practice the ideal of medieval poetics with the same mastery (218)." It is Gottfried's version of the *Tristan* saga that has come to predominate in the European imagination through the 20th century and into the 21st, and in this way the mysterious author's legacy lives on through the present.

An English Version of a Work by Gottfried von Strassburg

Tristan. Translated by A. T. Hatto. New York: Penguin, 1960.

A Work about Gottfried von Strassburg

Batts, Michael S. *Gottfried von Strassburg*. New York: Twayne Publishers, 1971.

Greek and Roman mythology

See MYTHOLOGY, GREEK AND ROMAN.

Guillaume de Lorris (ca. 1215–ca. 1237)

poet

Guillaume de Lorris is the author of the first 4,000 lines of the French verse poem *Le Roman de la Rose* (*ROMANCE OF THE ROSE*, ca. 1225–40), one of the best-known love poems of the MIDDLE AGES. The remaining 18,000 lines were written by JEAN DE MEUN.

Nothing is known of De Lorris's life, but scholars speculate that he was most likely born in Lorris, a small town near Orleans, France. Based on his writing, he was probably an educated man, was familiar with OVID's *Art of Love*, and had an intimate knowledge of court society and courtly love poetry (see CHIVALRY AND COURTLY LOVE).

The *Romance of the Rose* is the story of a young man who tries to win the love of a young woman, personified as a rose. No one knows who the Rose is. She may have been De Lorris's beloved, his patroness, or a fictional character. In any case, the rose allegorically represents a beloved woman, while the garden in which the rose grows represents courtly life.

In the beginning of the poem, the poet suggests that the story is autobiographical and based on a dream that came true later in his life. It is, in essence, an ideal vision of the nature of love, and the poet prays:

*That she for whom I write with favor look
Upon my work, for she so worthy is
Of love that well may she be called the Rose.*

De Lorris died before completing the poem, and despite the fact that Jean de Meun's section presents a more cynical view of love, *Romance of*

the Rose remains one of the greatest achievements of courtly love poetry.

**English Versions of a Work by
Guillaume de Lorris**

The Romance of the Rose by Guillaume de Lorris and Jean de Meun. Translated by Charles Dahlberg. Princeton, N.J.: Princeton University Press, 1995.

The Romance of the Rose. Translated by Harry W. Robbins. Edited by Charles W. Dunn. Syracuse, N.Y.: Syracuse University Press, 2002.

A Work about Guillaume de Lorris

Luria, Maxwell. *A Reader's Guide to the Roman de la Rose.* Hamden, Conn.: Archon Books, 1982.

H



Hadewijch (fl. mid-13th century) *poet, mystic, theologian*

Hadewijch lived in the duchy of Brabant, in what is now Belgium, around 1250. Her writings reveal that she was well educated and therefore probably a noble. She seems to have served as the leader of a group of Beguine women. Beguine communities, which first appeared in the late MIDDLE AGES, had less structure and fewer rules than traditional religious orders and consisted of individuals (usually women) who attempted to lead lives of poverty, prayer, and good deeds. Other members of Hadewijch's community eventually seem to have questioned her leadership, perhaps because of her unorthodox ideas about Christian love, and there is some speculation that they may have forced her to leave the community.

In the 1830s, German scholar F. J. Mone rediscovered Hadewijch's works, which had been preserved in 14th-century manuscripts. These works, which are written in Dutch, include 16 *Didactic Poems*, most of which are rhyming couplets; 45 *Poems in Stanzas*; 14 *Visions*; and 31 *Letters* to admirers and friends. They show that Hadewijch knew some Latin and French and that she had read many of the earlier Church fathers. She was aware

of Ptolemy's theories on astronomy as well as contemporary ideas about music and rhetoric. Her writings also raise the possibility that she had read Pierre Abélard's poetry and listened to many TROUBADOURS' love songs.

Like her near-contemporary BEATRICE OF NAZARETH, Hadewijch concerns herself with the idea of Christian love. She writes in one letter that she has loved God since she was 10 years old: "In the end, I cannot believe that I have loved Him best, and yet I cannot believe that there is any living man who loves God as I love Him." In another writing, Hadewijch names individuals whom she sees as displaying a surpassing love for God. Her list includes the Virgin Mary, Mary Magdalen, Saint AUGUSTINE, HILDEGARD VON BINGEN, and Bernard of Clairvaux.

Bernard of Clairvaux had argued in the 12th century that individuals should strive above all to love God, because by doing so they could become one with God. Hadewijch, too, believes that through love an individual can become one with God. She perceives this union as both a burden and a joy: "We all want to be God along with God; but God knows that there are few of us who want to be man with Him in His humanity, to carry His

Cross with Him, to hang upon it with Him, to pay with Him the debt of human kind.” It seems to some scholars that Hadewijch believed she was capable of such suffering. At the same time, she shows humility and an awareness of her own limitations in other works, as in her love poem “Drawing Close to Love:”

*I drew so close to Love
That I began to understand
How great the gain of those
Who give themselves wholly to Love:
And when I saw this for myself,
What was lacking in me gave me pain.*

Such expressions of belief and love were uncommon during her time, especially for laywomen of the Church, as was her style of writing. Unlike most medieval Christian writers, she rarely quoted the BIBLE. In addition, she wrote in a Brabantine dialect of Dutch, no Latin, and thus addressed a wider, less-learned audience. Rather than composing scholarly treatises that her audience would find incomprehensible, she communicated her thoughts in poetry, letters, and stories of visions. Even more remarkably, her descriptions of religious love contain passion and exaltation not often seen in religious writings of previous centuries. In one poem, love brings a “high, loud gift of low silence” and “completely rob[s] me of myself.” Similarly, during one of her visions Hadewijch “remained in a passing away in my Beloved, so that I wholly melted away in him and nothing any longer remained to me of myself.” When medieval writers employed such paradoxical, self-annihilating language, they usually had courtly love in mind (*see* CHIVALRY AND COURTLY LOVE), not religious love. Hadewijch was using the language and style of the troubadours.

Scholar J. Reynaert has recently argued that the “borrowing of a profane courtly model for communicating a religious ‘content’” may not have origi-

nated with Hadewijch, and it did not make her unique. Nevertheless, it adds a layer of meaning and beauty to the mysticism that saturates her writing, as do her references to Love and the Soul as female:

... The soul is the way that God goes when he proceeds from his depths to his liberty, that is into his ground, which is beyond the reach of all things but the soul’s depths. And as long as God is not wholly her own possession, she will not be satisfied.

(“The Deepest Essence of the Soul”)

*In the beginning Love satisfied us,
When Love first spoke to me of love—
How I laughed at her in return!
But then she made me like the hazel trees,
Which blossom early in the season of
darkness,
And bear fruit slowly.*

(“Love’s Maturity”)

English Versions of Works by Hadewijch

Hadewijch: The Complete Works. Translated and edited by Mother Columba Hart. New York: Paulist Press, 1980.

“Letters to a Young Beguine” and “Vision 7.” In *Medieval Women’s Visionary Literature*, edited by Elizabeth Petroff, 189–200. New York: Oxford University Press, 1986.

Works about Hadewijch

Reynaert, J. “Hadewijch: Mystic Poetry and Courtly Love.” In *Medieval Dutch Literature in its European Context*, edited by Erik Kooper, 208–225. Cambridge: Cambridge University Press, 1994.

Milhaven, John Giles. *Hadewijch and Her Sisters: Other Ways of Loving and Knowing.* Albany: State University of New York Press, 1993.

Halevi, Judah (Yehuda ben Samuel Halevi) (before 1075–after 1141) *poet*

Judah Halevi is often considered the most exalted of all post-biblical Hebrew poets. His secular, religious, and national poetry have served as models for Jewish poets in various languages ever since.

Halevi was born in Toledo, the chief city of Christian Spain. He studied in Lucena and returned to Toledo to practice medicine. He later moved with his wife and daughter to Córdoba, then under Muslim rule. Overcome with longings for Zion, he left his family when he was in his 50s to go on a pilgrimage to the Holy Land. After visiting Cairo, Tyre, and Damascus, he disappeared; legend has it that he died a martyr at the gates of Jerusalem.

Halevi's secular poems, written mostly during his youth and early manhood, are linguistically rich and complex. They have a bright, harmonious, musical quality and a primarily optimistic tone. They vary in subject matter, from friendship, love, wine, and beauty to the vicissitudes of life.

For most of his life, however, Halevi focused his poetry on religious themes. Like most of his fellow Hebrew poets of the Andalusian school, he often expressed an intense longing for God. His God was a stern, distant ruler but also the ever-present source of love in nature and human affairs. In "Lord, Where Shall I Find You," he writes: "Lord, where shall I find You? Your place is lofty and secret. And where shall I not find you? The whole earth is full of Your glory."

It is Halevi's "national religious" poems that have endeared him to generations of pious and secular Jews. He lived in a more troubled era than the earlier poets of the Spanish Jewish Golden Age. His lifetime was marked by intermittent religious persecution in Spain from both Christian and Muslim rulers. In his poems, he frequently questions God's justice in allowing the Jewish people to suffer in exile. As the years pass, his sense of exile and longing for Zion grow stronger, as vividly recorded in his work. In perhaps his most famous poem, "My Heart Is in the East," he cries out: "My heart is in the East and I am at the edge of the West. / Then how can I taste what I eat, how can I enjoy it?"

Halevi's later poems chronicle his departure from Spain, his sea voyage, and his visit in Cairo on the way to the Land of Israel. Whether he ever reached Jerusalem, and what poetry he wrote there if he did, will probably never be known.

English Versions of Works by Judah Halevi

Book of Kuzari. Translated by Harwig Hirschfeld. Whitefish, Mont.: Kessinger, 2003.

In *Penguin Book of Hebrew Verse*. Edited by T. Carmi. New York: Viking, 1981.

In *Hebrew Poems from Spain*. Translated by David Goldstein. New York: Schocken, 1966.

A Work about Judah Halevi

Silman, Yochanan. *Philosopher and Prophet: Judah Halevi, the Kuzari, and the Evolution of His Thought*. Translated by Lenn J. Shramm. Albany: State University of New York Press, 1995.

Halle, Adam de la

See ADAM DE LA HALLE.

Hanged Poems (*Mu'allaqāt*, Seven Odes, Golden Odes) (sixth century)

Most Arabic poetry from the fifth and sixth centuries is attributed to anonymous authors. However, literary scholars generally agree that the *Hanged Poems* (also called the *Mu'allaqāt*, or "The hanging ones") were written by the following seven poets: IMRU' AL-QAYS, TARAFAH 'AMR IBN AL-'ABD, Zuhayr ibn Abi Sulma, LABID, Antara ibn Shaddad, 'AMR IBN KULTHUM, and al-Harith. They were displayed in the Ka'aba, the chief religious shrine in Arabia.

Little is known about the lives of most of these poets. They likely read their works aloud in a poetry competition during an annual meeting of the Arabic tribes. It is believed that the seven best of the *qasidas* (long poems or odes) chosen through these competitions were the ones hanged for display in the Ka'aba, hence their collective title as the "hanged ones." They address the topics of warfare, love, and famous cities of the region.

The oldest of the *Hanged Poems* was written by Imru' al-Qays, otherwise known as "the vagabond prince." He was of royal descent from the ancient kings of Yemen, and the stories about his life differ. In one telling, Imru' took vengeance on his father's murderer and then fled the region for fear of retaliation. In another story, Imru' became a wanderer because his father banished him for writing of love rather than spending more time warring. In both stories, Imru' eventually arrived in Constantinople and became a celebrated poet in the palace of the Roman emperor Justinian (530). He was later poisoned as punishment for falling in love with a Byzantine princess.

Imru' al-Qays is said to be the greatest of the *Mu'allaqāt* poets, the first to capture in a regular rhythm the chanting of the earlier desert singers. His poem speaks of the loss of love:

There my companions halted their beasts awhile
over me saying, "Don't perish of sorrow; re-
strain yourself decently!" Yet the true and only
cure of my grief is tears outpoured: what is there
left to lean on where the trace is obliterated?

Antarah, another of the poets, was a son of an Arab and his slave woman; he was raised as a slave in his father's house. He desperately loved Abba, a young woman of his tribe, but never had a relationship with her because his tribe did not consider Antarah, a slave, to be Abba's equal. His poem speaks of their unrequited love:

I was enamored of her unawares, at a time
when I was killing her people, desiring her in
marriage; but by your father's life I swear, this
was not the time for desiring.

The poet Zuhayr is regarded as the philosopher of the group of *Mu'allaqāt* poets, a man of rank and wealth from a family noted for their poetic skill and religious earnestness. He sought, through his poetry, to instill noble ideas in the people around him. In this poem, he encourages peace among the tribes:

And war is not but what you have learnt it to
be, and what you have experienced, and what is
said concerning it, is not a story based on sup-
positions. When you stir it up, you will stir it
up as an accursed thing, and it will become
greedy when you excite its greed and it will
rage fiercely.

Many of the Arabic tribal poets passed their works along orally. It was solely the public selection of these seven poems, which were said to have been written in gold on the walls of the Ka'aba, that allowed for their preservation for future generations.

English Versions of the *Hanged Poems*

Horne, Charles F. *Sacred Books and Early Literature of the East: Ancient Arabia, The Hanged Poems, The Koran*. Vol. 5. Whitefish, Mont.: Kessinger Publishing, 1997.

Jones, Alan. *Early Arabic Poetry, Vol. 2, Select Odes*. Reading, N.Y.: Garnet Publishing, 1996.

Works about the *Hanged Poems*

O'Grady, Desmond. *The Seven Arab Odes*. London: Agenda & Editions Charitable Trust, 1990.

Stetkevych, Suzanne Pinckney. *Mute Immortals Speak: Pre-Islamic Poetry and the Poetics of Ritual*. Ithaca, N.Y.: Cornell University Press, 1993.

Han Shan (fl. 750–800) poet

Little is known of Han Shan, not even his given name. While his poetry is well known and widely available, his life is shrouded in mystery. The poet was a Zen Buddhist recluse who lived in the Tientai (T'ien-t'ai) Mountains of Danxing (Tang-hsing), China, during the Tang dynasty (618–907); his name means, literally, "The Master of Cold Mountain." Han Shan lived on Cold Mountain with his friend, Shi De (Shih-te). Known for their light-hearted manner, the two men were immortalized in later pictures showing them laughing heartily.

Han Shan's poetry was introduced to China by a Tang government official, Lu Jiuyin (Lu Chiu-Yin), who met the poet while visiting the local Buddhist

temple. Han Shan wrote more than 300 poems, which he inscribed onto trees, rocks, and walls. Lu Jiuyin took it upon himself to copy these poems, along with a few poems by Shi De, and collect them in a single volume, collectively known as Hanshan poetry.

Han Shan's poetry is deeply religious. He wrote mainly on Buddhist and Taoist themes, specifically enlightenment, in simple, colloquial language, using conventional Chinese rhyming schemes within the five-character, eight-line verse form. Although his poetry was not groundbreaking, the imagery and spirit of his poems in creating what scholar Burton Watson has called "a landscape of the mind" and his ability to express Buddhist ideals have given Han Shan a place among the finest of Chinese poets.

English Versions of Works by Han Shan

Cold Mountain: 100 Poems by the Tang Poet Han-Shan. Translated by Burton Watson. New York: Columbia University Press, 1970.

The Poetry of Han-Shan. Translated by Robert Hendricks. Albany: State University of New York Press, 1990.

Han Yu (Han Yü) (768–824) poet, prose writer

Han Yu is one of the most important Neo-Confucian writers of the late Tang dynasty. The son of a minor government official, Han Yu was born in the Honan province of China. His father died when he was only two years old, and he was raised by his older brother, Han Hui, and sister-in-law. He spent his youth studying the Confucian classics in preparation for the *jinshi* (*chin-shih*) government examination, which he failed twice before passing in 792.

Han Yu showed a predilection for Confucian political critique early in his career. In 795 he wrote the government's ministers to seek employment and to remind them of their duty to surround themselves with talented writers and scholars, such as himself. His initial pleas did not work, and it was

only after his marriage into a politically connected family in Loyang the following year that he obtained the first of many government posts.

Han Yu's first job was in Bianzhou (Pien-chou), an important military outpost, where he was in charge of supervising the provincial government examinations. Through this position, he developed a reputation as a man of letters, and a growing number of scholars and poets came to Bianzhou to become part of his circle. One such poet was Meng Jiao (Meng Chiao), with whom Han Yu developed a long literary relationship. In 806, the two wrote a series of "linked verses," poems in which the poets alternate sets of verses. Han Yu's assignment in Bianzhou ended in 799 with the death of the imperial governor Dong Jin (Jong Jin) and the subsequent mutiny of the soldiers under the new leadership.

Throughout his life, Han Yu used his connections with the imperial universities in Chang'an and Loyang to cultivate a group of Neo-Confucian scholars who would enter the imperial government after passing the examination. Despite his outspoken criticism of the bureaucracy and run-ins with many upper-level officials that led to several periods of exile, he was able to find allies within the administration who allowed him to return to the capital and positions of power.

Han Yu's strict Confucian adherence to proper bureaucratic procedures often gained him enemies, but his trustworthiness and moral code also allowed him to rise to great heights of power in his later years.

Critical Analysis

Throughout his career, Han Yu used his poetry and prose to elucidate political and social problems. He led what is known as the "ancient style" (*du-wen*) movement, which espoused clarity and simplicity in writing, and he combined his beliefs about how government should handle itself (sans heresy and decadence) with his beliefs about literary quality. In "An Enquiry into Slander," for example, he theorizes over the loss of morals in people of his day. He discusses how, in the past, men of high morals

expected as much, if not more, from themselves as they did from others. “With the great men of the present day, however,” he writes, “things are quite different. They make the most searching demands of others, but are sparing in what they ask of themselves. . . . How they can have any self-respect passes my understanding.”

In another essay, “Against the God of the Wind,” Han Yu uses satire to condemn the emperor’s demand that taxes be paid during a hard year. “The sentence of Heaven will fall upon you; when it does there can be no repentance,” he writes, adding, “even if you die, what man will mourn for you?”

Han Yu wrote a critique of the emperor’s inept handling of the mutiny of 799 in his “Two Poems on the Bianzhou Rebellion.” A later poem, “Craven,” serves as a commentary on the social and political situation at his next posting in Zhengzhou (Cheng-chou) after the Yellow River flooded.

One famous critique, however, cost Han Yu his job and nearly his life. The incident involved a Buddhist relic purported to be the finger bone of the Buddha. In 819, the finger bone, normally kept in a Buddhist temple west of Chang’an, was put on display in the capital. According to tradition, the relic helped to ensure the health of the nation, and thousands of people flocked to the capital to pay their respects to this sacred piece of history. The relic also brought in a large amount of money for several government officials. Han Yu wrote “Memorial on the Bone of Buddha,” in which he attacked those who catered to the emperor’s use of the ritual to gain public favor. He addresses the emperor directly in the essay, saying, “Were he [the Buddha] still alive today, were he to come to court at the bidding of his country, your majesty would give him no greater reception than an interview in the Strangers’ Hall, a ceremonial banquet, and the gift of a suit of clothes, after which you would have him sent under guard to the frontier to prevent him from misleading your people.” Han Yu does not understand why the emperor insists on escorting the Buddha’s bone into the building where it will be viewed by the masses. He says, “To my shame and indignation none of your ministers says

that this is wrong, none of your censors has exposed the error.”

The emperor evidently read the essay as a ridicule of the ritual and a personal attack on himself rather than what it was—a call for government officials to demonstrate strong values and proper conduct. As a result, he commanded that Han Yu be executed for his insolence, but two ministers rallied support for Han Yu and were able to persuade the emperor to exile him instead to southern China. Han Yu immediately regretted his harsh testimonial and suffered the further pain of losing his 11-year-old daughter to illness on the journey south. The incident became famous in Chinese history and served as an indication of Han Yu’s skill at using literature as social and political commentary.

An English Version of Works by Han Yu

Growing Old Alive: Poems. Translated by Kenneth O. Hanson. Port Townsend, Wash.: Copper Canyon Press, 1978.

Works about Han Yu

Hartman, Charles. *Han Yu and the T’ang Search for Unity.* Princeton, N.J.: Princeton University Press, 1986.

Owen, Stephen. *The Poetry of Meng Chiao and Han Yu.* New Haven, Conn.: Yale University Press, 1975.

Hartmann von Aue (ca. 1160–1200) poet, novelist

Like virtually all great writers of medieval Germany, little is known regarding Hartmann von Aue’s life. From references made in his own works and in the writings of his contemporaries, it can be surmised that the writer was born to an aristocratic family and grew up near the southern German city of Freiburg. He likely received a clerical education and learned Latin and French before beginning his activities as a writer in royal and aristocratic courts.

Hartmann’s first works were poetry and courtly religious tales, but his literary fame and impor-

tance rests on the strength of his longer verse narratives written between 1180 and 1200. His first novel, *Erec* (ca. 1187), was the first story about King Arthur's court written in the German language. He based *Erec* and his other Arthurian romance, *Iwein* (ca. 1193), on the work of the French writer CHRÉTIEN DE TROYES, but he often diverged from his source to impart his own unique vision of courtly life and morals.

Hartmann's most well-known and personal work is his *Poor Heinrich* (ca. 1200). Written in rhyming verse, the work tells the story of the hero's illness and ultimate physical and spiritual redemption. It is a kind of miracle tale with a strong Christian message. For his mercy and faith, Heinrich is ultimately healed by God and therefore serves as a model of Christian belief and self-sacrifice. Considered by many as Hartmann's masterpiece, *Poor Heinrich* established the writer as a key figure in medieval German literature, and the work has given rise to many modern interpretations and variations, from the Grimm Brothers' fairy-tale version to Longfellow's *Golden Legend*.

The scholar Volker Mertens has written of Hartmann von Aue, "In his poetic precision and sensibility . . . his mild irony and his feeling for social and existential problems . . . Hartmann emerges as a writer with modern subjectivity and vision." These qualities continue to make Hartmann's work both relevant and moving for present-day readers.

An English Version of Works by Hartmann von Aue

Arthurian Romances, Tales and Lyric Poetry: The Complete Works of Hartmann Von Aue. Translated by Frank Tobin, Kim Vivian, and Richard Lawson. University Park: Penn State University Press, 2001.

Works about Hartmann von Aue

Hasty, Will. *Adventures in Interpretation: The Works of Hartmann von Aue and Their Critical Reception*. Columbia, S.C.: Camden House, 1996.

Jackson, William H. *Chivalry in Twelfth-Century Germany: The Works of Hartmann Von Aue*. Rochester, N.Y.: Boydell & Brewer, 1995.

Mills, Mary Vandegrift. *Pilgrimage Motif in the Works of the Medieval German Author Hartmann Von Aue*. Lewiston, N.Y.: Edwin Mellen Press, 1996.

Heinrich von Veldeke (ca. 1140–ca. 1210) *poet*

No official records have been found that give the exact birth and death dates of Heinrich von Veldeke, but it is known that he was a member of a family of minor nobility in Limburg, then a German province in what is now part of Belgium. He is best known for his medieval adaptation of VIRGIL's *Aeneid*, but he also wrote a narrative about the life and miracles of the fourth-century saint Bishop Servatius of Tongeren, as well as a series of love songs.

Heinrich began the *Eneit* around 1174 but did not finish it until 1190, during which time, as he relates in his epilogues, the manuscript was stolen. He supposedly loaned it to Margareta, the countess of Cleve and his patron. When she was married to Ludwig III of Thuringia, it was "stolen" by Count Heinrich (Ludwig's brother), who sent it home to Thuringia. Heinrich did not get the manuscript back until he journeyed to Thuringia nine years later. Count Palatine Hermann (another brother) finally returned it to him and asked that he finish the story. Thus the poet gained the patronage of the two counts.

Heinrich's *Eneit*, alternately called the *Eneas*, is based heavily on an anonymous French translation of the *Aeneid* called *Roman d'Eneas* (Book of Aeneas, ca. 1160). Heinrich had also read Virgil's epic in Latin, and the *Eneit* maintains Virgil's original narrative; Heinrich changed only those elements necessary in keeping with the Christian world of medieval CHIVALRY, adapting the epic to fit court fashions and customs of the 12th century and to emphasize activities, such as jousting, of the noble classes.

Perhaps the biggest difference between the two works involves details of the gods. In the *Eneit*,

Heinrich includes the pagan gods of Rome but gives them a much smaller role. As a whole, the characters in his adaptation have more responsibility over their choices, and the story is about both the struggle for self-fulfillment and the role of fate in our lives.

Love also plays a much more prominent role in Heinrich's version than it does in Virgil's. For example, Virgil uses the scene with Dido to explain the politics of Carthage and Rome, but Heinrich uses it to theorize on the meaning of love and obsession. As a result, the scene in the *Eneit* becomes much larger and more important to the poet's message. In addition, the relationship between Aeneas and Lavinia is established in a very minor scene in Virgil's *Aeneid*, but it carries more weight in terms of its relevance to the theme in the *Eneit*, revealing what love can be like when it is reciprocated. Heinrich's attention to the idea of love is a direct result of his having read OVID's works and his being aware of his audience—medieval nobles for whom courtly love was a way of life.

In terms of artistic achievement, the *Eneit* is no match for the *Aeneid*; however, it is important in that it was one of the first successful books to be written in vernacular German rather than in traditional Latin. This accomplishment made Heinrich one of the founders of German court EPIC poetry, and his influence on later German writers was profound. In the introduction to his translation of the *Eneit*, J. W. Thomas quotes the Middle High German poet GOTTFRIED VON STRASSBURG, who comments on Veldeke's influence:

[I]t was he who made the first graft on the tree of German verse and that the shoot put forth the branches and the blossoms from which they took the art of fine composition. This craft has now spread so widely and become so varied that all who devise tales and songs can break off an ample supply of the twigs and blooms of words and music.

English Versions of a Work by Heinrich von Veldeke

Fisher, Rodney W. *Heinrich von Veldeke: Eneas: A Comparison with the "Roman d'Eneas" and a Translation into English*. Bern: Peter Lang, 1992.
Heinrich von Veldeke: Eneit. Translated by J. W. Thomas. New York: Garland Publishing, 1985.

Herodotus (ca. 480–425 B.C.) *historian*

Herodotus, whom the Roman statesman CICERO would later hail as the father of history, was born at the Greek colony of Halicarnassus in Asia Minor, now Bodrum on Turkey's Aegean coast. His mother and father, Lyxes and Dryo, were prominent in the community as well as wealthy and possibly aristocratic. Herodotus had at least one sibling, a brother named Theodoros.

Exposure to historical traditions was part of Herodotus's upbringing. The city of Halicarnassus maintained a listing of the priests who had served the temple of Isthmian Poseidon from the time of its founding 15 generations earlier. Furthermore, the EPIC poet Panyassis was a close relative, perhaps an uncle or a first cousin, who composed verse about the settlement of the Ionian cities in Asia Minor.

Herodotus's family relocated to the island of Samos to escape the tyrant Lygdamis, who put Panyassis to death. Herodotus returned to Halicarnassus years later to participate in Lygdamis's overthrow. When he was living for a time in Athens, Herodotus became an intimate of the tragedian SOPHOCLES. He finally made his home in Thurii, in southern Italy, when it was being colonized by the Greeks.

The first historian was an avid traveler, a zealous sightseer, and an intrepid explorer. His insatiable curiosity and hunger for knowledge led him to Egypt, Cyrene (now Tripoli), Babylon, Scythia in the Black Sea region, Ukraine, Thrace, North Africa, and India.

In the early years of the Peloponnesian War between Athens and Sparta, Herodotus published his

life's work, *History*. In English, it is also sometimes called *The Histories*, *The Persian Wars*, or *History of the Persian Wars*. The work made Herodotus the first scholar to undertake research on the events of the past and impart them in a rational, rather than mythical, fashion.

Herodotus died in Thurii not long after publication of the *History*.

Critical Analysis

The *History* is contained in nine books, each named for one of the muses. Its subject matter is the legendary conflict between a motley band of Greek city-states and the mighty invading Persian Empire. Herodotus's intentions in producing this work, as he states in the very first lines, are to preserve the record of the events for posterity and to investigate why they occurred in the first place:

These are the researches of Herodotus of Halicarnassus, which he publishes, in the hope of thereby preserving from decay the remembrance of what men have done, and of preventing the great and wonderful actions of the Greeks and the Barbarians from losing their due meed of glory; and withal to put on record what were their grounds of feud.

(Book I)

Herodotus does not share his countrymen's disdain for foreigners. He did not use the word *barbarian* in a pejorative way; it was simply the Greek word for non-Greeks. His youth in a Greek city that was not in Greece and his travels to far-off, exotic lands had given him an outsider's perspective and an appreciation for other cultures that would inform his magnum opus. He presents a balanced treatment of the opposing sides and even reveals an admiration for the Persians, whom he finds valiant and heroic.

Herodotus represents the events in a vigorous and high-spirited prose style, casting the Persian Wars as a contest between tyranny and liberty; liberty emerges gloriously victorious. Freedom triumphs, he says, because the Greeks are free men

defending their self-government, while the Persian soldiers are slaves risking their lives on behalf of a despot. But the Greeks are not inherently superior to the Persians; under tyranny, they behave similarly:

And it is plain enough, not from this instance only, but from many everywhere that freedom is an excellent thing; since even the Athenians, who, while they continued under the rule of tyrants, were not a whit more valiant than any of their neighbors, no sooner shook off the yoke than they became decidedly first of all. These things show that, while undergoing oppression, they let themselves be beaten, since then they worked for a master; but so soon as they got their freedom, each man was eager to do the best he could for himself.

Although the Persian War is the ostensible reason for the tome's existence, Herodotus makes frequent digressions. Two-thirds of *Histories* is devoted to the oddities he witnessed, was told of, and otherwise learned about during his sojourns to far-off lands. The people, places, things, and incidents are recounted merely to set the stage for the central conflict. For example, Herodotus tells of one-eyed men, gold-digging ants, Babylonian temple treasures, Egyptian crocodile hunters, and men with the heads of dogs. He tallies the amount of money spent on radishes, onions, and garlic for the slaves who built the pyramids; describes what unattractive girls in Illyria do to get husbands and how people travel by boat over land when the Nile floods; reveals that Scythian royalty are buried in tombs containing sacrificed humans and horses, Libyan women are honored for having multiple lovers, Danube island dwellers become intoxicated by scents, and the king of Persia will drink only boiled water when he travels. More than the father of history, Herodotus was the father of ethnography, geography, archaeology, sociology—indeed, all the social sciences that are concerned with people, places, and customs.

In his translation of *The Persian Wars*, George Rawlinson writes:

Apart from all deficiencies of historical technique and all merits of intrinsic interest, charm of literary style, and more or less accidental preservation of important historical facts, one solid and important achievement stands out in the work of Herodotus. He has succeeded once and for all in expressing the conflict between the ideal of the free man defending his autonomy and basing his state on the rule of law, and the despot who bases his rule on force and whose subjects have the status of slaves.

English Versions of Works by Herodotus

Herodotus: The Wars of Greece and Persia. Translated by W. D. Lowe. Wauconda, Ill.: Bolchazy-Carducci Publishers, 1999.

The Histories. Translated by Aubrey De Selincourt. Introduction by John M. Marincola. New York: Penguin Classics, 2003.

The Histories. Translated by Robin A. Waterfield. Edited by Carolyn Dewald. Oxford: Oxford University Press, 1999.

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Hesiod (eighth century B.C.) poet

Hesiod's father was a seafaring merchant from Asia Minor who fell upon hard times and emigrated to Ascra, on the lower slopes of central Greece's Helicon mountain range, where he became a farmer. When the patriarch died, he left his farm to his sons, and Hesiod lived there most of his life.

According to legend, Hesiod visited a sacred grove in his later years and was slain by his hosts for seducing and impregnating their sister. His

body was flung into the sea, but dolphins brought it ashore, where it was buried. The lyric poet Stesichorus is said to be the product of the illicit union.

Like his father, Hesiod was a poor farmer, for his primary occupation was poetry. He entered at least one poetry contest, at the funeral games of Amphidamas in Euboea, and won a prize. He may have been a contemporary of the epic poet HOMER, and the biographer PLUTARCH has him defeating Homer in a poetry competition.

Hesiod is often called the father of Greek didactic poetry. His *Works and Days* is an 800-line poem addressed to Perseus, his wastrel brother. It describes Ascra and the life of a farmer and also contains some elements of EPIC poetry (such as the use of hexameter verse, lofty language, and myths), which is perhaps why VIRGIL used the poem as a model for his *Georgics*.

In *Works and Days*, Hesiod observes the decline of the world since the glorious Golden Age, which was followed by the foolish Silver Age, the fierce Bronze Age, and the age of the Heroes. Now is the Age of Iron, which he characterizes as endless hard drudgery, hardship, and weariness; "And I wish that I were not any part of the fifth generation of men, but had died before it came, or been born afterward."

Works and Days is also scattered with tidbits of advice, such as "Get two strong, seasoned oxen and a mature, staid hired hand"; "Have one son to help with the chores"; and "When the cranes fly overhead, it's time for winter planting." Hesiod's descriptions and language have led translator Richard Lattimore to write: "Hesiod is the poet of the roadside grass and the many colored earth, and of men who live by the soil. . . . Echoes of ancient peasant wisdom and of the mysteries of the earth linger in his pages."

In another poem, *Theogony*, Hesiod describes in 1,000 lines the creation of the cosmos and the genealogy of the early gods. He begins by invoking the muses, who kept a sanctuary at Mt. Helicon. It was here, he says, when he was "shepherding his lambs," that the goddesses taught him his "splendid singing" (i.e., poetry). They handed him an

olive staff, breathed a voice into him, and told him to sing “the race of the blessed gods everlasting.”

Hesiod goes on to chronicle the origins of the earth, oceans, fate, death, and dreams in *Theogony*. He also personifies cheating Deception, loving Affection, malignant Old Age, and hateful Discord. He describes the origins of the more familiar deities as well: Zeus bedded Demeter, who bore him Persephone; he loved “Mnemosyne of the splendid tresses, from whom were born to him the Muses”; and from his head he produced gray-eyed Athena, leader of armies.

Hesiod did not name the gods, but he was the first to classify them. Greek scholar Edith Hamilton marvels that “a humble peasant, living on a lonely farm far from cities, was the first man in Greece to wonder how everything had happened, the world, the sky, the gods, mankind, and think out an explanation. . . .” It is this explanation that influenced later writers such as John Dryden, Edmund Spenser, and John Milton, and gave Hesiod a place in world literature.

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Hildegard von Bingen (1098–1179)

religious writer, mystic, composer

Hildegard von Bingen was born of noble parents in Bockelheim, West Frankonia (now Germany). She was educated at the Benedictine cloister of Disibodenberg by the prioress, Jutta, whom she succeeded in 1136. Throughout her life she was subject to mystical visions, which she reported to her confessor at age 43. The archbishop of Mainz called a committee of theologians to convene to confirm the authenticity of her visions, after which a monk was appointed to help her record them in writing. The finished work, *Scivias*, which took over 10 years to complete, contains 26 of her prophetic and apocalyptic visions concerning the church, redemption, and the relationship between God and humans. The vivid images and poetic symbols of *Scivias* have been compared to those of William Blake and DANTE ALIGHIERI. One such image is her portrayal of “life’s journey as a struggle to ‘set up our tent.’” As Matthew Fox writes in his foreword to *Hildegard von Bingen’s Mystical Visions*, “The tent, in Hildegard’s view, comes folded up in us at the time of our birth as original blessings. But our life journey is that of setting up the tent.”

In 1147 Hildegard founded a new convent at Rupertsberg, where she continued to record her visions. She also wrote prolifically on a variety of other subjects such as medicine, natural history, and the lives of saints. Her *Symphonia armonie celestium revelationum* (The Symphony of the Harmony of Celestial Revelations), which she finished in the early 1150s, is a collection of 77 of these lyric poems and chants, each with a musical setting. As she states in her letters, she regarded music as divine inspiration: “Sometimes when we hear a song we breathe deeply and sigh. This reminds the prophet that the soul arises from heavenly harmony.” *The Symphony* has recently enjoyed renewed critical interest.

Before 1158, Hildegard completed another musical work, *Ordo*, a collection of 82 melodies that is important as one of the first morality plays, in which good is pitted against evil. In her lifetime,

Hildegard von Bingen overcame almost insurmountable obstacles as a medieval woman and was consulted by bishops, popes, and kings for her religious insight. Though she has not been formally canonized, she is listed as a saint in the Roman Martyrology.

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Hippocrates (ca. 460 B.C.–ca. 377 B.C.) physician, medical writer

During the fourth century B.C., the classical civilization of ancient Greece flourished. The Greeks, particularly the Athenians, achieved new heights in art, literature, and science that have remained a standard of human accomplishment up to the present day. Of the many great thinkers and philosophers who lived and worked during this time, one of the most important and influential was the physician Hippocrates, often considered the father of medicine.

Hippocrates was born on the island of Cos, in the Aegean Sea. Aside from his birthplace and the years in which he lived, very little is known about his life. It is known that the city-state of Cos contained a thriving medical school, which may be attributed to Hippocrates' presence. His teachings, however, are well known because they were collected into a series of books known as the *Hippocratic Corpus*.

Before Hippocrates, medicine in the ancient world was hardly more advanced than supersti-

tion. Illness and disease were thought to be caused by evil spirits or the disfavor of the gods. The remedies provided for patients were more like religious rituals than medical treatments.

Hippocrates changed this by transforming medicine into an empirical science, based on observation and experiment. He taught his students to search for natural explanations of medical symptoms, as opposed to attributing illnesses to supernatural phenomena. Rather than relying on rituals or prayers to heal the sick, Hippocrates favored the use of dietary changes and other such devices. Although his medical knowledge was primitive compared with that of the modern world, the fact that he recognized the empirical basis of medicine was a considerable achievement.

Hippocrates is also famous for the so-called "Hippocratic Oath." A modified version of the oath is still taken by many graduates of medical schools today. By taking the oath, doctors swear to assist any person who needs help, no matter whom they are or what they may have done, and they also pledge never to harm any patient under any circumstances.

The teachings of Hippocrates are collected in the *Hippocratic Corpus*. It consists of about 60 books, written on a variety of medical subjects. Most of them were likely written by Hippocrates' students rather than by Hippocrates himself. In addition to suggested treatments for a variety of ailments, the *Hippocratic Corpus* speculates on the causes of disease in general and can be considered a philosophical and scientific text or a collection of medical treatises.

Hippocrates' teachings greatly influenced the development of medicine and science. The Roman doctor GALEN, the second most important physician of ancient times, greatly respected Hippocrates. Indeed, Hippocrates' work dominated Western medical thinking until the Renaissance, 2,000 years later. Although the medical knowledge of the modern world far surpasses that known to Hippocrates, he is still greatly respected for his teaching of medicine as an empirical science.

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Temkin, Owsei. *Hippocrates in a World of Pagans and Christians*. Baltimore, Md.: Johns Hopkins University Press, 1995.

Hirtius, Aulus (ca. 90–43 B.C.) *historian, politician*

During the first century B.C., the Roman Republic was thrown into political and social chaos as rival generals and politicians fought one another for supremacy. Despite this anarchy, however, many Romans continued to make important intellectual and literary contributions. One of these men was Aulus Hirtius.

Hirtius was a military and political ally of Julius CAESAR who served as a general in numerous military campaigns, as well as an administrator in various political posts. Caesar apparently trusted him enough to nominate him to become a consul, which was the most important office in the Roman Republic. After Caesar's assassination, Hirtius became an ally of Mark Anthony but was persuaded by the orator CICERO to switch sides. During an attack on Anthony at the Battle of Mutina, in which Anthony was defeated, Hirtius was killed.

Hirtius's literary reputation comes from his important historical contributions to Caesar's *Com-*

mentaries. It is thought that he authored the eighth book of Caesar's *Commentaries*, including *De Bello Gallico* (The Gallic Wars) and *Bellum Alexandrinum* (The Alexandrian War). It is for these contributions, as well as his written records of Caesar's African and Spanish campaigns, that Hirtius is remembered.

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Holy Grail *religious object*

The Holy Grail has been variously identified as a cup, dish, or a life-giving stone, but each story about it has shown it to be mysterious and spiritual in nature. According to legend, the Grail has magical powers and can only be found by someone who fulfills the highest ideals of Christianity and CHIVALRY. Whatever it was or is, some scholars believe the Grail originated from the sacred cauldron of Celtic mythology (see MYTHOLOGY; CELTIC); others say that legend became combined with apocryphal Christian stories about Joseph of Arimathea, the rich man who buried Christ in his tomb, then took the Grail with him and supposedly ended up in Britain. The early 20th-century folklorist Jessie Weston sees the Grail and its mystic powers of restoring potency and youth as a vestige of pagan spring renewal ceremonies.

The great French poet CHRÉTIEN DE TROYES first mentions the Holy Grail in his last unfinished work, *Perceval* (1190). According to Chrétien, Perceval, a young, inexperienced knight of King Arthur's court, witnesses a solemn procession in which a beautiful maid carries a beautiful golden platter with a single Mass wafer. This item sustains the Fisher King, a wounded leader whose kingdom has become barren. Only a pure and chivalrous

knight who can ask the right question about the procession can eventually heal the Fisher King and restore his kingdom to plenty.

Shortly after Chrétien de Troyes failed to finish *Perceval*, Robert de Boron wrote *Le Roman du Graal* (1200). His contribution to literature about the Grail identifies it as the vessel used by Christ at the Last Supper and by Joseph of Arimathea to catch Jesus' blood as He hung upon the cross. Significantly, this characterization of the Grail not only became the dominant one in legend and literature but also spiritualized the quest motif. This spiritual quest can be seen as well in *Le Haut Livre du Graal* or *Perlesvaus*, written around the same time as Boron's work by the monks of Glastonbury. Their text emphasized adventure and chivalry (through the characters of Lancelot, Gauvain, and Perceval) as a means by which the monks could attract wealthy nobles to support an abbey known for its Arthurian relics. This theme of spiritual quest and chivalric adventure was continued in a later collection of Arthurian stories, *La Queste del saint Graal* (1225), in which Galahad, the son of Arthur's greatest knight, Lancelot, becomes the only knight pure enough to find the Grail.

Chrétien's unfinished poem also influenced one of the greatest works of medieval literature, the *Parzival* (1200) of WOLFRAM VON ESCHENBACH. Wolfram's version is more serious and allegorical than Chrétien's, as it portrays Parzival's spiritual growth. In his poem, the Grail is a stone that fell from heaven during Lucifer's fall. As in Chrétien's version, Parzival fails to ask the right question about the Grail that will lead to the Fisher King's healing, but Wolfram has Parzival going through a long process of spiritual purification and successfully fulfilling his task.

Wolfram's version became the most influential in Germanic literature and inspired the 19th-century composer Richard Wagner's great opera *Parsifal*. Alfred, Lord Tennyson's *Idylls of the Kings* (1869) was also inspired by the legend of the Holy Grail, as were Sir Thomas Malory's *Le Morte D'Arthur* (ca. 1469), T. H. White's Arthurian novels *The Once and Future King* (1958) and *The Sword in*

the Stone (1937), Charles Williams's novels *Taliesin through Logres* (1938) and *The Region of the Summer Stars* (1944), and T. S. Eliot's *The Waste Land* (1922).

The motif of the Holy Grail quest gave a serious moral and spiritual weight to the adventures of King Arthur's knights, which dominated the medieval and early Renaissance imagination. It exists to this day as a symbol of perfection, spirituality, and Christianity in literature, art, and music.

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Homer (eighth century B.C.) epic poet

Homer is the name given to the man credited with composing the *Iliad* and the *Odyssey*, great Greek EPIC poems that are the earliest surviving examples of European literature. The *Iliad*, or "poem about Ilion (Troy)," recounts an episode during the Trojan War with Greece. The *Odyssey* follows one

Greek warrior, the shrewd and wily Odysseus, as he winds his way back home after the siege of Troy.

Almost nothing is known about Homer, including whether he truly existed, but the ancient Greeks in the centuries that followed the poems' composition considered him a distinct individual and depicted him in sculpture. Many scholars are convinced that the two epic poems were created by the same person, as they seem stamped with a single artistic sensibility, sharing such traits as individualized characters, humor (often derived from the all-too-human antics of the gods on Mount Olympus), and deeply moving scenes. They are written in hexameter verse and reveal a structural, stylistic, and dramatic harmony. The narratives are characterized by swift descriptions, straightforward storytelling, generous use of simile (but little if any metaphor), and such oft-repeated epithets as "swift-footed Achilles," "gray-eyed Athena," "resourceful Odysseus," "Hector, tamer of horses," and "Zeus the cloud-gatherer." Common themes include a reverence for lineage and the heroic code, destiny and fate, and the role therein of the gods, who guide arrows, bring false dreams, and directly and indirectly influence human lives.

These masterpieces influenced almost all Greek poetry that followed and much of Western literature. As H. C. Baldry, a scholar of Greek literature, wrote, "For epic [Homer's poems] were accepted as models which all must imitate but none could equal."

It is not known whether Homer was literate or composed the poems orally while others wrote them down. It is known that what has come to us of the *Iliad* is not entirely the original composition. The ancient Athenians altered the narrative to enhance their role in the Trojan War. Additionally, each of the poems was divided long after their creation into 24 convenient sections, or "books."

Of the two eminent Homeric epics, the *Odyssey* was probably composed first, although the events it relates take place at a later date than those in the *Iliad*. The first four books of the poem tell two important background stories, one concerning Mount Olympus and the other concerning the

state of Odysseus's household in Ithaca. This is the first documented use of the narrative device in which the story is begun in the middle, and the beginning is recounted at a later stage of the tale. The Roman epic poet VIRGIL used this strategy in the *Aeneid*.

As the story opens, the war goddess Athena had been the Greeks' greatest divine ally, but after the Greeks sacked Troy they failed to pay proper tribute to the gods, so she gives them bitter homecomings. Odysseus, who had spent 10 years fighting the Trojan War, is doomed to spend another decade returning home from it. His son Telemachus, who had been an infant when Odysseus left, is now a fine young man.

Meanwhile, in Ithaca, Odysseus's wife Penelope, beautiful, wealthy, and presumably a widow, is fighting off an onslaught of suitors who have taken up residence in Odysseus's home, devouring his provisions and ordering his servants about. To discourage the parasitic petitioners, Penelope tells them she cannot select a husband from among them until she has finished weaving a shroud for Odysseus's father; and she delays the odious obligation by unraveling by night what she has woven during the day.

Odysseus ventures into many a familiar folktale. He escapes from the island of Calypso, a sea nymph who loves him and wants to give him immortality, and is washed up on the shores of Scheria, home of the mythic Phaeacians, whose king is a grandson of the sea god Poseidon. Here, Odysseus tells of his adventures since he left Troy: He and his crew had traveled to the land of the Lotus-eaters, where men forgot their pasts; blinded the Cyclops, a one-eyed monster; encountered the sorceress Circe, who turns men into swine; traveled to the underworld; averted being tempted by the Sirens' singing by placing wax into their ears; and tried, not altogether successfully, to avoid being eaten by the sea serpent Scylla.

The Phaeacians return Odysseus to Ithaca, where he summarily slaughters his wife's wooers in a gruesome bloodbath. Penelope, no less cunning and resourceful than her husband, tests him to

make sure he is who he claims to be. When Odysseus reminds her that he built one of their bedposts out of a growing olive tree, Penelope welcomes her husband home.

Critical Analysis

The *Iliad*, sometimes titled “The Wrath of Achilles,” takes place over a few action-packed days during the 10-year conflict between Troy and Greece. Paris, the son of Priam, king of Troy, has absconded with the beautiful Helen, wife of Menelaus, king of Sparta. In retaliation, the Greeks, led by Agamemnon, Menelaus’s brother, have waged war on the Trojans. At the opening of the poem, a priest of the sun god Apollo visits the Greeks’ camp to request the return of his daughter, who has been kidnapped to serve as Agamemnon’s concubine. To appease Apollo, Agamemnon agrees, but he insists that one of his colleagues give up his own mistress to replace the girl he is relinquishing. Achilles, the Greeks’ greatest warrior, objects, so Agamemnon punishes him by seizing Achilles’ mistress to take the place of the priest’s daughter.

An enraged Achilles retreats from the battlefield and withdraws his men. He prays to his mother, Thetis, a sea nymph, to persuade Zeus to give the Greeks ill fortune in battle so Agamemnon will be humiliated and his fellow soldiers will realize how essential Achilles is to their victory.

A series of savage battles follows. The Trojans, led by Hector, son of Priam and brother of Paris, and assisted by Zeus, trounce the Greeks in the next day’s battle. Alarmed, Agamemnon sends an envoy to Achilles, still sulking in his tent, offering many gifts and honors if Achilles will return to the battlefield. The warrior rejects the attempt at reconciliation, but when his dearest friend, the kind-hearted Patroclus, is slain by Hector, he leaps to his feet and lets forth his famous war cry:

*There he stood, and shouted, and from her
place Pallas Athene
gave cry, and drove an endless terror upon
the Trojans.*

*As loud as comes the voice that is screamed
out by a trumpet
by murderous attackers who beleaguer a
city,
so then high and clear went up the voice of
Aiakides.
But the Trojans, when they heard the
brazen voice of Aiakides,
the heart was shaken in all, and the very
floating-maned horses
turned their chariots about, since their
hearts saw the coming afflictions . . .
Three times across the ditch brilliant
Achilleus gave his great cry,
and three times the Trojans and their
renowned companions were routed.*

(XVIII, 217–224)

With reinforcement from Achilles, the Greeks massacre the Trojans. Achilles slays Hector and drags his body by the heels behind his chariot around the walls of Troy and back to the army base. Patroclus’s body is buried amid much ceremony, and Achilles is persuaded by Priam to permit Hector to have a suitable burial as well.

Critic David Denby describes the vividness of the poetry:

The brute vitality of the air, the magnificence of ships, wind, and fires; the raging battles, the plains charged with terrified horses, the beasts unstrung and falling; the warriors flung face-down in the dust; the ravaged longing for home and family and meadows and the rituals of peace, leading at last to an instant of reconciliations, when even two men who are bitter enemies fall into rapt admiration of each other’s nobility and beauty—it is a war poem, and . . . it has an excruciating vividness, an obsessive observation of horror that causes almost disbelief.

According to scholar Howard W. Clarke, Homer’s epics have “retained a primacy . . . as the first and probably the finest example of its genre,

the beginning of the Western literary tradition, and the ideal introduction to literature. . . .”

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Horace (Quintus Horatius Flaccus) (65–8 B.C.) poet

Horace was born at Venusia in southern Italy. His first memories were of a nurse, so his mother must have died when he was young. His father, Flaccus, was a freed slave who farmed a small plot of land and may have elevated himself to the position of district tax collector. Flaccus made a modest living, but he was able to save his money and accompany his talented and vivacious young son to Rome for a better education than could be had in their isolated village. In Rome, Horace received scholarly instruction and moral training. Flaccus remained in the city, walking the boy to and from his classes. After he became a poet, Horace wrote movingly about his father's devotion and sacrifice on his behalf.

When he was about 19, Horace traveled to Athens to complete his education with the study of philosophy and Greek poetry. Some two years later, in 44 B.C., Julius CAESAR was slain. Brutus, one of his assassins, arrived in Athens, filled with patriotic zeal for the tradition of aristocratic republicanism, to recruit officers for his army. He was an

imposing presence, the very embodiment of the republican ideal, and his fervor was infectious, leading Horace, among many others, to join Brutus's forces.

It was an inauspicious career move that came to an end, along with dreams of a republican revival, at the battle of Philippi in 42 B.C. Horace returned to Rome and meager prospects. His father had died; what little Horace might have inherited had been confiscated by Octavian, Caesar's adopted son and heir (later Emperor AUGUSTUS), and his old friends had fallen out of political favor.

A failed revolutionary, Horace took a menial job as a magistrate's clerk. Undefeated in spirit, however, he began spending his leisure time composing verse and hoping to secure the support of a benefactor. He became intimate friends with the fledgling Roman poet VIRGIL, and his fortunes soon brightened. Virgil recommended Horace to Maecenas, the trusted counselor of Augustus and, like the emperor, a generous patron of literature. (This era would become known as the Golden Age of Roman literature.) Around 33 B.C., Maecenas made Horace a gift of the Sabine Farm, some 25 miles northeast of Rome, complete with tenants and servants, so he might devote all of his time and energy to writing poetry. Horace's subsequent fame reflected well on Maecenas for having "discovered" the brilliant lyricist.

Horace's friendship with the powerful political adviser, his talent, and his considerable social skills (he loved parties and flirtations and was a shrewd observer with a good sense of humor) provided him entry into the upper crust of Roman society, and his eminent friends found their way into his poetry. Although the poet had opposed the future emperor at Philippi, he developed a sincere patriotic devotion to the new regime, its leader, and peace. These sentiments, too, he expressed in his writings.

Upon the unexpected death of his dear friend Virgil in 19 B.C., Horace became the official poet of the Augustans. As such, he was chosen to commemorate and immortalize imperial affairs in verse. These compositions became his celebrated *Odes*

and ensured his enduring fame. He died shortly before his 58th birthday and a few weeks after the passing of his benefactor and friend Maecenas.

Horace's first published works, written between 41 and 30 B.C., were called *Satires*, but they do not contain the caustic invective we associate with satire today. Rather, they poke gentle fun at human foibles (avarice, the yearning for wealth and status, hypocrisy), cults of philosophy, various fashions of the day, or whatever strikes the poet's fancy (a journey from Rome to Brundisium with Maecenas; Flaccus's devotion to his son). While the tone is affectionate and good-natured and the style chatty, the poems signify Horace's distinguished intellect, sharp wit, and sophistication. He frequently identifies by name exactly whom he is caricaturing, and Horace himself is no less than others a target of his own barbs.

The *Epodes* were published around 29 B.C. They serve as a transition between the *Satires* and the *Odes*, with the controversial character of the former and the lyric form of the latter. Their subject matter ranges from a tribute to friendship, to the joys of country living (his farm at Sabine was a constant source of pleasure to Horace), to the ill effects on one's social life of eating garlic.

The *Odes* were first published in 23 B.C., followed by two books of *Epistles*, or letters, in roughly 20 and 14 B.C. The *Epistles* are addressed to Horace's friends, including Maecenas and Augustus, and feature agile, entertaining, and erudite ruminations on contemporary life and art.

Critical Analysis

The brilliant and lyrical *Odes* "at once raised Horace to the front rank of Roman poets," writes translator C. E. Bennett, and their popularity has proved enduring. By the time he wrote these poems, Horace was a more recognized artist than he was when he composed his previous works. He was self-sufficient and established, professionally, socially, and financially. These factors are reflected in a more confident and authentic poetic voice.

Because Horace was interested in artistic experimentation, each of the first nine poems exhibits a

different meter and a range of subject matter: a dedication to Maecenas; a tribute to Augustus; Virgil's voyage to Greece; the arrival of springtime; an entreaty to a flirt; and an exhortation to enjoy the indoor pleasures of wine, women, and song while winter rages outdoors. Other subjects in these works include the gods, pastoral life, jealousy, vanity, and the poet's immortality. The *Odes* are by turns patriotic and sentimental, formal and light-hearted, dotted with laughter and lamentations, entertaining, and profoundly philosophical.

The *Odes* are presented in four books. The best-known and most beloved poems are I:XI, to which C. E. Bennett gave the title "Enjoy the Passing Hour!"; and the dignified, majestic first six poems of the third book, known as the Roman *Odes*, particularly IV:VII, "Spring's Return," on the constant beat of the passage of time; and *Carmen Saeculare*, a hymn that was officially commissioned by Augustus to be sung at the ceremonies of the Secular Games that celebrated the peace and prosperity of the age.

Horace's poem "Carpe Diem" is also well-known because it introduces the enduring concept of CARPE DIEM, or "seize the day," a concept Horace also uses in Ode I:XI: "Life Is Brief," the poet counsels. "Even while we speak, envious Time has sped. Reap the harvest of to-day, putting as little trust as may be in the morrow!" Carpe diem later became a pet motif among 17th-century English lyric poets.

"Spring's Return" is rich in mythological, theological, and natural imagery:

The snow has fled; already the grass is returning to the fields and the foliage to the trees. Earth is going through her changes. . . . The Grace, with the Nymphs and her twin sisters, ventures unrobed to lead her bands. . . . The cold gives way before the zephyrs; spring is trampled underfoot by summer, destined likewise to pass away so soon as fruitful autumn has poured forth its harvest; and lifeless winter soon returns again.

In his translation of Horace's works, C. E. Bennett calls Horace "unexcelled among Roman poets."

English Versions of Works by Horace

Odes and Epodes. Translated by C. E. Bennett. Cambridge, Mass.: Harvard University Press; London: William Heinemann Ltd., 1964.

The Odes and Epodes. Translated by Niall Rudd. Cambridge, Mass.: Harvard University Press, 2004.

The Satires, Epistles, and Art of Poetry. IndyPublish.com, 2004.

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Coolidge, Olivia. *Lives of Famous Romans*. Boston: Houghton Mifflin Company, 1965.

Feeney, Denis and Tony Woodman, eds. *Traditions and Contexts in the Poetry of Horace*. New York: Cambridge University Press, 2002.

Mendell, Clarence W. *Latin Poetry: The New Poets & The Augustans*. New Haven, Conn.; London: Yale University Press, 1965.

Watson, Lindsay C. *Commentary on Horace's Epodes*. Oxford: Oxford University Press, 2003.

Hsieh Ling-yün

See XIE LINGYUN.

hubris term

Hubris is a literary term meaning "overweening pride." It was originally used to describe a theatrical or literary device employed in classical tragic drama but is more often used now to describe people who exhibit too much pride, to their own and others' detriment.

The word was introduced by the Greek philosopher and scholar ARISTOTLE in his work of literary criticism, the *Poetics*, of which only fragments remain. Aristotle defined the term *hamartia* as a tragic flaw or error in judgment that leads to a

hero's inevitable downfall. Hubris is a type of *hamartia*: excessive insolence, overconfidence or arrogance that causes a great (or, at least, honorable) man to disregard the warnings of the gods, ignore the established moral order, or violate the heroic code. Examples of hubris can be seen in the writings of the EPIC poet HOMER, the *Histories* of HERODOTUS, and the tragedies of SOPHOCLES and EURIPIDES.

Homer's masterpiece, the *Iliad*, recounts events that take place over a few days' period toward the end of the war between Troy and Greece. Achilles, Greeks' greatest warrior, has received a young woman, Briseis, as a sort of war trophy. The commander in chief of the Greeks, Agamemnon, has been compelled to appease the gods by surrendering his own mistress and so seizes Briseis to take her place. Achilles wages a monumental tantrum, withdraws from combat, and prays to his mother, who has influence with the gods, to cause the Greeks to be defeated in the next battles. Agamemnon tries to make amends, but Achilles continues to pout. As a result of his hubris, Achilles' comrades are massacred, including his best friend, whose death rouses Achilles to revenge. In brutally executing his friend's killer, however, Achilles precipitates his own demise; for it has been preordained that his death would soon follow that of the man he has slain. Achilles' hubris hastens his own death.

Herodotus, considered the world's first historian, wrote an exhaustive account of the great wars between the Persian Empire and Greece. Persia was a colossal force, while Greece was just a fledgling group of city-states, poorly organized and barely united. But the Greeks prevailed, Herodotus suggests, because of Persia's hubris. The invading empire's arrogance lay in the belief that it was appropriate for the mighty to enslave and tyrannize the weak and in its attempts to achieve victory in battle by dominating and defying nature (diverting a river's natural flow, for example). These actions brought divine retribution, and so the Persian Empire was defeated. The tragedian AESCHYLUS dramatizes a corresponding point of view in *The Persians* (472 B.C.).

In *Oedipus Rex*, SOPHOCLES tells of the Theban king and queen Laius and Jocasta, who learn from a prophesy that their son will murder his father and marry his mother. When Jocasta bears a son, the couple casts him out to be exposed to the elements, but unbeknownst to them, he survives. Later, when Laius is traveling on a sacred mission, he is killed on the road by bandits. Oedipus then arrives in Thebes and saves the city from the monstrous Sphinx with his cleverness. As a reward, he is pronounced king and marries the widow Jocasta. But a terrible plague descends on Thebes, and when a prophet presages blindness and ruin for Oedipus, the king dismisses him. Oedipus's exceeding confidence in his own cunning and omniscience has tragic consequences. When they discover the truth—Oedipus was, of course, Laius's murderer and he has indeed married his mother—Jocasta commits suicide and Oedipus blinds himself with her brooches and condemns himself to exile. Laius and Jocasta, too, have been punished for their own arrogant conviction that they could defy an oracle from the gods.

The Bacchae, Euripides' master work, has as its main characters Dionysis, a novice god who represents primal forces, and Pentheus, who is the young ruler of Thebes. With the reckless self-assurance of youth, Pentheus refuses to recognize Dionysis as a god and treats him with bald-faced contempt. Pentheus's hubris leads him to reject both religion and nature. As a consequence, he is killed by his own mother, who has been hypnotized by Dionysis.

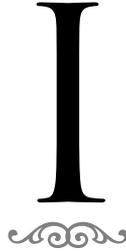
Greek myths, as documented by OVID, HESIOD, and others, also feature examples of hubris. Among the most memorable is the tale of Prometheus, who steals fire from the gods to give it to humans. He is punished by being shackled to a cliff and ultimately cast into the underworld.

Works Exemplifying Hubris

- Euripides. *Euripides V*. Translated by Emily Townsend, et al. Edited by David Grene and Richmond Lattimore. Chicago: University of Chicago Press, 1959.
- Herodotus. *The Histories*. Translated by Robin A. Waterfield. Edited by Carolyn Dewald. Oxford: Oxford University Press, 1999.
- Hesiod. *Hesiod*. Translated by Richmond Lattimore. Ann Arbor: University of Michigan Press, 1959.
- Homer. *The Anger of Achilles: Homer's Iliad*. Translated by Robert Graves. Garden City, N.Y.: Doubleday & Company, 1959.
- Ovid. *Metamorphoses*. Translated by A. D. Melville. Oxford: Oxford University Press, 1998.
- Sophocles. *Sophocles I*. Translated by David Grene. Chicago: University of Chicago Press, 1991.

Works about Hubris

- Gowan, Donald E. *When Man Becomes God: Humanism and Hubris in the Old Testament*. San José, Calif.: Pickwick Publications, 1975.
- Mann, Mary Anneeta. *Construction of Tragedy: Hubris*. Bloomington, Ind.: AuthorHouse, 2004.



Ibn Gabirol, Solomon ben Yehuda
(Abu Ayyub Sulaiman Ibn Yahya Ibn
Jabirul, Avicbron) (ca. 1021–1058) *poet,*
philosopher

Solomon Ibn Gabirol, one of the giants of Hebrew poetry, was born in Malaga, Spain, around 1021. His deeply personal poems are the source of most of what is known of his life, though two critiques from those days also survive. One Arab poet called him a brilliant if shy student of philosophy, while the Hebrew literary historian Moshe Ibn Ezra wrote of his “angry spirit” and “his demon within.”

The poet was raised in Saragossa and educated in literary Arabic, biblical Hebrew, and Greek philosophy. Frail, short, and ugly by his own description, he was beset in his teens by the painful ailments that would embitter his life. In T. Carmi’s translation (*The Penguin Book of Hebrew Verse*), Ibn Gabirol writes: “Sickness burned my innards with a fever like fire, till I thought my bones would melt.”

Ibn Gabirol suffered one reversal after another, beginning with his father’s death, followed by the death of his court patron Yequiel Ibn Hasan. Still, by age 19, Ibn Gabirol had made his name as an accomplished poet.

After his mother died, Ibn Gabirol moved to Granada and attached himself to its vizier (minis-

ter of state), Samuel HaNagid, himself a great Hebrew poet who influenced the young Solomon. His ambition stymied by court intrigues and the jealousy of lesser men, whom he skewered in verse, Gabirol departed for Valencia, where he died while still in his 30s. Over 400 of his poems survive, covering the full range of secular, religious, and philosophical Hebrew forms. He also wrote a major work of philosophy, *Fons Vitae* (The Well of Life), an ethical treatise, *On the Improvement of the Moral Qualities*; and some 20 other books that have apparently been lost.

Ibn Gabirol was one of the founders of the “Andalusian school.” Nourished in the aristocratic courts of the region, these poets derived their secular subject matter and their “quantitative” meters from Arabic models while continuing to embellish the rhyming traditions of the earlier Jewish religious poets (*paytanim*). They helped revive biblical Hebrew as a literary medium, building on the linguistic studies of such scholars as the 10th-century Babylonian rabbi Sa’adia Gaon.

Ibn Gabirol’s nature and love poems can be intensely lyrical, as evidenced in his poem “The Garden”:

*Its beads of dew hardened still,
he sends his word to melt them;*

*they trickle down the grapevine's stem
and its wine seeps into my blood.*

These secular verses, written for a sophisticated public or for wealthy patrons, are considered less innovative than Ibn Gabirol's religious poetry. His most famous work, *Keter Malkhut* (A Crown for the King) is still read on Yom Kippur in Sephardic congregations. It combines exalted visions of the creation according to Ptolemaic cosmology with a humble plea for divine mercy, totally out of keeping with the poet's otherwise arrogant persona. "Adon Olam" (Master of the Universe), perhaps the most popular hymn in the Jewish liturgy, is usually attributed to Ibn Gabirol as well.

The poet's religious works attest an ecstatic love of God as his only consolation. In the poem "In Praise of God," he professes:

*I sigh for You with a thirsting heart; I am
like
the pauper begging at my doorstep. . . .*

Other poems, such as "Pitiful Captive," show a yearning for Jewish national redemption that may have influenced the later poet Judah Halevi.

Ibn Gabirol is considered one of the transmitters of Neoplatonism to the Christian scholastics of the high MIDDLE AGES. They knew only the Latin translation of his *Fons Vitae* (The Well of Life), and thought the author to be a Muslim or Christian. The 19th-century discovery of Hebrew excerpts rendered from the Arabic original helped identify Ibn Gabirol as the true author.

In the *Fons*, Ibn Gabirol connects the earthly and heavenly realms, composed alike of matter impressed with form. By a spiritual effort, we can exploit this similarity to achieve divine wisdom and bliss. His treatise *On the Improvement of the Moral Qualities* was the first systematic Hebrew work of ethical philosophy. He claims a close correlation between moral impulses and physical senses, which can be trained to promote right conduct.

From his day to the present, Ibn Gabirol has kept his place in the Jewish literary canon. His

original mix of secular and religious achievement influenced Hebrew poets for 400 years in Muslim and Christian Spain and continued to bear fruit in other lands even after the decline and destruction of the fabled Spanish Jewish community.

English Versions of Works by Solomon Ibn Gabirol

The Fountain of Life: Fons Vitae by Solomon Ibn Gabirol (Avicbron). Translated by Harry E. Wedeck. New York: Philosophical Library, 1962.

Keter Malkhut: A Crown for the King by Solomon Ibn Gabirol. Translated by David R. Slavitt. New York: Oxford University Press, 1998.

Selected Poems of Solomon Ibn Gabirol. Translated by Peter Cole. Princeton, N.J.: Princeton University Press, 2001.

Works about Solomon Ibn Gabirol

Halkin, Abraham S. "Judeo-Arabic Literature." In *The Jews: Their Religion and Culture*. Edited by Louis Finkelstein. New York: Schocken, 1971.

Loewe, Raphael. *Ibn Gabirol*. London: Weidenfeld & Nicholson, 1989.

Ibn Sīnā

See AVICENNA.

Imam 'Alī

See 'ALĪ IBN ABĪ TALĪB.

Imru' al-Qays (Amru al-Qays, Ibn Hujr) (d. ca. 550) poet

Imru' al-Qays is considered the most important of the pre-Islamic Arab poets—those who lived and wrote in the era before MUHAMMAD. He is traditionally credited with formalizing the rules of Arab poetry, and his work has influenced Arab poets throughout the centuries.

Imru' lived in the mid-sixth century. His father was king of the Kinda tribe of central Arabia, which was in turn part of the Qays clan, which

boasted the finest Arabic poetry of that era. Imru's pleasure-loving youthful years ended abruptly when his father was killed as a result of feuds with rival clans. The rest of his life was a fruitless quest to regain power and avenge his father's death. In his *Mu'allaqāt* ode, he writes: "Many a desolate wadi have I crossed wherein a wolf howled . . . and when it howled I replied: 'We are both destitute.'" After finding refuge with the Jewish chief Samuel of Taima, Imru' won the support of the Byzantine emperor Justinian, but when he seduced the emperor's daughter, Justinian had him poisoned.

In Imru's era, poetry was still transmitted orally. Imru's works were collected into a *diwan*, or anthology, but scholars doubt the authenticity of many of them. The poet is mostly known for a long, complex poem (untitled) that was included in the *Mu'allaqāt* (The Seven Odes), also called the Hanged Poems) an anthology of major pre-Islamic poems first collected 200 years after the poet's death.

Imru's *Mu'allaqāt* poem has 82 lines. It is constructed along fairly conventional lines, but its imagery and descriptive power have made it one of the most popular poems in the Arabic repertoire. It begins with an unusually erotic, self-congratulatory account of former lovers, recalled in sadness at a deserted campsite: "Stop, both of you. Let us weep for the memory of a beloved and an abode in the lee of the sands." This is followed by the obligatory animal section, which praises the poet's horse and describes an antelope hunt, and, finally, by a powerful rendering of a thunderstorm.

Muhammad considered Imru' the greatest of the Arab poets. Subsequent generations of Arab critics have confirmed that judgment.

See also HANGED POEMS.

English Versions of Works by Imru' al-Qays

Arberry, A. J., trans. *The Seven Odes: The First Chapter in Arabic Literature*. 61–66. New York: Macmillan, 1957.

Lichtenstadter, Ilse. *Introduction to Classical Arabic Literature*. New York: Twayne, 1974.

A Work about Imru' al-Qays

Huart, Clement. *A History of Arabic Literature*. Beirut: Khayats, 1966.

Isaeus (fourth century B.C.) lawyer, orator, speechwriter

During the Golden Age of ancient Greece, which was dominated by the powerful city-state of Athens, questions concerning legal issues became extremely important. With commerce expanding and wealth increasing, a profession of lawyers developed whose requirement it was to deal with questions concerning property and personal estates. One such lawyer was Isaeus, of whose life virtually nothing is known. It is believed that he was born in the Greek town of Calcis, he was a student of ISOCRATES, and he subsequently passed on his knowledge of rhetoric to the Athenian orator DEMOSTHENES.

Only a very small portion of Isaeus's works has survived: 11 speeches involving inheritance cases and a fragment of a speech protesting a man's exclusion from citizenship. Isaeus wrote most of his speeches for other people, yet he is counted among the ten ATTIC ORATORS (a group of public speakers and speechwriters). His writing and speaking style, as revealed in his extant texts, were direct and to the point but rather dry and academic, characteristic of the Attic style. He was also not above making personal attacks against his opponents, a common practice among lawyers in ancient Greece.

Despite the limited information on his life and the small amount of surviving material, Isaeus's works provide important historical information on the legal, social, and economic conditions of Greece during his lifetime.

An English Version of a Work by Isaeus

Isaues. Translated by Edward Seymour Forster. New York: G.P. Putnam's Sons, 1927.

A Work about Isaeus

Robinson, Charles Alexander. *The Tropes and Figures of Isaeus: A Study of His Rhetorical Art*. Princeton, N.J.: C.S. Robinson & Co., 1901.

Isocrates (436–338 B.C.) *orator, teacher, speechwriter*

In the fourth century B.C., the city-states of ancient Greece were caught up in political turmoil and constant warfare. At the same time, the Greeks were making astonishing advances in literature, art, and science. During this turbulent time, many great thinkers and writers lived and worked, among them Isocrates.

Isocrates was an Athenian, born into a well-to-do family that lost most of its property during the Peloponnesian War. After receiving a good education, he turned to speechwriting and teaching to make a living. He developed strong opinions about politics and education, and established a school in Athens that soon rivaled the famous Academy of PLATO.

Isocrates believed that an effective education, particularly in the art of speaking, was extremely important for the people who would become leaders of the Greek city-states. Students such as ISAEUS, Timotheus, and Hyperides came from all over Greece to study at Isocrates' school, and many of them went on to outstanding political careers. The concept of a well-rounded, humanistic education, which became a crucial part of Western civilization, was largely his creation.

Isocrates also believed that the disunity plaguing Greece was its chief weakness. He believed Greeks to be superior to all other people and called on them to unite in a great crusade against their mutual enemy, the Persian Empire. In particular, he believed that a single strong leader was needed to bring the Greeks together, and toward the end of his life, he came to feel this man was Philip II, king of Macedonia and father of Alexander the Great.

All but 21 of Isocrates' speeches have been lost. In a speech titled *Panegyricus*, he states his belief that being Greek is more about believing in Greek culture and adopting a Greek mind-set than about simply being born Greek. In many other speeches, he repeatedly states his belief that the Greeks must stop fighting amongst themselves and unite against the Persians. In his most famous speech, *Philip*, he calls on King Philip II to unite all city-states under his leadership.

Isocrates was a fierce opponent of the Athenian statesman DEMOSTHENES, who was strongly against Philip. By the time Isocrates died, Philip was close to consolidating his control over Greece, just as Isocrates had hoped.

An English Version of a Work by Isocrates

Isocrates I. Translated by David Mirhady & Yun Lee Too. Austin: University of Texas Press, 2000.

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Poulakos, Takis and David J. Depew. *Isocrates and Civic Education*. Austin: University of Texas Press, 2004.

Yun Lee Too. *Rhetoric of Identity in Isocrates: Text, Power, Pedagogy*. New York: Cambridge University Press, 1995.

Izumi Shikibu (ca. 970–1030) *poet, diarist*

Izumi Shikibu lived during the highest point of the Heian era and is considered by many to be one of the greatest Japanese female poets. Little is known of her early life, but historical and literary texts indicate that at age 18 she married a provincial official (the lord of Izumi Province) and had a daughter named Koshikibu. Despite her marriage, she began a passionate affair with the Empress Masako's stepson, Prince Tametaka, when she joined the court. Disowned by her family, she was separated from her husband, and then her lover died, leaving her heartbroken.

Three years later, Izumi became the mistress of her dead lover's brother, Prince Atsumichi, and moved into the royal compound. When Atsumichi died, Izumi went into a period of mourning, during which she wrote more than 240 poems about her loss.

Izumi eventually returned to court and became a lady-in-waiting to Empress Akiko, along with MURASAKI SHIKIBU, author of *The Tale of Genji*. At age 36, she married again and accompanied her husband, Fujiwara no Yasumasa, to his post in the provinces. She never returned to court.

Although Izumi is best known for her poetry, there is also a diary associated with her called the *Izumi Shikibu Nikki* (*Izumi Shikibu Diary*, also referred to as *The Tale of Izumi Shikibu*). This diary is written in a mixture of poetry and prose, a common form for diaries written during the Heian era, and mostly describes the events surrounding Izumi's relationship with Prince Atsumichi. There is some question as to whether Izumi actually wrote the diary, as the entries are not dated, and while the narration is intensely personal, it is written in the third person.

Little doubt exists about the authorship of her poetry, however, for it was well known even in her own time, and 67 of her poems appeared in the *Goshuishu*, the Imperial anthology compiled in 1086. Her poetry often uses highly stylized language, but it is also deeply emotional and at times intensely erotic. Much of her work also reflects a strong religious consciousness and her interest in exploring the fleetingness of love and life:

*The fleeting world
of white dew,
fox fires, dreams—
all last long,
compared with love.*

Izumi's poetry, written mostly in the TANKA form, shows both a great passion for life and a great sense of melancholy. She is regarded as one of the few female tanka poets of the first century worthy of note.

English Versions of Works by Izumi Shikibu

The Ink Dark Moon: Love Poems by Ono No Komachi and Izumi Shikibu, Women of the Ancient Court of Japan. Translated by Jane Hirshfield and Mariko Aratani. New York: Vintage Books, 1990.

The Izumi Shikibu Diary: A Romance of the Heian Court. Translated by Edwin A. Cranston. Cambridge, Mass.: Harvard University Press, 1969.

A Work about Izumi Shikibu

Keene, Donald. "The Izumi Shikibu Diary" in *Travelers of a Hundred Ages: The Japanese as Revealed Through 1,000 Years of Diaries*. New York: Columbia University Press, 1999, 36–39.



Jacopone da Todi (Jacopo dei Benedetti) (ca. 1230–1306) *poet, prose writer*

Jacopone da Todi, along with DANTE, was the greatest religious poet of his time. Born into an aristocratic family in Todi, Italy, he studied law and became a notary. He lived a worldly and sensual life until he married Vanna di Bernardino di Guidone around 1267. Only a year later, his young wife died in an accident. Jacopone, shocked out of his complacent life, spent the next 10 years dressed in rags and living as a wandering penitent, influenced by the spirituality of FRANCIS OF ASSISI.

In 1278, Jacopone became a friar at the Franciscan convent of San Fortunato in Todi. Though the friars there lived according to the relaxed interpretation of the Franciscan rule, Jacopone sympathized with the Spirituals, those who wanted to emulate the complete poverty of St. Francis.

In 1294, the unexpected election of Pier da Morrone, a poor hermit, as Pope Celestine V, excited the Spirituals. They sought his protection against the Conventuals, the friars who favored a more relaxed rule. Many Spirituals saw Celestine as a savior who would end the greed and corruption of the clergy. But Jacopone was more skeptical, writing in one of his poems:

*Now we'll see what comes
Of all those meditations in your hermit's
cell.*

*Disappoint those who have placed their
hopes in you*

And they will rain curses on your head.

(Lauda 54)

As Jacopone feared, Celestine proved weak and soon abdicated. His successor, Boniface VIII, withdrew the protection that Celestine had accorded the Spirituals. In 1297, the Spirituals defied the pope but were defeated, and Jacopone was thrown into prison, where he continued to write poems. He was freed in 1303 and died three years later.

During his life, Jacopone wrote approximately 100 poems, called the *Laude* because many were written in the style of the popular religious songs (*laude*) sung by wandering groups of flagellants in imitation of St. Francis. The poems are difficult to interpret, however, since scholars do not agree on the order in which the poems were written, or which of the many poems attributed to Jacopone are really his.

Jacopone's poems describe his spiritual experiences and political and religious struggles. Some poems satirize businessmen who grasp after mate-

rial things and, metaphorically, the friar whose learning does him no good now that he is dead. Other poems describe Jacopone's imprisonment and denounce Boniface VIII.

Two other prose works have been attributed to Jacopone: *Il Trattato*, a Latin treatise interpreting his more philosophical poems; and the *Detti*, or sayings written down by his admirers.

Jacopone's religious poems celebrate the Nativity, Franciscan poverty, and above all his intoxication with God and the steps by which he passed from grief for his sins to mystical contemplation. Many of his works use the techniques and imagery of the Provençal TROUBADOURS and the Italian poets who imitated them; yet, rather than describing love for a woman as the troubadours did, Jacopone focuses on loving God.

"Amor de caritate" (Lauda 90), like the Provençal *tenso*, is a dialogue in verse. Evelyn Underhill, a student of mysticism, calls it "a masterpiece of dramatic construction." Jacopone begins by exulting in the contemplation of Christ:

My heart melts, like wax near fire.
Christ puts his mark on me, and stripped of
myself (O wondrous exchange) I put on Christ.
Robed in this precious garment,
Crying out its love,
The soul drowns in ecstasy!

But Christ answers him with

O you who love me, put order into your love,
For without order, there is no virtue!

Jacopone replies:

If it was temperance you wanted,
Why did you lead me to this fiery furnace?

The language of ecstatic love and the images of the furnace and the heart melted like wax are typical of the 13th-century Tuscan and Sicilian poets.

Another of Jacopone's most famous *laude*, "Lady of Heaven," is a dramatic dialogue between

the Virgin Mary, her son Jesus, and the bystanders at the Crucifixion, and it influenced the development of medieval Italian drama. A popular Latin hymn of the MIDDLE AGES with a similar theme, the *Stabat Mater*, has been erroneously attributed to Jacopone.

Jacopone's religious lyrics were popular throughout the Middle Ages, but modern critics outside of Italy have neglected his work. Some consider him coarse, unbalanced, and often incomprehensible, but Jacopone's works have recently attracted new interest. George Peck writes that "Rarely has a poet revealed the marrow of his inner life with more precision and more passion."

An English Version of a Work by Jacopone da Todi

Jacopone da Todi: The Lauds. Translated by Serge and Elizabeth Hughes. New York: Paulist Press, 1982.

Works about Jacopone da Todi

Peck, George T. *The Fool of God: Jacopone da Todi*. Tuscaloosa: University of Alabama Press, 1980.
Underhill, Evelyn. *Jacopone da Todi: A Spiritual Biography*. New York: Books for Libraries Press, 1972.

Jāhiz, al- (ʿAbu ʿUthmān ʿAmr ibn Bahr ibn Mahbūb al-Jāhiz) (ca. 776–868) *essayist*

Al-Jāhiz (meaning "goggle-eyed") was a very prolific prose writer who authored nearly 200 books of essays covering a very broad range of topics from science to politics. He is considered the foremost Arab intellectual of his era.

Al-Jāhiz was born in Basra, reportedly the grandson of a black porter. He lived most of his life there. Basra was then at the peak of its economic and cultural glory under the new Abbasid Caliphate, as Arab civilization began to assimilate the cultural contributions of all the great peoples that had been assembled together in the realm of Islam.

Al-Jāhiz was known for his cosmopolitan knowledge; his clear, accessible prose; the logic of

his argumentation; and most of all for his talent to entertain. There was no topic in the sciences, literature, religion, or philosophy that escaped the attention of his pen. He treated all subjects with the same combination of seriousness and humor. His humor, however, led some critics to accuse him of triviality, and indeed it is not always clear whether or not al-Jāhiz is being sarcastic; for example, he wrote one book condemning wine and another defending it.

Al-Jāhiz was a master of rhetorical argument, often specializing in *munazara*, or parallels, a contemporary genre in which different people, animals, objects, or concepts argue their respective virtues. Not surprisingly, he wrote a popular book on rhetoric, titled *Kitab al-Bayan wa al-tabayyun* (The Book of Excellence and Rhetoric). Among the many topics he illuminated were the conduct of kings, the customs of misers, the virtues of the Turks, cripples, bureaucrats, mispronunciation, singers, Christianity, and jokes. One widely read work was a collection of sayings attributed to Ali, MUHAMMAD'S son-in-law.

Like many Basrans, al-Jāhiz was a Mu'tazilite, one whose relatively rationalist Islamic philosophy held that the current caliph could supplement the laws of the KORAN with new rulings. He is considered one of the first great practitioners of *adab*, or the cultivation of worldly knowledge. However, al-Jāhiz was also a consistent defender of Arab and Islamic culture against the claims of Greeks, Indians, and Persians. He participated in the great literary debate against the Shu'ubites, who sang the virtues of the non-Arab Muslim cultures, especially that of Persia.

Al-Jāhiz gained his greatest renown with his seven-volume *Kitab al-Hayawan* (Book of Animals). In addition to animals, it addressed many other topics in endless digressions, including religion, climate, crime, and the nature of matter. His underlying purpose may have been to demonstrate that Arabic scientific and practical knowledge had become equal or even superior to its pagan predecessors in Greece and Persia.

Al-Jāhiz's life was a celebration of the culture of books. As he wrote in the *Book of Animals*: "[A

book] will amuse you with anecdotes, inform you on all manner of astonishing marvels, entertain you with jokes or move you with homilies, just as you please. . . . there is no pleasanter neighbor, no more fair-minded friend, no more amenable companion."

In the final irony, al-Jāhiz's love of books proved his undoing. From time to time, he would have himself locked into a bookstore at night to read through the stock. On one such occasion, when he was 92, a pile of books collapsed and crushed him to death.

An English Version of Works by al-Jāhiz

Nine Essays of al-Jāhiz. Translated by William M. Hutchins. New York: P. Lang, 1989.

Works about al-Jāhiz

Pellat, Charles. *The Life and Works of Jāhiz*. Translated by D. M. Hawke. Berkeley: University of California Press, 1969.

Huart, Clement. *A History of Arabic Literature*. Beirut: Khayats, 1966.

Nicholson, R. A. *A Literary History of the Arabs*. Cambridge, U.K.: Cambridge University Press, 1966.

Jataka (fifth century) sacred texts

The Jataka tales constitute part of the canon of sacred Buddhist literature. The main body of Jataka literature is a collection of 547 stories of Buddha's previous births in prose and verse, written in Pali. Originally the Jatakas were oral tales that came from the Varanasi region of north central India and consisted of both animal and human tales as well as parables for instruction. These were then absorbed into the Buddhist literary canon, and the stories later became an important part of the Southeast Asian canon of Buddhist literature after its indigenous kingdoms adapted Indian cultural and religious philosophy.

The Jatakas contain stories that relate the self-sacrificing spirit of the Buddha in his previous lives. Several major themes and types are represented in the stories. These consisted of pre-

Buddhist animal fables, heroic adventure tales, tales of renunciation, and tales exemplifying total charity and generosity. The themes of sacrifice and continuous rebirth reveal the similarity between Buddhist and Hindu beliefs regarding reincarnation. They also represent Buddhist and Hindu aims to escape the cycle of rebirth by attaining enlightenment or release from this world.

Though the stories originated as oral fables, Buddhists believe that the Buddha told these stories as lessons to his followers. In the Theravada Buddhist areas of Burma and Thailand, the most popular Jataka is the story of Prince Vessantara, who is known for his charitable nature; this a virtue that most Buddhists wish their kings would emulate. Vessantara leaves the comforts and luxuries of his palace to wander all over his kingdom. In his travels, he gives away many of his possessions, including his wife and children when he has nothing else to give away. The last 10 Jatakas, including the story of Vessantara, are frequently depicted in murals, temple reliefs, and paintings in Burma and Thailand.

English Versions of the Jataka

Jataka Tales: Animal Stories. Retold by Ellen C. Babbitt. New York: Appleton-Century-Crofts, 1940.

Jataka Tales, Birth Stories of the Buddha. Retold by Ethel Beswick. London: J. Murray, 1956.

A Work about the Jataka

Cummings, Mary. *The Lives of the Buddha in the Art and Literature of Asia*. Ann Arbor: University of Michigan, Center for South and Southeast Asian Studies, 1992.

Jaufré Rudel (Jaufré Rudel II, lord of Blaye [Gironde]) (early 12th century) *troubadour, poet*

Jaufré Rudel was born into a noble French family in the first half of the 12th century. He inherited the lordship of Blaye, a territory in southwest France, from his father Girard after 1126 and be-

came known as a TROUBADOUR. He joined the Second Crusade (see CRUSADES) in 1147, arriving in Palestine in 1148, where he seems to have died.

According to legend, Jaufré fell in love with the Countess of Tripoli, a woman he had never met, and supposedly wrote several songs about her, including the following lines from “When the Days Are Long in May”:

*But I'll find no love or joy
without the joy of my love far away,
for I know none gentler, better,
north or south, near or far away;
so high is her true and fine worth
that upon Saracen earth
I'd be called captive for her.*

As the legend continues, Jaufré also became a crusader in order to travel to Tripoli, where the countess was alleged to be, but unfortunately fell ill on the way. After his arrival in Tripoli, the countess visited his sickbed. Jaufré thanked God for allowing him to see his love and then died.

Six of Jaufré's poems remain in existence, along with the melodies meant to accompany four of them. As most troubadour songs do, Jaufré's concern courtly love (see CHIVALRY AND COURTLY LOVE) and are written in Provençal, which he calls “a plain old Romance tongue.” As scholar Frede Jensen notes, “troubadours of southern France were the first European poets to write in the vernacular” rather than in Latin.

Jaufré's songs are comprised of lines of seven or eight syllables. Between six and eight lines make up each stanza, and each poem contains five to eight stanzas. “When the days are long in May,” which is regarded as his best song, repeats the same rhyme scheme (ababcc) for seven stanzas, then concludes with a final three lines whose rhyme scheme is ccd.

While Jaufré lingers on the feelings he has for his “distant love,” he remains vague about whom the “distant love” is. Some critics have theorized that his poems were really about a love for the Vir-

gin Mary or for Jerusalem. Others have pointed out that Jaufré occasionally speaks of his beloved in words that could only apply to a living woman. Either interpretation could be correct.

Perhaps partly because of their ambiguity, the poems reach beyond the time and place of their composition to speak to readers of every century. During World War II, French exiles and prisoners of war read and reread Jaufré's poems. In addition, his works and legendary life have inspired numerous writers, including the author of the French MEDIEVAL ROMANCE *Guillaume de Dôle*; Petrarch, who mentions Jaufré in his "Triumph of Love"; the 19th-century poet Robert Browning, who wrote a poem entitled "Rudel to the Lady of Tripoli"; and the 20th-century poet Ezra Pound, who refers to Jaufré in his *Cantos*.

Jaufré's poems remain appealing less because of their beauty than because they describe a universal feeling: the longing for love. As scholar James Wilhelm writes, Jaufré acknowledges his "earthbound condition" yet "constantly keeps striving for higher ideals. These ecstatic flights, more clearly pronounced in him than in any other troubadour, show him as a forerunner of DANTE."

See also MIDDLE AGES.

English Versions of Works by Jaufré Rudel

The Poetry of Cercamon and Jaufré Rudel. Edited and translated by George Wolf and Roy Rosenstien. New York: Garland, 1983.

Songs of Jaufré Rudel, Vol. 41. Translated by Rupert T. Pickens. Toronto: Pontifical Institute of Mediaeval Studies, 1978.

Works about Jaufré Rudel

Rosenstien, Roy. "A Medieval Troubadour Mobilized in the French Resistance," *Journal of the History of Ideas* 59, no. 3 (1998), 499–520.

Wilhelm, James J. *Seven Troubadours: The Creators of Modern Verse*. University Park: Penn State University Press, 1970.

Jean de Meun (Jean de Meung, Jean Chopinel, Jean Clopinel of Meung-sur-Loire) (ca. 1240–ca. 1305) poet, translator

Jean de Meun, best known as the author of the final 18,000 lines of the *ROMANCE OF THE ROSE*, was born in the French town of Meun-sur-Loire. Very little is known about his life. Since he was known to contemporaries as Master Jean de Meun, scholars believe that he received a Master of Arts degree at the University of Paris and that he likely taught there. He was living near the university at the time of his death. His work contains satires of the Franciscan and Dominican orders of friars, who were under attack at the university at the time. He had also studied Alan of Lille and other philosophical poets of Chartres who exalted Nature.

Jean's works show that he was an expert in Latin with an encyclopedic knowledge of many subjects. He describes himself in the *Romance of the Rose* as "joyous of heart, agile and sound of limb." He also describes himself as a lifelong servant of love. His style is lively and filled with satirical wit, and he popularizes abstract philosophical ideas through the pungent dialogue of his characters.

The variety of works attributed to Jean reflect the interests that led him to complete the *Romance of the Rose*. Among these works is his translation of the Latin work *de re Militaria* by Vegetius, which he called *The Art of Chivalry* (1284). He also translated *The Consolation of Philosophy* by BOETHIUS and the letters of the famous lovers ABÉLARD AND HÉLOÏSE. Two other works, the *Testament of Jean de Meun* and the *Codicil of Jean de Meun*, have also been attributed to him. The dedications of his works show that he had many friends in high places, including Jean de Brienne, count of Eu, and King Philip the Fair of France (1285–1315).

De Meun said that he read GUILLAUME DE LORRIS's *Romance of the Rose* and liked it so much that he decided to finish it. But he had things in mind that went beyond Guillaume's work. While Guillaume wrote somewhat uncritically from within the courtly tradition (see CHIVALRY AND COURTLY LOVE), De Meun, writing as a next-generation poet,

had a more critical, satirical view of courtly love and its conventions. He brings in satire of women and relations between the sexes, and sets forth arguments that passionate love has no importance in comparison with procreation. His digressions are encyclopedic in length and cover a wide range of topics to interest his medieval listeners.

De Meun's contribution to the *Romance of the Rose* was a popular one; all of the medieval manuscripts except one include his continuation of the text. The work has both survived and become controversial because of him.

An English Version of a Work by Jean de Meun

The Romance of the Rose by Guillaume de Lorris and Jean de Meun. Translated by Charles Dahlberg. Princeton, N.J.: Princeton University Press, 1995.

Works about Jean de Meun

Hill, Jillian M. L. *Medieval Debate on Jean de Meun's Roman de la Rose: Morality Versus Art*. Lewiston, N.Y.: Edwin Mellen Press, 1992.

Kay, Sarah. *The Romance of the Rose*. London: Grant & Cutler, 1995.

Jerome, Saint (Sophronius Eusebius Hieronymus) (ca. 340–420) translator, prose writer

Saint Jerome was born in Strido, where Croatia is now, into a family that highly valued education. Although they were Christian, Jerome's parents sent their young son to a prominent pagan school in Rome, where he studied classical literature and became fluent in Latin and Greek.

Concerned that secular studies had corrupted his love of God, Jerome left Rome and spent many years traveling. He befriended monks and other young Christian scholars who had renounced material concerns to dedicate themselves to their faith. This spiritual quest led him to the Syrian desert, where he lived as a hermit for several years.

Taunted and tempted by memories of Roman decadence, Jerome gained mastery over his desires

with acts of penance, contemplation, and the discipline of learning Hebrew. He then journeyed to Turkey and became engaged in the theological debates of the day. Sharp-tongued and hot-tempered, Jerome strongly criticized the clergy's worldly pursuits, earning himself many foes. While addressing these controversies at a council in Rome, Jerome found favor with Pope Damasus, who made him his private secretary. At Damasus's behest, Jerome translated the New Testament into contemporary Latin. He also translated the Old Testament from Hebrew to Latin. For centuries, Jerome's Vulgate ("of the common people") was the only version of the Bible sanctioned by the Catholic Church.

When his champion Damasus died, Jerome left Rome and established a monastery at Bethlehem. There, he reportedly extracted a thorn from the paw of a lion, who remained his loyal companion.

While the Vulgate was his crowning triumph, Jerome was also a prolific writer of letters, commentaries, biographies, and translations of historical works. In the MIDDLE AGES, Jerome was designated "Doctor of the Church" for his outstanding piety, contributions to Christianity, and learnedness.

Jerome is the patron saint of translators. "One need only utter the name of Jerome and the most humble of us immediately feels taller, and reminded of the duties and the honor of his calling," wrote 20th-century translator Valery Larbaud.

An English Version of Works by Saint Jerome

Select Letters of St. Jerome. Translated by Frederick Adam Wright. Cambridge, Mass.: Harvard University Press, 1999.

Works about Saint Jerome

Hodges, Margaret. *St. Jerome and the Lion*. London: Orchard Books, 1991.

Larbaud, Valery. *An Homage to Jerome: Patron Saint of Translators*. Translated by Jean-Paul De Chezet. Marlboro, Vt.: Marlboro Press, 1984.

Josephus, Flavius (Joseph ben Mattathias) (ca. 37–ca. 101) *historian*

Flavius Josephus was born in Jerusalem during Roman rule. His father was a Jewish priest, and his mother was a member of Jewish royalty. He was well-educated, studying both Greek and Hebrew literature, and it is said that at one point he spent three years with a hermit in the desert.

In his early 20s, Josephus traveled to Rome to negotiate the release of several Jewish priests held hostage by Emperor Nero. When he returned home after completing his mission, his nation was beginning a revolution against the Romans (ca. 66). Josephus immediately became a commander of the revolutionary forces in Galilee (present-day Israel).

In one battle, Josephus successfully defended the fortress in Jotapata for almost two months. He eventually surrendered and was taken prisoner by the Roman general Vespasian, who planned on sending him and other prisoners to Emperor Nero, who most likely would have had them executed. Josephus avoided this fate by presenting himself as a prophet and professing Vespasian's rise to imperial power. After this successful move, Josephus served the Romans by assisting them in understanding and negotiating with the Jewish nation. The Jewish revolutionaries considered Josephus a traitor and refused to follow his advice to surrender. Thus he became a witness to the destruction of Galilee, Judea, and the Holy Temple. When Vespasian released him, Josephus joined Vespasian's family name, Flavius, with his own, and eventually followed Vespasian's son Titus to Jerusalem (70).

Josephus's experience as Vespasian's captive resulted in his first work, *Jewish War*, which was published in seven books in 78, when its author was serving at the Flavian court in Rome. The work did not merely state the facts of the war but proclaimed the emperor's military might, flattered his wisdom, and warned other nations against opposing his power. A significant part of the *Jewish War* is devoted to poorly masked adulation of its author's qualities as a warrior and a writer. Josephus first wrote the book in his native language

of Aramaic but then translated it into Greek, which was the most widely used language of the Roman Empire.

Josephus's later work *Jewish Antiquities* was published in 93 or 94 in 20 books. In this written work, entirely in Greek, Josephus explains the history of the Jews to the general non-Jewish audience of the time and explains the title of his work by emphasizing the age of the Jewish culture and the Bible. Almost half of the work consists of Josephus's rephrasing of the Hebrew BIBLE, for which he used the works of earlier historians as his sources. *Jewish Antiquities* was zealously read by the early Christians, and numerous translations in later centuries revived interest in the work. One of the best English translations was done by William Whiston (1667–1752) in 1737.

Two shorter works by Josephus include *Autobiography* (or *Life*), in which the historian attempts to justify his position at the beginning of the Jewish uprising; and *Against Apion*, in which he refutes Apion's charges against the Jews in the first century. This, like Josephus's other works, provide significant details on the Roman-Jewish conflict of the ancient world, as well as information about written texts that no longer survive.

English Versions of Works by Flavius Josephus

Life of Josephus: Translation and Commentary. Translated by Steve Mason. Boston: Brill, 2003.

The Jewish War. Translated by H. St. J. Thackeray. Cambridge, Mass.: Harvard University Press, 1997.

Works about Flavius Josephus

Colautti, Federico M. *Passover in the Works of Josephus*. Boston: Brill, 2002.

Feldman, Louis H. *Studies in Josephus' Rewritten Bible*. Boston: Brill, 1998.

Juan Chi

See RUAN JL.

Juvenal (Decimus Junius Juvenalis)(ca. 50–ca. 127) *poet*

Throughout history, writers have sought to use sarcastic comedy as a means to express their concerns about the society in which they live. Such authors as Voltaire and Jonathan Swift achieved their fame through satire, while also articulating important observations about life. Among the ancient Romans, no one made better use of satire than Juvenal.

Juvenal was born in the town of Aquinum, Italy, at a time when the Roman Empire was at its height. This age was known as the *Pax Romana*, or “Roman Peace.” The empire controlled the entire Western world, ruling millions of people and outwardly appearing to be a model of tranquillity and stability. All was not perfect, however, and Juvenal’s writings articulated this fact quite well.

Little is known about Juvenal’s life. He came from a wealthy family and served both in the army and as a public official. It is not known if he ever married or had children, but records indicate that MARTIAL was one of his friends. His knowledge of the workings of rhetoric schools have led some to speculate that he might have been a teacher, but there is no proof.

Juvenal’s writings got him into trouble with the authorities, a fate suffered by many other socially conscious writers both before and after him. The Emperor Domitian sent him into exile for having criticized Domitian’s favorite comedian, but Juvenal was apparently held in high regard by another emperor, the cultured Hadrian.

Juvenal wrote his most important work between 110 and 130, during which time he published his 16 major satires, composing them in dactylic hexameters. His themes vary, but every satire revolves around Juvenal’s conviction that Roman society was rapidly decaying and losing its sense of purpose. He writes about the corruption of the aristocracy, moral degeneration and sexual depravity among all classes, congestion in Roman cities, and numerous other social ills. He also displays strong anti-Semitism as he approaches all of his subjects with derisive sarcasm and intense bitterness.

Juvenal did not expend all his energy on serious social commentary. Some of his works also lampoon less crucial problems. In his *Satire I*, for example, he begins by making fun of banal and long-winded poets:

*Must I always be stuck in the audience at
these poetry-readings, never
Up on the platform myself, taking it out on
Cordus
For the times he’s bored me to death with
ranting speeches
From that Theseid of his?
. . . When you find
Hordes of poets on each street-corner, it’s
misplaced kindness
To refrain from writing. The paper will still
be wasted.*

By cloaking these feelings with wit and humor, Juvenal both infuriates and amuses his readers. Furthermore, his meticulous and precise style gives his works a sense of poetic perfection, which was emulated by many poets who came after him.

One of Juvenal’s most famous phrases became a part of the lexicon of historians who studied Rome. Juvenal claimed the Roman people were interested only in “bread and games.” In other words, as long as Roman citizens had enough to eat and were entertained, they did not care about the critical issues facing their society, such as reforming the government, managing the economy, or protecting the borders from barbarian enemies. The “bread and games” observation thus became an analogy for everything that caused the collapse of the Roman Empire.

Juvenal’s works are important for several reasons. From a purely literary standpoint, his poetic style and satirical technique served as models for many later writers. He also provides information that has been extremely useful to historians as they attempt to piece together a picture of Roman culture during the *Pax Romana*. Finally, the social ills Juvenal lampooned were hardly unique to his own time and culture, and his bitter criticisms, aside

from his anti-Semitism, can be seen as a warning to our current societies, just as they were to his own.

English Versions of Works by Juvenal

Juvenal in English. Edited by Martin M. Winkler. New York: Penguin Books, 2001.

The Sixteen Satires. Translated by Peter Green. New York: Penguin, 1999.

Works about Juvenal

Colton, Robert E. *Juvenal's Use of Martial's Epigrams: A Study of Literary Influence*. Amsterdam: Benjamins, John Publishing, 1991.

Wehrle, William T. *Satiric Voice: Program, Form, and Meaning in Persius and Juvenal*. Hildesheim, Germany: Georg Olms Publishing, 1992.

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Kagero Diary

See MOTHER OF FUJIWARA MICHITSUNA.

Kalevala (400 B.C.–A.D. 1849) *Finnish national epic*

In the early 19th century, Finnish folklore was assembled into a massive EPIC called the *Kalevala* (Land of Heroes). Compilers from the universities of Turku and Helsinki traveled throughout Finland collecting these stories, called runes, which had been transmitted orally for centuries, a task deemed necessary before Finland's oral traditions were lost to modernization. Fifty runes consisting of almost 23,000 lines of poetry had been collected by 1849, and Elias Lönnrot, the Finnish philologist who discovered the *Kalevala*, worked to organize them into a cohesive whole. (An earlier collection was published by Zacharius Topelius in 1822.)

The *Kalevala* (pronounced *Kah leh vah luh*) contains the songs and stories of the ancient Finnish people and includes the beginnings of Christianity in Finland. It has been compared to other national mythologies, specifically Vedic mythology from India. For example, in both traditions the myths surrounding the origin of the

world—stating that it was hatched from an egg—are very similar.

The ancient Finnish people were animists, which means they worshipped nature and believed that everything around them had an inner spirit. Seers and shamans, key figures in Finnish mythology, undertook visionary journeys, using the reindeer as their animal spirit companion. Many of the songs in the *Kalevala* come from shamanistic ceremonies, and it was believed that some of these songs, or chants, had healing powers. Other chants were said to take shamans, in spirit, to the origins of the world.

The three main characters of the *Kalevala* are Väinämöinen, Lemminkäinen, and Ilmarinen, all sons of *Kalevala*. Väinämöinen is the primal first shaman. He is the master word-weaver and musician in the tales, offering counsel to his people. Lemminkäinen is a young romantic adventurer whose exploits are recounted in many of the runes. Ilmarinen is the primeval smithy, the master architect of the stellar dome and forger of the Sampo. The Sampo is a central object in the *Kalevala*, described as a spinning wheel and seen as a magic mill that grinds out food, money, or gold. The Sampo can also be seen as a cosmological image of the spinning World Axis centered upon the Pole

Star. In Finland the Pole Star can be seen almost straight ahead in the night sky.

The epic was originally written in the trochaic tetrameter, which means each verse had four meters written in the pattern of one accented (long) syllable followed by one unaccented (short) syllable. The following lines from Eino Friberg's 1988 translation are a good example of the style and philosophical subject matter of the runes: "Knowledge cannot stay concealed, / Hidden in some secret burrow; / Words of wisdom never vanish, / Though the wise men pass away."

The *Kalevala*'s words of wisdom remain vital to the Finnish people because it contains their traditions, such as the Finnish wedding ceremony, as well as magical incantations and ancient spells. It also gives a specific spiritual outlook connected to the traditional emphasis on nature. Most importantly, the *Kalevala* provides the Finnish people with a connection to their past and a sense of national pride. Pekka Ervast describes the impact of this epic in his work *The Keys to the Kalevala*: "From the rune stories of the *Kalevala* arose a lively picture of the Finnish people's past, their religion, traditions, struggles, ideals, and heroes." Similarly, as Jaakko Ahohas states in *A History of Finnish Literature*, the *Kalevala* "supported [the Finns'] belief in the creative powers of the Finnish nation and in this way contributed to the development of Finnish literature. . . ."

An English Version of the *Kalevala*

The Kalevala: Epic of the Finnish People. Translated by Eino Friberg. Helsinki: Otava Publishing, 1988.

Works about the *Kalevala*

Bosley, Keith. *The Kalevala: An Epic after the Oral Tradition*. New York: Oxford University Press, 1989.

Ervast, Pekka. *The Keys to the Kalevala*. Nevada City, Calif.: Blue Dolphin Publishing, 1999.

Kalidasa (fifth century) playwright, poet

Much of Kalidasa's life is surrounded by legend. One of the most common stories about Kalidasa,

whose name means "servant of Kali," is that he was born a fool and begged the goddess Kali for wisdom so that he could marry a cunning princess. In reality, he is said to be the son of Pandit Sadasiva Nyayavagisa ("pandit" means "scholar") of Paundra, India, and most scholars associate Kalidasa's life with the reigns of Chandragupta II and Skandagupta in the fifth century.

Many consider Kalidasa, who was called one of the nine gems for his expertise in poetry and drama, the greatest Sanskrit writer of all time. Most of his plays have happy endings, and most of his works are about love. He uses five different kinds of meter based on various patterns of long and short syllables, as well as frequent alliteration and assonance to express the sounds of nature.

Sanskrit poetry is a form of music, and Kalidasa's poems have the lilting rhythm and sensual tone of many love songs. For example, in *Ritusamhara* (The Seasons), a famous poem of 144 stanzas, Kalidasa relates nature to emotion:

*Their cliffs are cloud-kissed by the midst of
lotus white, . . .
They're spread with thick masses of dancing
peacock flocks;
They make the heart yearn, do these earth-
supporting rocks!*

Another of Kalidasa's poems is "Megha Duuta" ("The Cloud Messenger"), an elegy divided into two parts: The first 63 stanzas are called "Purva-megha" ("The Former Cloud"), and the final 52 stanzas are called "Uttara-megha" ("The Latter Cloud"). The poem tells of Yaksha, a young man, and his sorrow at being separated from his wife. In "The Former Cloud," Yaksha describes the cloud's journey, and in "The Latter Cloud," Kalidasa tells us what Yaksha's message is and describes his wife. The poem is written in the Mandakranta ("slow-stepping") meter to create a sense of the cloud's movement (as the wind blows it on its way) and sound (as rain pours forth from it). In the following lines, Yaksha addresses the cloud, praising it for its beauty:

While favouring breezes waft thee gently
 forth,
 And while upon thy left the plover sings
 His proud, sweet song, the cranes who know
 thy worth
 Will meet thee in the sky on joyful wings
 And for delights anticipated join their rings.
 (ll. 41–45)

Such beauty and lyricism did not escape Kalidasa's plays, most of which are based on stories told in the *MAHABHARATA*. His themes, however, are love and courtship, and the plays were very popular in the royal court. In his most famous play, *The Recognition of Sakuntala*, Kalidasa tells the story of Sakuntala and King Duhsanta. After Sakuntala is cursed, the king loses his memory of her, and Sakuntala must find a ring that he gave her to restore his memory. In another story, *Malavikagnimitra* (Malavika and Agnimitra), Kalidasa describes how King Agnimitra falls in love with the picture of an exiled servant girl named Malavika. In *Vikramorvashe* (Urvashi Conquered by Valor), he tells how King Pururavas falls in love with a celestial nymph named Urvashi.

Kalidasa's works were highly praised during his time, and they continue to be popular today. For many centuries after he wrote "The Cloud Messenger," so many poets imitated his style that their Sanskrit poems were collectively called "Duuta poems." He was admired by the German poet Goethe and imitated by Schiller (in his play *Maria Stuart*, 1800). Later playwrights have written stories about the legends surrounding Kalidasa's life. For example, Shri Mathura Datt Pandey's play *Kalidasakavyasambhavam* (1979), tells the origins of "The Cloud Messenger," a poem about which scholar Arthur Berriedale Keith comments in *A History of Sanskrit Literature*:

It is difficult to praise too highly either the brilliance of the description of the cloud's progress or the pathos of the picture of the wife sorrowful and alone. Indian criticism has ranked it highest among Kalidasa's poems for brevity of

expression, richness of content, and power to elicit sentiment, and the praise is not undeserved.

Similar praise abounds for Kalidasa's *Sakuntala*, as critics continue to praise his language for its clarity, his imagery for its power, and his verse for its perfection.

English Versions of Works by Kalidasa

- Kalidasa: Shakuntala and Other Writings*. Translated by Arthur W. Ryder. New York: Dutton, 1959.
- Malavikagnimitram of Kalidasa*. Translated by M. R. Kale. Delhi: Motilal Banarsidass, 1985.
- The Recognition of Sakuntala: A Play in Seven Acts*. Translated by W. J. Johnson. Oxford: Oxford University Press, 2001.
- The Seasons: Kalidasa's Ritusamhara*. Translated by John T. Roberts. Tempe: Center for Asian Studies, Arizona State University, 1990.

Works about Kalidasa

- Singh, A. D., ed. *Kalidasa: A Critical Study*. Columbia, Mo.: South Asia Books, 1977.
- Thapar, Romila. *Sakuntala: Texts, Readings, Histories*. London: Anthem Press, 2002.
- Tilakasiri, J. *Kalidasa's Imagery and the Theory of Poetics*. New Delhi, India: Navrang Publishers, 1988.

Kama Sutra (Kamasutra, Kama-sutra)

(fourth century) *scriptural manual*

The *Kama Sutra* is an Indian text, written in Sanskrit, which provides a prescriptive set of instructions elevating the pursuit of pleasure to an art. Hindus of the fourth century, when the *Kama Sutra* was composed, believed that a properly fulfilling life required balanced attention to three areas: religious piety or duty (dharma), material provisions or success (*artha*), and sensual pleasure (*kama*). Complementing other Hindu texts that provided instruction in the first two areas, the *Kama Sutra*, or "pleasure treatise," advised readers on how to maximize their enjoyment of the sensual pleasures of

life, in everything from home furnishing to interpersonal relationships.

The original author of the *Kama Sutra* was Vatsyayana Mallanga, about whom nothing is known outside of what the text reveals. He appears to have been a Brahman, a member of the priest caste, who resided in the city of Pataliputra in southern India during the Gupta era when Indian arts, culture, and literature were flourishing. In his text, Vatsyayana claims he compiled the *Kama Sutra* for two main reasons: first to ensure the survival of works on the subject, and second to cater to the needs of circles of educated and refined connoisseurs who would appreciate good poetry. He also claims that he wrote the work “in chastity and highest meditation,” which may mean that ancient Hindus cultivated the pursuit of pleasure as sincerely as they practiced religious devotion. The number of serious passages in the text suggests that, unlike OVID’s *Art of Love* (ca. 1 B.C.), Vatsyayana expected readers to put weight on his advice and regard the pursuit of love and pleasure as an important aspect of human life.

Being born into the priestly caste, Vatsyayana would have received a brahminical education, which included knowledge of the teachings of the Vedas and the grammatical structure of the Sanskrit language. He cites earlier sages and works who have treated the topic of love, but Vatsyayana’s is the first work to offer a comprehensive guide to living the sensual life. Though a precise date of composition cannot be safely ascribed to the *Kama Sutra*, the classical poet Subandhu, who lived in the court of the Gupta monarch Chandragupta II during the fourth century, mentions the *Kama Sutra* in his own work.

The first extant commentary on the *Kama Sutra* was written in the 12th century by the Indian scholar Yasodhara, which began a tradition of translation and interpretation continuing up to the present time. Narsingha Shastra wrote a commentary called the *Sutra Vritti* in the 18th century. The work of contemporary Hindi scholar Devadatta Shastri puts the *Kama Sutra* in the context of a continuing Indian literary tradition and also presents

a new assessment and interpretation of the concept of *kama*.

Critical Analysis

Complementing the *Artha Shastra* and the *Dharma Shastra*, to which it makes frequent reference, the *Kama Sutra*, in the words of translator Alain Daniélou, offers “a picture of the art of living for the civilized and refined citizen, competing in the sphere of love, eroticism, and the pleasures of life.” The text of the *Kama Sutra* is divided into seven books, which together address all aspects of a man’s adult life.

The target audience of the work includes both the *rasikas* (connoisseurs) within the Gupta ruler’s court and the city dwellers, or *nagaraka*, a class of men who possess both the wealth and leisure to cultivate artistic pursuits. As Book 1 makes clear, one must possess all the conveniences and facilities of a *nagaraka* to properly enjoy sensual pursuits. The author recommends establishing a pleasant home within the confines of a city and equipping its spacious rooms with comfortable beds, garden access, and plenty of fresh flowers. Vatsyayana’s ideal city may be his native Pataliputra, but he refers to other cities in India, including Gandhara and Bactria. In these details, as well as in the rules of etiquette discussed throughout the text, the *Kama Sutra* offers a useful source of information on the culture of Indian cities during the first century.

Book 2, which contains a discussion of recommended sexual techniques, is undoubtedly the most-translated and the reason the *Kama Sutra* is frequently, but erroneously, thought to be exclusively and explicitly a sex manual. Books 3 through 7 go on to advise young men on how to approach virgins, how to marry and establish their own households, and how to conduct extramarital affairs and seduce other men’s wives. Book 6 discusses the patronage of courtesans, and Book 7 addresses the aging man’s anxieties about how to preserve his attractiveness and his libido.

Throughout, the *Kama Sutra*’s advice reveals the standards and habits of conduct for men and women of various classes. Some of the advice

seems surprisingly progressive; for example, the text makes reference to same-sex relationships and acknowledges the existence of variant groups later marginalized in many societies. In fact, according to Vatsyayana, male homosexual prostitutes are people to know in Indian society; they symbolize good luck and should be invited to weddings to bestow good fortune on the newlyweds. Courtesans, too, are considered essential members of an urban society. The courtesans were themselves art lovers, or *rasikas*, who perfected techniques of music and dance. A number of these courtesans fulfilled religious roles as temple dancers.

The *Kama Sutra*, though directed at men, acknowledges that women can be equal participants in erotic activities and equally capable of sexual pleasure. For example, Books 3 and 4 contain information instructing women on how to attract men and how to be good wives. It tells a wife how to keep her husband happy, and how to deal with his infidelity, recommending that she scold him both when they are alone and in company. At the same time, the *Kama Sutra* contains instructions that some readers may find objectionable. If a young girl is too resistant to advances, for instance, the text recommends getting her drunk and then taking advantage of her. Also, while it presumes that a good wife is faithful, the attention devoted to discussing extramarital affairs suggests that many wives were not.

Overall, the main purpose of the *Kama Sutra* is to explain how supreme enjoyment of the divine can be achieved through the successful blending of eroticism and mysticism. It therefore serves as both a popular manual on erotic practices and as a sacred text. In later periods of Indian history, the pursuit of pleasure was relegated to a lesser status in the context of Hindu life. However, sections of the *Kama Sutra* continued to be used as a text in Indian schools, though with much of the erotic material excised. Certain later commentaries inserted concepts such as *suttee*, the requirement that a widow cast herself on her dead husband's funeral pyre, into a text originally free of these ideas.

The great popularity of the *Kama Sutra* in the Western world rested for a long time on its misin-

terpretation as a pornographic text. Victorian adventurer Sir Richard Burton obtained and published an English translation of the *Kama Sutra* in 1883. Burton's version focused on the erotic material, largely ignoring the spiritual seriousness of the advice, which reflected the tendencies of Burton's own society to limit the agency of and deny the capacity for sexual pleasure to women. More recent translations, such as the one undertaken by Professor Wendy Doniger, attempt to do justice to the original work. In Doniger's words, the *Kama Sutra* reflects a time "when the erotic was associated with all that was bright, shining and beautiful in the ordinary world." For this reason, its appeal is universal; as Daniélou observes, "the *Kama Sutra* retains a surprising topicality. It is a breviary of love valid for all times and places."

English Versions of the *Kama Sutra*

The Complete Kama Sutra: The First Unabridged Modern Translation of the Classic Indian Text by Vatsyayana. Translated by Alain Daniélou. South Paris, Maine: Park Street Press, 1994.

Kamasutra. Translated by Wendy Doniger and Sudhir Kakar. Oxford: Oxford University Press, 2003.

Works about the *Kama Sutra*

Doniger, Wendy and Sudhir Kakar, trans. *Kamasutra: The Acclaimed New Translation*. Philadelphia: Running Press, 2003.

Verma, Vinod. *The Kamasutra for Women: The Modern Woman's Way to Sensual Fulfillment and Health*. Tokyo: Kodansha International, 1997.

Kamo no Chomei (ca. 1155–1216) poet, essayist

Kamo no Chomei was born into a family of Shinto priests in Kyoto, Japan, during the late Heian period (794–1192). In the 1170s and 1180s, political power shifted from the court at Kyoto to the newly established shogunate (military government) in Kamakura. During Kamo's youth, inept and inefficient governance in the capital resulted in the mismanagement of various natural disasters that

struck Kyoto. Kamo lived through a huge fire, a tornado, an earthquake, and lingering famine and pestilence that the government could not seem to eradicate. The famine of 1181 killed more than 42,300 people in just two months, and Kamo was an astute and horrified observer of these disasters and their effects. As he remarks in his essay *Hojoki*, “I have seen not a few strange happenings.”

As a poet, Kamo showed talent at a young age and eventually was named to the Imperial Poetry Bureau by the retired emperor. The bureau was made up of Japan’s leading poets, and Kamo quickly found his place among them. Eventually, however, disgusted with life in the city and exhausted by the overwhelming disasters, he moved into the wooded mountains, where he set up a new life in a small, isolated hut. There, at age 60, he produced his masterpiece, an essay account of the events of his youth and his subsequent retreat to isolation. In poetic detail, he describes his solitary life, writing that “the hut in which I shall spend the last remaining years of my dew-like existence, is like the shelter that some hunter might build for a night’s lodging in the hills, or like the cocoon some old silkworm might spin.” The work, called *Hojoki* (*An Account of My Hut*), is recognized as a masterpiece of the Japanese essay tradition and is one of the earliest examples of literature as conscience.

In *Hojoki*, Kamo describes the horrific sights and smells of famine in detail, tells of the other disasters he lived through, and then extols the virtues of solitude and isolation. He finds the serenity of his life favorable to the turbulence of city life, preferring his quiet days of chores and walks to the human misery he encountered in the past. At the end of the work, however, he questions his own sanity, wondering whether he has not grown too attached to detachment in the world he has cultivated.

Kamo also wrote the *Heike Monogatari*, a story of the rise and fall of the Heike clan of Japan, which was the most dramatic such political epic in the history of the empire. In the story, the chaos brought on by the Heike clan’s decline is the background to Kamo no Chomei’s fraught life. His sentiment is genuine as he describes the clan’s tragic end; de-

feated by the Minomoto clan, the leaders of the Heike throw themselves into the sea to drown.

By confronting the horrors of his past while cultivating a contented yet reclusive life, Kamo no Chomei addresses the universal human concerns of suffering, moral reflection, and recovery.

English Versions of Works by Kamo no Chomei

Hojoki: Visions of a Torn World. Translated by Yasuhiko Morigushi and David Jenkins. Berkeley, Calif.: Stone Bridge Press, 1996.

The Ten-Foot-Square Hut and Tales of the Heike. Translated by A. L. Sadler. Westport, Conn.: Greenwood Press, 1970.

A Work about Kamo no Chomei

Pandey, Rajyashree. *Writing and Renunciation in Medieval Japan: The Works of the Poet-Priest Kamo no Chomei*. Ann Arbor: University of Michigan Center for Japanese Studies, 1997.

Kebra Nagast Chronicles (The Book of the Glory of the Kings of Ethiopia) (13th century) *chronicle*

The *Kebra Nagast Chronicles* contain the history of the origins of the line of Ethiopian kings who claimed descent from Solomon. The text is widely perceived to be the authority on the history of the conversion of the Ethiopians from their indigenous, animistic worship to Christianity.

The book opens with the origins of the Christian religion, beginning with the decision of the Trinity to make Adam. It asserts that the Trinity lived in Zion, the Tabernacle of the Law of God. The foremost purpose of the *Chronicles* is to legitimize the authority of the Solomon line of the Ethiopian kings. They were credited with the bringing of Christianity to the eastern kingdom of Ethiopia, or Axum, as it was known in those days. The text suggests that Christ descended from Solomon. The main theme deals with the legendary relationship between Queen Makeda of Sheba and King Solomon of Jerusalem.

The *Chronicles* describes Makeda as a beautiful, intelligent, and wealthy queen who lives in the southern regions of the African continent. She desires to meet King Solomon after hearing about his power and wisdom. Makeda leaves her kingdom and travels to Jerusalem, where she is won over by the king's wisdom and his staunch faith. She decides that her descendants will abandon their worship of the sun and adopt Christianity as their new religion. After frequent visits with the king, Makeda eventually sends a message informing Solomon of her impending return to her country. The king invites her to a banquet and requests that the queen spend the night on his couch. Makeda agrees on the condition that the king promises not to take her by force. In return, she grants Solomon's request not to take anything that is in his house. The richness of the meats of the banquet unfortunately made the queen extremely thirsty, and when she seizes a vessel of water to drink, the king surprises her by accusing her of breaking her promise. Unable to suppress her thirst, Makeda agrees to sleep with Solomon, and from their union springs a line of Ethiopian kings.

The *Kebrā Nagast Chronicles* became known to the Western world through European excursions into Africa during the 16th century. Many sources indicate that P. N. Godinho (a traveler, historiographer, or writer) was probably the first European to publish accounts of King Solomon and his son, Menyelek, in the first quarter of the 16th century. In the following century, Baltazar Teitez (1595–1675), author of the *Historia General de Etiopia Alta* (1660), incorporated stories from the *Chronicles* into his text. Later authors, including Alfonso Mendez and Jerónimo Lobo (1595–1678), used information from the *Kebrā Nagast* in their histories. The most complete and possibly least-known of the translations is the *History of the Kings of Ethiopia* by Enrique Cornelio Agrippa, published in 1528. Manuel Almeida (1580–1646), a Jesuit priest who went to Ethiopia as a missionary, learned about the *Kebrā Nagast* and translated the chronicles in his *History of Ethiopia*.

The original text remained unknown until explorer James Bruce's travels to Ethiopia near the close of the 18th century. Bruce (1730–94), who went to Ethiopia in search of the Nile, received several valuable Ethiopian manuscripts from King Takia Haymanot of Gondar. Among these was a copy of the *Kebrā Nagast*. The third volume of Bruce's *Travels in Search of the Sources of the Nile* (1790) contained a detailed description of the contents of the original text. The documents obtained during Bruce's expeditions now reside in the Bodleian Library at Oxford University.

The various versions of the *Kebrā Nagast* and generations of copying and recopying by scribes have made the task of dating and ascertaining the identity of the compilers exceedingly difficult. Scholars such as Almeida and E. A. Wallis Budge were nonetheless fully aware of the value of this text. As Budge writes in his preface to his translation, "This work has been held in peculiar honour in Abyssinia for several centuries, and throughout that country it has been, and still is, venerated by the people as containing the final proof of their descent from the Hebrew Patriarchs, and of the kinship of their kings of the Solomonic line with Christ, the son of God."

An English Version of the *Kebrā Nagast Chronicles*

Budge, E. A. Wallis. *The Queen of Sheba and Her Only Son Menyelek (I)*. London: Oxford University Press, 1932.

A Work about the *Kebrā Nagast Chronicles*

Brooks, Miguel F. *A Brief History of the Kebrā Nagast*. Lawrenceville, N.J.: Red Sea Press, 1996.

Khansā', al- (Tumadir bint 'Amr ibn al-Hārith ibn ash-Sharīd al-Khansā') (575–ca. 645) *poet*

Al-Khansā', whose name means "the snub-nose" or gazelle, is the foremost exponent of the Arabic *ritha*,

or funeral elegy. She is also considered perhaps the greatest female Arabic poet of the classical period (ancient and medieval).

Few biographical details are known about al-Khansā' apart from her six children and unhappy marriage. She was born a pagan but converted to Islam, traveling to Medina with tribesmen to meet MUHAMMAD. Her brothers Sakhr and Mu'awiya were killed in different tribal battles early in her life. Lamenting these losses and demanding revenge from her Banu Sulaym tribesmen became her chief poetic themes, as can be seen in the poem "The Dust Is Blown Over His Beauties."

The *ritha* was a particularly important genre in pre-Islamic Arabic poetry, which generally celebrated military prowess and courage. Most of these dirges were written by women, and Al-Khansā' was the first to render these themes in exalted literary meters and rhymes.

Contemporary and later poets celebrated Al-Khansā's passion and intensity. She would recite her poetry as if in a trance, adding great emotional impact:

*To the pool that all men shun in awe
you have gone, my brother, free of blame,
as the panther goes to his fight, his last,
bare fangs and claws his only defense.*

(from "For Her Brother")

Al-Khansā' reputedly won a competition in the annual gathering of poets at the 'Ukaz market, and so impressed was Muhammad with her recitation that he made her repeat several lines over and over. As a result of the quality of her work, Muhammad's appreciation, and her own passion for poetry, al-Khansā' became a much-imitated model for later generations of Arabic women poets.

An English Version of Works by al-Khansā'

Selections from the Diwan of al Khansa'. Translated by Arthur Wormhoudt. Oskaloosa, Iowa: William Penn College, 1977.

Works about al-Khansā'

Irwin, Robert. *Night and Horses and the Desert*. Woodstock, N.Y.: Overlook Press, 2000, 25–27, 239.

Nicholson, R. A. *A Literary History of the Arabs*. Cambridge: Cambridge University Press, 1966, 126–127.

Ki no Tsurayuki (ca. 872–946) poet, travel writer, literary theorist

Ki no Tsurayuki was born to a prominent family in Japan. Little is known of his personal life, but Tsurayuki served as a government official and librarian of the Imperial Records Office in the early 10th century. Between 902 and 905, he was asked by the Imperial Court to compile a collection of Japanese poetry, the *Kokinshu*, or *Collection of Old and New Japanese Poems*. He was also given the task of writing the Japanese preface to the collection, in which he provided an explanation of how to criticize poetry. Believing that the artistic value of poetry lay in its effect on the emotions, he wrote: "It is poetry which, without effort, moves heaven and earth, stirs the feelings of the invisible gods and spirits, smooths the relations of men and women, and calms the hearts of fierce warriors."

Tsurayuki was himself a first-rate poet. His collection *Tsurayuki Shu* appeared first with 700 poems, and in a second version containing 900 poems. Translator William Porter says his poetry is distinguished by "artless simplicity and quiet humor." In addition, he wrote a travel book, *Tosa nikki*, or *The Tosa Diary*, (935), in which he relates the details of a journey that he took from Tosa to Kyoto in 934. *The Tosa Diary* ranks among the Japanese classics, and is valued as a model for composition in native Japanese style. The *Diary* introduced a significant development into Japanese literature because Tsurayuki wrote this work, as he had the preface to *Kokinshu*, in the phonetic *kana* syllabary, rather than in Chinese characters. The use of phonetic characters was considered "women's language," as opposed to the ideographic characters that constituted the "men's language;"

therefore, in the *Diary*, Tsurayuki writes from the point of view of a woman character and refers to himself in the third person. Altogether, Tsurayuki's brilliant prose and poetry rank him among the greatest of Japanese writers of the early Heian period (794–1185).

English Versions of Works by Ki no Tsurayuki

Kokinshū: A Collection of Poems Ancient and Modern.

Translated by Laurel Rasplica Rodd and Mary Catherine Henkenius. Edited by Mary Catherine Henkenius. Boston: Cheng & Tsui, 1999.

The Tosa Diary. Translated by William N. Porter. Rutland, Vt.: Charles E. Tuttle, 1981.

A Work about Ki no Tsurayuki

Schalow, Paul Gordon and Janet A. Walker, eds. *The Woman's Hand: Gender and Theory in Japanese Women's Writing.* Stanford, Calif.: Stanford University Press, 1996, 5, 41–71, 78.

Kojiki (712) *historical and literary compilation*
The *Kojiki*—literally Record of Ancient Things—was compiled by Ō no Yasumaro. At the behest of Japan's Emperor Temmu, Yasumaro put together a history of Japan's emperors, ceremonies, mythology, magical practices, and legends. The subject matter of the *Kojiki*, already considered ancient history by the eighth century, became the official sourcebook of Japanese culture and customs for future generations. The process of compiling the records took many years, and Temmu died before the *Kojiki* was completed. Empress Gemmei, his niece and daughter-in-law, urged Yasumaro to complete the collection, and he presented the finished books to her in 712.

The *Kojiki* also contains 111 songs that are among the oldest recorded in the Japanese language, many of them describing scenes of hunting, fishing, farming, and other humble activities. Several texts and songs in the *Kojiki* recount the adventures of the legend of Jimmu,

an invading god/emperor, the gods who came before him, and the Mikados who came after him. All of this also appears in the *Nihon shoki*, although that work reflects a heavy Chinese influence. The first English translation of the *Kojiki* was undertaken by B. H. Chamberlain and published in 1882.

The *Kojiki* is the oldest extant book in the Japanese language, and because of its references to the origins of the imperial and leading families of Japan, it serves not only as a source for the beginnings of Japan as a nation but also, as translator Donald Philippi observes, as “a compilation of myths, historical and pseudo-historical narratives and legends, songs, anecdotes, folk etymologies, and genealogies.” The *Kojiki*, written before the influence of the Chinese, and the *Nihon shoki*, which was completed in 720, serve as sacred texts in the Shinto religion.

English Versions of the *Kojiki*

Kojiki. Translated by Donald L. Philippi. New York: Columbia University Press, 1982.

Kojiki: Records of Ancient Matters. Translated by Basil Hall Chamberlain. Rutland, Vt.: Charles E. Tuttle, 1982.

Works about the *Kojiki*

Brownlee, John S. *Political Thought in Japanese Historical Writing from Kojiki 712 to Tokushi Yoron 1712.* Waterloo, Ontario, Canada: Wilfrid Laurier University Press, 1991.

Norinaga, Motoori. *Kojiki-Den.* Translated by Ann Wehmeyer. Ithaca, N.Y.: Cornell University Press, 1997.

Komachi, Ono no

See ONO NO KOMACHI.

Kong Qiu (K'ung Ch'iu)

See CONFUCIUS.

Koran (Qur'an) (ca. 610–632) *sacred scripture of Islam*

Muslims believe that the Koran (or Qur'an, Arabic for "recitation") is the word of God as revealed to MUHAMMAD in a process that began in the year 610, during the month of Ramadan, when the angel Gabriel called out to him and commanded him to "recite in the name of the Lord." For more than 20 years, until his death in 622, Muhammad continued to receive further revelations when in a trance-like state, and he would then convey the words to his followers. Each revelation eventually became part of a *surah*, or chapter, in the Koran.

After the prophet's death, different versions and arrangements of the *surahs* began to spread across the expanding Muslim realm. To counteract this trend, Muhammad's secretary, Zayd Ibn Thabit, collected all the written fragments he could find and recorded the recollections of those "reciters" who had memorized parts of Muhammad's visions.

Together with other scholars, Zayd produced an authoritative text sometime during the reign of the Caliph 'Uthman (ruled 644–56). This text is the basis of all subsequent editions of the Koran and is recognized by all Muslims, regardless of doctrinal differences.

Muslims often refer to the Koran as the "Arabic Koran (Recitation)." It is considered impossible to translate and impious even to try. Thus, non-Arab Muslims use the Arabic original for prayer, recitation, and study. When Muslims render the text into other languages, it is considered a paraphrase or interpretation.

The written Koran has always been intended for reading aloud, following carefully preserved traditions of pronunciation and emphasis. In this way, difficult Arabic passages can be made accessible. Translators of the Koran will generally add additional wording to preserve the meaning.

Printed editions of the Koran appeared in Europe from the Renaissance on, first in Arabic and then in European languages. Eventually, critical editions were published in Europe in which the text was often rearranged and "corrected" in light

of modern linguistic and historical research. Scholarly but strictly orthodox Arabic versions also appeared in the 20th century.

Critical Analysis

Muslims consider the classical Arabic of the Koran to be the very standard of purity, grammar, and diction. Nearly all the vocabulary is of Arabic origin, although some words appear to scholars to be derived from Greek, Aramaic, and Hebrew.

There are also several different styles of writing in the Koran. Many of the short, earlier verses are written in the clipped rhymed prose of the *kahins*, or pagan priests. Other verses in the *khatib* style have the flavor of sermons, while still others follow the style of stories or dramatic poetry. Finally, many of the legal rulings follow the format of treaties or agreements.

Most of the verses appear to be spoken by God. Many of those spoken by Muhammad begin with the command, "Say," often when the prophet is being instructed to answer questioners or doubters.

English-language prose versions of the Koran run to about 400 pages. The content is divided into 114 chapters. Some chapters correspond to individual revelations, while others are composites that Muhammad himself assembled from shorter revelations.

In the standard text, the chapters are presented roughly in size order, rather than following a chronology or thematic plan. The longer chapters appear near the beginning, even though many of them date from the last years of the prophet's life. For example, following a brief introductory chapter invoking God's guidance, Chapter 2 has 286 verses, while the final 10 chapters range from three to seven verses each.

The verses themselves (*ayat* in Arabic) vary greatly in length. Many of them, especially in the shorter chapters, consist of one brief line, while the longer verses run the length of a full paragraph.

The title of each chapter is taken from its text but does not necessarily describe the chapter as a whole. Beneath the title is an indication of whether

the *surah* was revealed at Mecca or Medina, followed by the number of verses the chapter contains. All but one chapter continues with the standard invocation, "In the name of Allah (God), the Compassionate, the Merciful." Finally comes the text itself, except for 29 chapters that precede the text with some stand-alone letters whose mystical significance is not known.

In terms of content, the main theme of the Koran is that the world was created and is ruled by a single all-powerful and merciful God, who demands both faith and righteousness. Failure to obey will result in punishment on the Day of Judgment, when evildoers will be sent to hell and the righteous to heaven.

The Koran says that God, to instruct human beings in proper faith and conduct, sent a series of prophets at different times and to different peoples, all with the same essential teaching. The last prophet was Muhammad, who was sent to the Arabs in particular and to the entire world.

Among the Old Testament characters found in the Koran are Adam and Eve; Cain and Abel; Abraham, Isaac, Ishmael, and Jacob; Joseph and his brothers; Moses and Aaron; David and Solomon; Job; and Jonah. The most important of these figures are Moses, who freed the Israelites from Egypt and led them to the Promised Land, and Abraham. The Koran praises Abraham as the first man to abandon idol-worship. It also credits him with building the sacred Ka'bah shrine in Mecca, which Muhammad later designated as the holiest site in Islam. Interestingly, the Koran considers Ishmael, the ancestor of the Arabs, to be Abraham's heir, while the Hebrew BIBLE attributes that role to Isaac, the ancestor of the Jews.

The Koran also contains many references to Jesus, who is revered as a prophet and miracle worker, and Mary, but the Koran rejects the Christian concept of the Trinity and denies that Jesus was crucified.

Many of the later chapters of the Koran (which appear earlier in the standard text) deal with laws and society. These chapters have been carefully studied by generations of Muslim legal scholars

and form the basis of much Islamic law. Among the topics treated are the laws of prayer, purification, fasting, and pilgrimage; almsgiving and respect for the poor; theft, violence, and revenge; the distribution of spoils when fighting nonbelievers; usury, debts, and inheritance; food and drink; marriage; and the role of women.

Muslims consider the Koran to be the miraculous, infallible, primary source for all basic legal and religious doctrines. The Koran we know is said to be a reflection of a divine, uncreated Koran that has always existed. Because of the crucial importance of every word in the text, many schools of interpretation (*tafsir*) have arisen over the centuries, using a variety of approaches. The earliest interpreters actually created the science of Arabic linguistics to fix the exact meaning of the text. They pored over every word and studied other contemporary and earlier Arabic writings for clues to meaning, even studying pagan poetry.

Scholars collected and commented on the vast body of *hadith*, the traditions about the life and sayings of Muhammad not found in the Koran, hoping to clarify the meaning of disputed passages. Each of the many theological camps within medieval Islam produced its own interpretation, and mystics from the Sufi tradition wrote allegories as an aid to understanding the Koran.

In the 19th century, European scholars began to approach the Koran with the linguistic and historical tools developed in the critical study of the Hebrew and Christian Bibles. They challenged the authenticity of some of the *surahs* (chapters) and published editions that rearranged the material in a more chronological fashion.

In recent decades, some academic specialists have gone further. They claim that parts of the Koran were written perhaps a century later than the date of Muhammad's death. They also speculate that the Koran was largely composed in Syria and Palestine. Other secular scholars dispute these conclusions.

To date, very few Muslim scholars have shown an interest in such speculation, for the historical validity and divine origin of the entire book

remains a matter of faith for nearly all Muslims. Researchers and critics have compared the Koran to both the Hebrew Bible (noting differences between the two texts) and the Hebrew *midrash*, folktales and sermons that were recorded in the centuries after the Bible was completed (noting similarities). Regardless of ongoing scholarship and debate, one fact remains true: The Koran has had a profound influence on all subsequent Arabic literature and continues to influence contemporary religion, culture, and literature.

English Versions of the Koran

The Essential Koran: The Heart of Islam. Translated by Thomas Cleary. Edison, N.J.: Castle, 1998.

The Glorious Koran. Translated by Muhammad Marmaduke Pickthall. Elmhurst, N.Y.: Tahrike Tarsile Qu'ran, 2000.

The Koran. Translated by J. M. Rodwell. London: J. M. Dent, 1994.

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Ali, Abdullah Yusuf. *The Meaning of the Holy Qur'an*. Beltsville, Md.: Amana Publications, 2004.

Barazangi, Nimat Hafez. *Woman's Identity and the Qur'an*. Gainesville: University Press of Florida, 2004.

Schwartz-Barcott, Timothy P. *War, Terror & Peace in the Qur'an and in Islam*. Carlisle, Pa.: Army War College Foundation Press, 2004.

Sells, Michael. *Approaching the Koran: The Early Revelations*. Ashland, Ore.: White Cloud Press, 1999.

Kulthum, 'Amr ibn

See 'AMR IBN KULTHUM.

K'ung Fu-tzu (Kongfuzi)

See CONFUCIUS.

L

Labid (Diwan Labid ibn Rabi'a al-'Amiri)
(ca. 560–661) *poet*

Labid, the son of a celebrated philanthropist, Rabi'a, was born into a prominent family in the 'Amir tribe in central Arabia. As a teenager, he made his name at the court of the Lakhmid king, a famous patron of poetry. He was said to have converted to Islam while visiting Medina and after hearing Muhammad recite verses from the KORAN. His own poems display a deep religious feeling, but there is speculation among scholars that he abandoned poetry after his conversion.

Labid's brother Arbad was killed by lightning, inspiring a very famous elegy, "The Deserted Camp," in which Labid philosophically laments the futility of human existence and the difficulties of old age: "Man is but a little flame. A little while after it has risen into the air, it turns to ashes."

One of Labid's longer poems was later included in the *Mu'allaqāt* (The Seven Odes), an anthology of major pre-Islamic poems collected in the late eighth century. While Labid's odes follow the traditional format, he is noted for his vivid animal descriptions and intense celebration of his tribe's noble qualities and traditional customs and laws. He calls his tribesmen "generous, assisting liberality, gentlemanly, winning and plundering precious prize, sprung of a stock whose fathers laid down a

code for them." Labid was among the prominent pagan poets who converted to Islam, and his poems celebrate the Bedouin values that served as models for later Muslim poets.

See also *HANGED POEMS*; TARAFAH 'AMR IBN AL-'ABD.

An English Version of a Work by Labid

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Laozi (Lao Tzu, Master Lao, Li Erh) (sixth century B.C.) *philosopher, essayist*

Laozi was born in the Quren (Ch'ü-Jen) hamlet of Li village in the state of Chu. There is no information on his life and exploits, as there exists no comprehensive or even brief description of Laozi's life other than that found in Sima Qian's (Ssu-ma Chien's) works and a few other isolated statements in historical documents of the Chu and Zhou (Chou) states.

There are, however, legends and traditions associated with Laozi. According to one legend, he lived in the state of Zhou for a long time as the keeper of the imperial archives. Disappointed with the decline, constant chaos, and disorder of the state, he saddled a water buffalo and set off for the West.

Sima Qian's brief biography of this old sage contains two interesting facts. The first pertains to a meeting between Laozi and CONFUCIUS during which Confucius asks Laozi to instruct him in the performing of ancestral rites, then chastises and rejects him for his ignorance. This episode of the meeting between the two philosophers set the basis for a philosophical rivalry that was perpetuated by their followers. The second fact relates Laozi's westward journey through a mountain pass. According to Sima Qian, the keeper of the pass pleaded with the old man to write a book. Laozi did, and the book became known as the *Daodejing* (*Tao Te Ching*), Laozi's definitive work. Based on the *Daodejing*, most scholars consider Laozi to be the founder of Daoism (Taoism), an important school of thought in China and Chinese-influenced areas.

One of the basic concepts of Laozi's teachings is *wuwei*, which means "no excessive action." This has often been misinterpreted to mean passivity, but Laozi emphasized nonaction as the most effective form of action because he believed that if people are immersed in activity, they will become one with the act, rather than becoming bored or restless and looking for something else to do or forcing acceptance. The emphasis of nonaction is on softness, endurance, and adaptability. As Laozi explains in the *Daodejing*:

*Less and less do you need to force things,
until finally you arrive at non-action.
When nothing is done,
nothing is left undone.*

In spite of Laozi's teachings of *wuwei*, he was at times dissatisfied with his wandering lifestyle:

*I alone am inert, showing no sign of desires,
like an infant that has not yet smiled.*

*Wearied, indeed, I seem to be without a
home.
The multitude all possess more than
enough,
I alone seem to have lost all . . .
Common folks are indeed brilliant;
I alone seem to be in the dark.*

The *Daodejing*'s importance has not diminished with time. It has had a deep influence on Chinese culture, thought, and literature throughout history, and it is one of the most widely read books in both China and the world. In English alone, there exist well over 30 translations. Not only does the *Daodejing* embody and reflect the variety of teachings and ideology that emerged during the chaotic period of the Warring States (402–221 B.C.), it also exemplifies the literary creativity of what is often perceived as the Golden Age of Chinese philosophical thought.

Critical Analysis

The key idea in Laozi's text is the *Dao* (referred to as both "the way" and "the One"):

*The way that can be spoken of
Is not the constant way.
.....
The valley in virtue of the One is full;
The myriad creatures in virtue of the One
are alive;
Lords and princes in virtue of the One be-
come leaders
in the empire.
It is the One that makes these what they
are.*

Laozi saw the *Dao* as the essence, or foundation, for the creation and preservation of the universe. The idea of the *Dao* as the creator of the universe deviates from the traditional Chinese concept of Heaven, or *Tien*, as the entity that created the universe.

The central idea of the *Daodejing* is simple: Human beings should model their lives on the *Dao*. Whether people are rulers of nations or peas-

ants working in fields, they must first and foremost survive. According to Laozi, it is submissiveness that enables people to live life most efficiently. The *de* element of Laozi's philosophy, which refers to "virtue," constitutes the manner in which a person must live according to the *Dao*.

There are, however, some contradictions within the *Daodejing*. For example, Laozi believed people became enlightened when they learned to accept life as it is. Yet he states at one point in the text, "The reason I have great trouble is that I have a body. When I no longer have a body, what trouble have I?" This idea of transcending the limits of corporeal form hints at the influence of Hindu-Buddhist ideology and repudiates to some extent the Daoist belief in nonaction.

In another part of the *Daodejing*, Laozi comments on the balance of opposition:

Thus Something and Nothing produce each other;
The difficult and the easy complement each other;
The long and the short off-set each other;
The high and the low incline towards each other;
Note and sound harmonize each other;
Before and after follow each other.

As explained in the passage, what is high is determined by its opposite, which is low. If either one is removed, the other cannot exist in isolation. Therefore, perhaps Laozi's comment on transcending life balances the realities of life with dreams, for what person does not dream beyond their real abilities?

This balance is most clearly revealed in the *Daodejing*'s themes: the mundane and worldly concerns of human life and mysticism. Laozi clearly presents these themes in two distinct types of passages. The first concerns cosmogony and the origins of the universe. A common metaphor that he uses in these passages is the womb. Just as living beings emerge from a mother's womb, so is the

universe born from the womb of what Laozi refers to as the "mysterious female":

The spirit of the valley never dies.
This is called the mysterious female.
The gateway of the mysterious female
Is called the root of heaven and earth. . . .

The second type of passage details the actions and practices of the individual. Laozi uses the image of a newly born baby to represent a being that is submissive, weak, and helpless. The baby's frailty and innocence has the power to cause adults to care for it. Ironically, this frailty symbolizes strength, and this, Laozi suggests, is the ideal form of human virtue.

Laozi's descriptions of balance—nonaction as effective action, having all and nothing, everything in view of the One, submissiveness and force, acceptance versus transcendence, reality versus dream, and the worldly versus the mystical—are what have made the *Daodejing* a work for all ages and all time. As Stephen Mitchell states in the introduction to his translation of the text, "Like an Iroquois woodsman, [Laozi] left no traces. All he left us is his book: the classic manual on the art of living, written in a style of gemlike lucidity, radiant with humor and grace and large-heartedness and deep wisdom: one of the wonders of the world."

English Versions of the *Daodejing*

Lao Tzu Tao Te Ching. Translated with an introduction by D. C. Lau. Middlesex, U.K.: Penguin Books, 1963.

Tao Te Ching. Translated with foreword and notes by Stephen Mitchell. London: Macmillan, 1988.

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Fung-Yu Lan. *A History of Chinese Philosophy*, Translated by Derk Bodde. Princeton, N.J.: Princeton University Press, 1952, 171–172, 186–190.

Legge, James. *The Texts of Taoism. Sacred Books of the East*, Vol. 40. New York: Dover, 1962, Chapters 3 and 4.

Wing-Tsit Chan. *A Sourcebook in Chinese Philosophy*. Princeton, N.J.: Princeton University Press, 1969.

Latini, Brunetto (Brunetto Buonaccorso Latini) (ca. 1212–ca. 1294) *translator, nonfiction writer, poet*

Brunetto Latini was a native of Florence, Italy, a married man, and the father of three children. He belonged to a powerful family and enjoyed a long and distinguished public career that began in 1254. In 1260, as Manfred of Sicily threatened to invade Florence, Latini headed a diplomatic mission to seek help from Alfonso X of Spain. Unfortunately, Manfred's army conquered Florence before Latini returned home, and for the next seven years, he lived in exile in France. After Manfred died in 1266, Latini returned to his native city, where he soon resumed his political career.

In addition to his political activities, Latini worked as a teacher, training his students by having them copy translations of Pier delle VIGNE's letters. The most famous of his students was DANTE ALIGHIERI, who placed Latini (for reasons now unknown) among the Sodomites in Canto 15 of his *Inferno*.

Latini's literary works include Italian translations of works by CICERO; the *Favoletto*, a letter containing poetry about friendship; and *Tesoretto* (Little Treasure), an allegory written in rhyming couplets. Scholar Julia Bolton Holloway believes Latini composed *Tesoretto* for Spain's King Alfonso. Partially modeled on the *ROMANCE OF THE ROSE*, the poem includes scenes in which Latini meets Nature, escapes the garden of Love with OVID's help, and talks to Ptolemy. It may be the first Italian poem intended to educate more than to entertain.

Latini's most popular and enduring work, composed while he was in exile (1260–66), was *The Book of the Treasure*. Europeans of the MIDDLE AGES placed little value on originality; they viewed authors who referred to (or even copied) well-known works as more knowledgeable and authoritative.

Thus, many medieval books are essentially compilations of earlier writings. Latini's *Book of the Treasure* is just such a compilation. Holloway posits that Latini intended it to teach Charles of Anjou the proper way to govern. Other scholars speculate that the book targeted less-prominent readers who wished to advance in the world. Latini most likely intended the work to be used by learned men as a reference source, for he begins with an appeal to the wise:

This book is called the *Treasure*, for just as the lord who wishes to amass things of great value . . . puts into his treasure the most precious jewels he can gather together according to his intention, in a similar manner the body of this book is compiled out of wisdom, like the one which is extracted from all branches of philosophy in a brief summary.

Latini divides the *Treasure* into three parts. In the first part, he discusses “the nature of all things celestial and terrestrial.” It includes a history of the world, much of which comes from the BIBLE; information on astronomy and the elements; and a BESTIARY. In the second part, he discusses ethics, “what things one should do and not do,” drawing heavily on ARISTOTLE's writings. Finally, in the third section, he discusses rhetoric and city government—or, as he says, “knowing and demonstrating why one should do some things and not others.” In this section he mentions Cicero's ideas about rhetoric and describes his personal experiences as a government official.

Chapter headings of the *Treasure* include “The paths of day and night, and heat, and cold”; “How one should choose land for cultivation”; “The cetacean called whale”; “The three manners of good”; “The five parts of rhetoric”; and “Which man should be elected to be lord and governor of the city”.

Adding to the *Treasure's* authority, Latini mentions and uses information from the works of Aristotle; Cicero; PLATO; SOCRATES; SALLUST; LUCAN;

Palladius; SENECA; VIRGIL; JUVENAL; MARTIAL; HORACE; AUGUSTINE, SAINT; JEROME, SAINT; BOETHIUS, and AMBROSE, SAINT.

Translators Paul Barrette and Spurgeon Baldwin note that the *Treasure* appeared “in the very twilight of the life of such compendia,” meaning it was one of the last of its breed. Nevertheless, it enjoyed great popularity for being the first compendium to be written in a vernacular language (French) rather than in Latin and for its extravagance of information based on the classics. In their translation of the work, Barrette and Spurgeon write, “Another key to [its] special popularity seems to be associated with Brunetto’s skillfully organized plan . . . but the most compelling reason would have to be the venerable and unassailable authority of Brunetto’s sources.”

English Versions of Works by Brunetto Latini

Il Tesoretto (The Little Treasure). Translated and edited by Julia Bolton Holloway. New York: Garland, 1981.

The Book of the Treasure (Li Livres dou Tresor). Translated by Paul Barrette and Spurgeon Baldwin. New York: Garland, 1993.

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Holloway, Julia Bolton. *Brunetto Latini: An Analytic Bibliography*. London: Grant and Cutler, 1986.

———. *Twice-Told Tales: Brunetto Latino and Dante Alighieri*. New York: Peter Lang, 1993.

Li Bai (Li Bo, Li Po, Li Pai, Li T'ai Po) (701–762) poet

Li Bai was born in Sujab, near Lake Balkash in then-Chinese Central Asia. When he turned five years old, he was brought back to Jiangyu (Chiangyu) County in Sichuan (Szechuan), where he spent most of his boyhood and youth until he turned 18. Li Bai wrote poetry for a living, and his greatest supporters were members of the official class. He traveled extensively during his lifetime, and his easygoing personality enabled him to make

many friends wherever he went. For a brief time, Li Bai enjoyed the favor of Emperor Xuanzhong (Hsüan-tsung) and lived in the palace until his involvement in political intrigue resulted in his banishment to the southwest. He later died of sickness at Tangtu, in modern Anhui, when he was 61.

Of Li Bai’s 20,000 poems, only 1,600 survive. The main themes of his poetry are beautiful women and friendship. Some of his most moving poems deal with the sadness that results from the separation of friends. His poems also reflect the influence of the Chinese philosophy of Daoism (Taoism). An example of a poem containing Daoist imagery is “Dialogue in the Mountains,” in which Li Bai describes his love of nature:

*You ask why I dwell in the green hills
Smiling, I reply not, heart in peace.*

This otherworldliness in his poetry has gained Li Bai the title of “Poetic Immortal.” His disregard for convention reveals itself in the free style and lack of rules in the structure of his poetry.

Li Bai’s masterpieces are his *Yueh Fu*, songs, which exemplify his romantic style and celebrate his carefree spirit and his love for both wine and lovely women. His fellow poet Du Fu (Tu Fu) praised him, saying that his name would survive for 10,000 years. Translator Rewi Alley agrees, saying Li Bai “had a magic touch which took men high above the mundane affairs of life.”

English Versions of Works by Li Bai

Li Pai: 200 Selected Poems. Translated by Rewi Alley. Hong Kong: Joint Publishing Co., 1980.

Selected Poems of Li Bo. Translated by David Hinton. New York: New Directions Publishing, 1996.

Works about Li Bai

Hu, Patricia Pin-ching. “Tang’s Golden Age.” In: *Random Talks on Classical Chinese Poetry*. Hong Kong: Joint Sun Publishing Co., 1990.

Varsano, Paul M. *Tracking the Vanished Mortal: The Poetry of Li Bo and its Criticism*. Honolulu: University of Hawaii Press, 2003.

Li He (Li Ho) (791–817) *poet*

Li He was born in Henan (Honan) province in central China, the son of a minor bureaucrat who was descended from a cadet branch of the ruling Tang dynasty. One story holds that he composed his first verse at age seven in honor of a visit by the famous poet HAN YU. By the time of his father's death in 805, he had acquired a considerable literary reputation. Five years later, at age 21, he arrived at the imperial capital at Chang'an to take the Confucian examinations for a prestigious career in the imperial civil service.

Li He promised to excel in the arduous literary examinations, and some historians believe the newcomer's obvious brilliance excited the envy of higher-placed yet mediocre poets. Incredibly, officials barred him from the exams because of an arcane technicality known as a "character taboo": a Chinese written character in his father's name had the same sound as a character in the title of the exam. Heartbroken and embittered, Li He accepted a menial post in the Chinese bureaucracy, but he resigned only two years later. In dire poverty, he turned to his friend Han Yu for aid in finding another position, but five years of disappointment and struggle had taken their toll. He died in Changgu (Ch'ang-ku) at age 26, supposedly summoned from this world by a heavenly messenger on a red dragon.

Literature remembers Li He as a "demon-gifted" poet who composed his later verses in a unique fashion. Each morning, he would ride through the countryside on horseback, followed by a servant boy carrying an embroidered black bag on his shoulder. As inspiration struck, he would jot down single lines at random on small strips of paper, drop the strips into the bag, and assemble a finished poem from the strips in the evening.

In contrast to the formal, concrete, and traditional styles favored by most poets of the later Tang period, Li He's dark and sensual work is characterized by its beautiful imagery, unique word choice, jarring metaphors, and, not infrequently, pessimism tinged with compassion, the last undoubtedly stemming from the poet's melancholy

life. In the words of translator David Hodges, "This poet is very much an aesthete, drawn to curious artifacts, ancient legends, beautiful women (courtesans and dancing girls), picturesque ruins and strange rites."

"Haunting" is the adjective modern scholars most often use to characterize Li He's verses. One of the most famous of these is "Song of the Jade-hunter," about an elderly jade-cutter in rural China, one of the men who daily risked their lives in conditions of great privation to procure the prized stone:

*Like the blood that wells from the cuckoo's
maw
Are the old man's tears*

Another of Li He's verses noteworthy for its imagery and metaphors is "Cold is the North," describing a river in winter:

*The Yellow Stream—all ice, so fish and
dragon died.
Tree barks, three foot—a script of frost-
cracked runes.*

A common Chinese aphorism, comparing Li He with two of his better-known and more conventional contemporaries, holds that Du Fu's (Tu Fū's) genius was that of a Confucian sage, Li Bai's of a Daoist (Taoist) immortal, and Li He's of a ghost or demon. To quote Hodges, Li He was "a poet so striking and so different that readers are still not sure what to think of him." Although he is not as famous today as several other poets of the Later Tang period, many scholars believe that the untimely and tragic death of the "Chinese Keats" deprived his nation of one of its greatest poets-to-be.

English Versions of Works by Li He

Five Tang Poets. Translated by David Young. Oberlin, Ohio: Oberlin College Press, 1990.

Goddesses, Ghosts, and Demons: The Collected Poems of Li He. Translated by J. G. Frodsham. San Francisco: North Point Press, 1983.

Poems of the Late Tang. Translated by A. C. Graham.
New York: Penguin, 1977.

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Fusheng Wu. *The Poetics of Decadence: Chinese Poetry of the Southern Dynasties and Late Tang Periods*. Albany: State University of New York Press, 1998, 77–116.

Kuo-ch'ing Tu. *Li Ho*. Boston: Twayne, 1979.

Li Po (Li Bo)

See LI BAI.

Li Qingzhao (Li Ch'ing-chao) (1083–ca. 1141) poet, nonfiction writer

Li Qingzhao, who is considered China's greatest female poet, was born in Shandong (Shantung) Province to Li Gefei (Li Ko-fei), a famous prose writer; her mother was also a poet. Being born into such a family allowed Li Qingzhao to cultivate her natural talents as a writer at a time when women were not often permitted to be educated.

At the age of 18, Li Qingzhao married Zhao Mingzheng (Chao Ming-cheng), a student at the Imperial Academy who later served in the imperial administration. During this time, Li Qingzhao was able to write poetry, acquire a vast collection of books, and, with her husband, collect antiques such as bronze vases, goblets, pots, and stone inscriptions. She also wrote a book on antiquities with her husband called *Critical-Analytical Studies of Metal and Stone Inscriptions*.

Li Qingzhao and her husband loved each other very much, and their poems to each other, vivid and sensuous, reflect their delight in the married state. In "Plum Blossoms" the poetess speaks of their love as a flower and compares the reunion with her lover to the coming of spring, saying:

*I come, my jade body fresh from the
bath . . .
Even Heaven shares our joy.*

In 1126, Zhao Mingzheng was appointed the Magistrate of Zizhuan (Tzu-chuan) in Shandong. As first lady of the province, Li Qingzhao retained her vigorous love for both poetry and the beauty of nature. Relatives told stories of how she would climb the city walls, even in the middle of a snow-storm, to gain poetic inspiration from the view of the mountains in the distance. Then tragedy struck in 1127, when the city was invaded by the Jin (Chin), a tribe of barbarians from the north, who burned Li Qingzhao's home, including her 10 rooms of books. When her beloved husband fell ill and died, her poetry acquired a tone of terrible sadness. In "Remorse," the narrator wanders in a dark room, looking at the rain, and says in her grief:

*Every fiber of my soft heart
Turns to a thousand strands of sorrow.*

Even after she remarried, Qingzhao wrote poetry to her first husband that expressed her loss and her longing, as in "Boat of Stars," where she writes:

*. . . since you've gone
even the wine has lost its flavor.*

Several of her poems lament the passing of time, as in "The Washing Stream," with its tone of wistful sadness:

*The pear blossoms fade and die
and I can't keep them from falling.*

Poetry of Li Qingzhao's time was largely set to music, and the manuscripts of her poems contain directions for the tune to which each poem is to be performed. The work of her mature years lack the patriotic fire of some earlier poems, but they still reflect her continued sense of the beautiful and the artistic. Often her later poems contain a haunting sense of exile and loneliness, as in these lines from an untitled lyric:

*This year I am at the corner
Of the sea and the edge of Heaven.
I am old and lonely.*

Li Qingzhao was the only Chinese woman author to write in both the *shi* (*shih*) and *ci* (*tz'u*) forms of poetry, and she used a wide variety of styles and imagery. She had a great feeling for nature and lived a life filled with love and loss. Translator Sam Hamill calls her a “stylistic innovator” whose writing is “remarkable for its emotional integrity, poetry at once beautifully erotic, coyly charming, while retaining an inner tensile strength of self-assurance.” Altogether she wrote six volumes of poetry, and the 50 poems which remain in existence today are enough to justify her title as the “Empress of Song.”

English Versions of Works by Li Qingzhao

Li Ch'ing-chao: Complete Poems. Translated by Kenneth Rexroth and Ling Chung. New York: New Directions, 1979.

The Lotus Lovers: Poems and Songs. Translated by Sam Hamill. St. Paul, Minn.: Coffee House Press, 1985.

Plum Blossom: Poems of Li Ching-chao. Translated by James Cryer. Chapel Hill, N.C.: Carolina Wren Press, 1984.

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Ho, Lucy Chao. *A Study of Li Ch'ing-chao, her life and works.* South Orange, N.J.: Seton Hall University Press, 1965.

Pin-Ching, Hu. *Li Ch'ing-chao.* New York: Twayne, 1966.

Pollard, D. E., ed. *Translation and Creation: Readings of Western Literature in Early Modern China.* Amsterdam: Benjamins, 1988, 105–126.

Li Shangyin (Li Shang-yin) (ca. 813–858) poet

Li Shangyin was born in Zhengzhou (Cheng-chou) in southeastern China. He grew up in various cities throughout the region because his father was a government official who was often transferred to differ-

ent towns. After his father's death in 821, Li Shangyin and his mother moved back to Zhengzhou, where he was taught the Confucian classics by a scholarly uncle. Consequently he became a literary prodigy.

Despite Li Shangyin's obvious talents, in 833 he failed the government-administered literary examination, a test that identified qualified candidates for government positions. In 835, he failed the test once more, but finally passed it two years later. After his successful examination, Li obtained a position on the staff of a military leader, Wang Maoyuan. Soon after, he married one of Wang's daughters, and though he held a succession of minor government posts, he never rose to a high rank. One reason for this might have been his reputation for writing political poems, some of which may have ruffled the feathers of his superiors.

Li Shangyin's poetry also gained him the notice of the famous poet BAI JUYI. Legend has it that Bai Juyi wished to return as Li Shangyin's son after his death. Upon Bai Juyi's death in 846, Li wrote the older poet's epitaph, an indication of the high regard he had for his colleague.

Li Shangyin died relatively young, at age 45. In the years before his death, he began to study Buddhism and made many donations to temples in his area. His devoutness in his later years runs counter to his reputation, gained through his romantic poetry, as a man who had many secret love affairs. It is not known for certain, however, whether this reputation was justified. Li Shangyin's poetry ran the gamut from political commentary, as in his long poem “Written While Traveling through the Western Suburbs,” to romance, exemplified in his series of poems dedicated to a young girl he calls “Willow Branch,” who fell in love with him during one of his official assignments. Whether writing of political intrigues or love affairs, Li Shangyin remains one of the great poets of the Tang dynasty.

English Versions of Works by Li Shangyin

Five Tang Poets: Field Translation Series. Translated by David Young. Oberlin, Ohio: Oberlin College Press, 1990.

The Poetry of Li Shang-Yin, Ninth-Century Baroque Chinese Poet. Translated by James J. Y. Liu. Chicago: The University of Chicago Press, 1969.

Livy (Titus Livius) (59 B.C.–A.D. 17) *historian*
Livy was born in the Northern Italian city of Padua and spent most of his life in Rome. His family did not belong to the influential circles of the Roman Empire, yet Livy early attracted the attention of AUGUSTUS and was invited to supervise the literary activities of the young Claudius, who later became the Roman emperor. Augustus appreciated Livy's independent and sincere mind, and he expressed his respect by giving Livy the nickname "Pompeian."

At a young age, Livy started his work entitled *The History of Rome from Its Foundation*, a history of the Romans from ancient times to his day. Initially, he published his writing in units of five books, the length of which was determined by the size of the ancient papyrus roll. With time, however, his work became more complex; Livy abandoned the symmetrical pattern and wrote 142 books. Books 11–20 and 46–142 have been lost; they are known mostly from surviving summaries. Letters from Livy to statesman PLINY THE YOUNGER reflect the historian's doubts about his work and his fears that the scope of the undertaking was too huge. However, the work turned out to be so fascinating that he continued writing. As a result, he became famous and was deeply respected throughout the Roman Empire.

What attracted contemporary readers to Livy's work was the way he explained history. Unlike his predecessors, who were entangled in political battles that affected what they wrote, Livy saw history in more personal, moral terms. This tendency to step away from the politics and concentrate on moral values was characteristic of Augustus's rule. Through legislation and propaganda, Augustus tried to strengthen moral ideals. Such prominent figures as HORACE and VIRGIL wrote poetry stressing the same message—that moral qualities make the Roman Empire great and allow Rome and its citizens to retain their power. Ironically, the Italian

historian Niccolò Machiavelli (1429–1527), who was known for his deceit in diplomatic negotiations, wrote an in-depth analysis of Livy's *History*, titled *Discourses on Livy* (1551), in which he espouses the ideals of an autocratic government made effective only by conflict, rather than stability—a far cry from the morality Livy discusses.

In addition to his contributions to the moral ideals of the Roman Empire at the time, Livy also affected the use of Latin as the language of writing. The earliest Romans wrote in Greek, which was considered the language of culture. Therefore, Latin had formed no appropriate style for the recording of history. Livy filled this void. In his *History*, he developed a varied and flexible style that the ancient critic QUINTILIAN described as "milky richness."

By contemporary standards, Livy can hardly be considered a serious scholar. His history is more personal than "formal," and some of the information he includes in *History* can hardly be considered faultlessly accurate. In addition, he borrows greatly from Virgil's *Aeneid*, giving his work almost a fictional aspect. His *History*, however, tells much about the moral values and attitudes of the Romans: who they were and what they thought of themselves and the rest of the world in the first century. The *History* became a classic in Livy's own lifetime and exercised a profound influence on the style and philosophy of historical writing down to the 18th century.

English Versions of a Work by Livy

The Early History of Rome. Translated by Aubrey De Selincourt. Introduction by R. M. Ogilvie. New York: Penguin Classics, 2000.

Rome and the Mediterranean. Books XXXI–XLV of 'The History of Rome from its Foundation.' Translated by Henry Bettenson. Introduction by A. H. McDonald. Hammondsworth, U.K.: Penguin, 1976.

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Briscoe, John. *A Commentary on Livy.* Oxford, U.K.: Clarendon Press, 1981.

Chaplin, Jane D. *Livy's Exemplary History*. Oxford: Oxford University Press, 2000.

Feldherr, Andrew. *Spectacle and Society in Livy's History*. Berkeley: University of California Press, 1998.

Machiavelli, Niccolò. *Discourses on Livy*. Oxford's World Classics Series. Translated by Julia Conaway Bondanella and Peter Bondanella. Oxford: Oxford University Press, 2003.

Longinus (ca. A.D. first century) *rhetorician, literary critic*

Very little is known about the Greek writer called Longinus. His writings describe early travels with his parents, which he said enlarged his mind and diversified his experience. He studied humanities and philosophy and was well acquainted with the genius and spirit of Greek literature. Eventually he established residence in Athens, a seat of learning in the world of ancient Greece. One tradition identifies him with the third-century Cassius Longinus, described in PORPHYRY's *Life of Plotinus* (see PLOTINUS) who was hired by Queen Zenobia to educate her children. When she was defeated by Emperor Aurelian, she and Longinus fled but were captured, and Longinus was executed. For centuries this commonly held but possibly inaccurate belief cast a heroic glow on the man otherwise established as an important literary critic. The majority of scholars place him in the first century, but most modern researchers recognize that it is now next to impossible to identify the real man. If he indeed lived in the first century, Longinus would have been contemporary with DIONYSIUS OF HALICARNASSUS, another critic of the Augustan age.

The early biographer Eunapius described Longinus as "a living library and a walking university." The scope of his learning reveals itself in his one known work, *On the Sublime*. Also known as "the Golden Treatise," this work ranks only slightly less important than the *Poetics* of ARISTOTLE in the field of literary criticism and the history of aesthetics. *On the Sublime* is also one of the earliest "how to write" manuals. Longinus defines the sublime as "an image reflected from the inward greatness of the soul."

This quality, also translated as "height," distinguishes the greatest writing and explains the impact that the most profound poetry has upon readers.

Longinus begins the treatise with an address to his friend Terentianus declaring his threefold purpose: to outline a method, to be useful to those who use the art of public speaking, and to provide a moral answer to the question: "How can we develop our natural capacities to some degree of greatness?" His scheme for recognizing and cultivating the sublime involves a combination of nature and craft. The artist must possess the ability to perceive or entertain important thoughts ("high thinking"); the ability to experience profound emotion ("high feeling"); and the command of imagery, diction, and composition that would enable the best expression of these combined thoughts and emotions. The sublime was not simply the result of natural genius, but aptitude disciplined with knowledge. Longinus wrote that "greatness, when left to itself with no help from knowledge, is rather precarious—unsupported and unballasted . . . as greatness often needs the spur, so too it needs the rein." Good fortune, he concludes, must be tempered with good judgment.

To support his points, Longinus draws examples of both successes and failures from the long tradition of Greek literature, including HOMER, HESIOD, PLATO, XENOPHON, DEMOSTHENES, and EURIPIDES. The treatise ends with a lament that materialism, moral decline, and greed are responsible for the decline in the quality of literature. This sentiment, it must be observed, was already a literary commonplace by the first century, also expressed by but not original to Plato. For Longinus the sublime was a moral as well as a stylistic ideal, and integrity was a prerequisite for great writing. Only "the man of dignity and integrity who does his duty in human society and understands his station as a citizen of the cosmos" was capable of high thought and feeling. Longinus shares this ideal with other Latin rhetoricians, including CICERO, SENECA, and QUINTILIAN.

Editor D. A. Russell observes that the work of Longinus had "an immense influence on critical

thinking” and “retains a power of immediate attraction.” Alexander Pope and Jonathan Swift, in their works of literary criticism, stressed the importance of reading Longinus’s work. The standard translation of *On the Sublime* was published by Nicolas Boileau in 1674, and subsequent readers regarded Longinus as a critic and hero in the tradition of SOCRATES and Cato. Philosophical thought focused once more on the sublime in the 18th century and the beginning of the Romantic movement in English literature. Even to the modern eye the book has a certain appeal, perhaps because, as Russell says, Longinus simply “loves literature and wants to communicate his love to others.”

English Versions of Works by Longinus

On Great Writing (On the Sublime). Translated by G. M. A. Grube. Indianapolis, Ind.: Hackett Publishing Company, 1991.

Poetics: Longinus on the Sublime, Demetrius on Style. Edited by Stephen Halliwell, et. al. Cambridge, Mass.: Harvard University Press, 1996.

Works about Longinus

Arieti, James A. and John M. Crosssett. *On the Sublime: Longinus*. New York: E. Mellen Press, 1985.

Russell, D. A. *Longinus on the Sublime*. Oxford, U.K.: Clarendon Press, 1964.

Longus (third century) poet

Nothing at all is known about Longus but that he composed the first pastoral romance, titled *Daphnis and Chloë*. The Latin style of Longus’s name may suggest he was a native of Italy, but it is also possible that Longus was a *nom de plume*, or pen name. Some scholars suggest that he was born on the Aegean island of Lesbos, also home to the poet SAPPHO. The story is set there, and the author describes the setting as though he were familiar with it.

Daphnis and Chloë is a prose poem in Greek that tells the story of the love of Daphnis, a goatherd, for Chloë, a shepherdess. It combines two traditions that emerged around 300 B.C.: the development of the novel, and the pastoral tradi-

tion, which concerns the doings of simple folk in an idyllic country setting. Critics often classify *Daphnis and Chloë* as a romance or a love story of the type also written by XENOPHON and Heliodorus. The Greek novel, as developed by such writers as LUCIAN and PETRONIUS, typically featured themes of love, separation, and mutual fidelity, and the lively plots contained kidnappings, pirates, near escapes, wolves, feasts, people falling in love, trials, weddings, and grand reunions. Longus’s story incorporates all of these elements. In addition, he enlivened a genre that had come to rely on formulaic plots, stock characters, and mundane sentiment by adding irony and sophisticated humor. The story shows that Longus was familiar with the EPICS of HOMER and VIRGIL; the dramas of EURIPIDES, ARISTOPHANES, MENANDER; and even the history of THUCYDIDES. He frequently references the pantheon of Greek gods, some of whom function as characters. Though Longus likely lived at the same time as the influential Christian teachers and thinkers Origen and Clement of Alexandria, his work adheres closely to the ancient pagan tradition. Scholar William McCulloh calls *Daphnis and Chloë* “the last great creation in pagan Greek literature.”

True to pastoral convention, Daphnis and Chloë lead an idealized country life, tending their animals in the peaceful countryside. As infants, both were abandoned in the woods, taken in by animals, and finally discovered and raised by humble families. This plot device was not so far-fetched then as it seems now; it was a Greek practice to expose unwanted children on the hillside, leaving a token that could identify the infant if necessary. The young Daphnis and Chloë meet while pasturing their animals, and as it is springtime, they naturally fall in love. Enforced separations test their innocent passion in the form of accidents, rival suitors, abductions, and deceit, but throughout they remain true and devoted to each other. Their fidelity convinces the gods to intercede and arrange matters so that Daphnis and Chloë may be together. Ultimately their birth tokens reveal that both of them are the offspring of rich and upper-

class parents, so the last impediments to their marriage are removed.

Longus's *Daphnis and Chloë* has had a pervasive influence on art, music, and literature. Early manuscripts survived into the 16th century, but with missing passages. Jacques Amyot published the first print translation in French in 1559, and Angell Daye brought out an English version in 1587. In 1809 excitement stirred the world of Longus scholars when a French soldier in Italy discovered an earlier manuscript containing the missing portions, and the first complete Greek text was released in 1810. The pastoral setting used by Longus inspired later writers in the English tradition, particularly the *Arcadia* of Philip Sidney. The novels of Samuel Richardson and Henry Fielding also borrow from the pastoral ideal.

Throughout the ages the critical reception of the work has varied widely; Goethe called *Daphnis and Chloë* a masterpiece, and Elizabeth Barrett Browning referred to it as "an obscene text." But the story is no more obscene than any of the Greek romances of its kind, and more restrained than some. The author proposed to write of love as a means of both comforting and instructing his readers. In his Prologue he hopes his story will be "something to heal the sick and comfort the afflicted, to refresh the memory of those who have been in love and educate those who have not. For no one has ever escaped Love altogether, and no one ever will." Aided by the straightforward language, which retains its beauty even in translation, the story of Daphnis and Chloë continues to appeal to modern readers by its focus on that most universal and ageless of themes, the triumph of love.

An English Version of a Work by Longus

Longus: *Daphnis and Chloe*. Translated by Paul Turner. New York: Penguin Books, 1989.

Works about Longus

MacQueen, Bruce D. *Myth, Rhetoric, and Fiction: A Reading of Longus's Daphnis and Chloe*. Lincoln: University of Nebraska Press, 1991.

McCulloh, William E. *Longus*. New York: Twayne Publishers, 1970.

Lorris, Guillaume de

See GUILLAUME DE LORRIS.

Lucan (Marcus Annaeus Lucanus)

(39–65) poet

Lucan was one of the most influential writers of the *Pax Romana*, or Roman Peace. A nephew of the writer and philosopher SENECA, Lucan was born in Córdoba, Spain, and educated in Athens, where he became interested in the philosophy of Stoicism. He later moved to Rome to serve in the government of Emperor Nero. When accused of plotting against Nero, he committed suicide in A.D. 65.

During his brief life, Lucan produced many poems and became a very popular writer. He was greatly influenced by earlier Roman writers, especially LIVY and VIRGIL, and much of his poetry was written in praise of the Emperor Nero.

Lucan's most famous and only extant work is the *Pharsalia*, also called the *Civil War*, which poetically describes the civil war between CAESAR and Pompey. The 10 books of the *Pharsalia* begin with Caesar's crossing of the Rubicon and end with his exploits in Egypt. More dramatic than historical, the work is about 8,000 lines long and was left unfinished at Lucan's death. He possibly planned more books narrating the events leading to Caesar's assassination in 46 B.C.

A primary theme of the *Pharsalia* is the idea that a republican form of government is better than a monarchy. The poem portrays Caesar as an ambitious villain who seeks only personal power. The hero of the poem is the republican figure Cato, who is portrayed as fighting for Rome's freedom. Other themes of the work are horror at the idea of family members fighting against one another, dismay at the failure of the Roman Republic to live up to its potential, and despair at the collapse of cosmic order.

Though notably inaccurate in its historical details, the *Pharsalia's* dramatic appeal led readers of the MIDDLE AGES and Renaissance to place Lucian in the ranks of the classic writers he so admired, including Virgil, HOMER, and OVID.

An English Version of a Work by Lucian

Lucian: Civil War. Translated by Susan H. Braud. Oxford: Oxford University Press, 1992.

A Work about Lucian

Ahl, F. *Lucian: An Introduction*. Ithaca, N.Y.: Cornell University Press, 1976.

Lucian (ca. 115–ca. 180) poet, satirist

Long after the Greek city-states had lost their independence to the might of the Roman Empire, Greek cultural and literary life continued unabated. The stability provided by Roman military and political power, along with the respect many Romans held for Greek culture, allowed Greek writers and thinkers the freedom to explore new subjects and themes. One of the men who took advantage of this was the poet Lucian.

Lucian was born in the city of Samosata in Syria, then part of the Roman Empire. He was not of a distinguished family and worked as a stonemason. Wanting more out of life, he educated himself in the areas of rhetoric and philosophy, and soon began working as a lawyer and lecturer. He also developed great interest and knowledge in the important philosophical and political issues of his time. He apparently traveled across the Roman Empire, serving as a public speaker, and finally settled in Athens.

Lucian was a satirist, always seeking to use humor to express his feelings on various subjects. He was particularly adept in his development of satiric dialogue. Like future satirists, such as Voltaire and Jonathan Swift, Lucian's writings ridicule superstitious and false philosophy. For example, in *True History* he parodies the facts of the world as expressed by early historians and poets. This fantastical tale of journeys to the moon and within a monster's belly influenced the French

satirists François Rabelais' *Pantagruel* and Cyrano de Bergerac's *Voyages to the Sun and Moon* as well as Swift's *Gulliver's Travels*.

Among the best known of Lucian's works are the *Dialogues of the Gods*. In these short pieces, Lucian uses conversations among the Olympian gods to demonstrate human folly and gullibility, with the gods themselves playing the part of the humans Lucian was trying to deride.

One of the main targets of Lucian's ridicule was organized religion. He believed that religion was merely a tool used by many to take advantage of gullible people, and he had nothing but contempt for people possessed of false religious convictions. He did not target any particular faith; rather, he criticized the use of religion as a tool to control the masses and lampooned society's inability to pursue enlightenment rather than temporal wealth and luxury. In essence, Lucian was a writer who sought to amuse his audience with his wit while also expressing his skepticism and derision. His skill made him one of the greatest writers of the Silver Age of Greek literature.

English Versions of Works by Lucian

Lucian: A Selection. Edited by M. D. MacLeod. Wiltshire, U.K.: Aris & Phillips, 1991.

Selected Satires of Lucian. Translated by Lionel Casson. New York: W. W. Norton & Co., 1968.

True History. Translated by Paul Turner. Bloomington: University of Indiana Press, 1958.

Works about Lucian

Allinson, Francis G. *Lucian, satirist and artist*. New York: Cooper Square Pub., 1963.

Anderson, Graham. *Studies in Lucian's Comic Fiction*. Leiden, Netherlands: E. J. Brill, 1976.

Baldwin, Barry. *Studies in Lucian*. Toronto: Hakkert, 1973.

McIntyre, Ann. *Culture and Society in Lucian*. Cambridge, Mass.: Harvard University Press, 1986.

Lucius Apuleius

See APULEIUS.

Lucretius (Titus Lucretius Carus) (ca. 99–ca. 55 B.C.) *poet*

Biographical information about Lucretius is scant, untrustworthy, and inconsistent. The translator and essayist St. JEROME wrote in the fourth century that a love potion drove Lucretius mad, that he composed his poetry in moments of clarity between bouts of insanity, that his works were improved on by CICERO, and that he committed suicide. Jerome's reportage should be approached with some skepticism, however: As a doctor of the Christian Church and the translator of the Old Testament from Hebrew to Latin and the New Testament into modern Latin, Jerome may have been motivated to discredit a man who rebelled against conventional religion.

It is known that Lucretius lived during the years that saw the demise of the great Roman republic at the hands of Julius CAESAR, accompanied by rampant decadence, corruption, and conspiracy. It is also known that he died when he was in his 40s, at the height of his poetic powers.

Further details of Lucretius's life can be assumed from fashions of the day or from details in his writings. He was very well educated and well read, with a fluency in both Greek and Latin. He may have been well traveled, too; it is suggested he had journeyed throughout Italy and to Greece, Sicily, and other parts of the eastern Mediterranean and southwest Asia. Although it is not known whether Lucretius was of noble birth, he was almost certainly integrated into aristocratic society, as was the tendency for writers of note during that era. Lucretius was familiar with the pageantry, hustle, and glamour of city living, as well as its well-designed public spaces and architectural constructions. He also knew and loved the recreational and sensuous pleasures the countryside had to offer.

Critical Analysis

Scholar Olivia Coolidge states that *De Rerum Natura*, Lucretius's only known work, is "one of the world's great poems, magnificent in its courage, and glorious in its feeling for nature." Translated as

"On the Nature of Things," or sometimes as "The Way Things Are," the poem is based on the beliefs of the Greek philosopher EPICURUS and his followers. The Epicureans believed that the world's matter is made up of atoms, that all knowledge is derived from the senses, which "we trust, first, last, and always" (*De Rerum Natura*, I.423), and that pleasure is the supreme good.

Lucretius's work, which he left unfinished, is written in hexameter verse in six segments, or books. As was the custom among the poets of his day, Lucretius begins by invoking a goddess. This is curious, however, given Lucretius's (and the Epicureans') hostility toward religious tradition. Indeed, we soon find him asserting, "religion has prompted vile and vicious acts" (I.83), giving as an example the commander in chief of the Greek army who, according to legend, sacrificed his daughter on the altar of the goddess Diana on the eve of the Trojan War. (This tale is dramatized in EURIPIDES' tragedy *Iphigenia at Aulis*.)

Most of Book I of *De Rerum Natura* concerns the theories of atoms, which Lucretius precedes with an entreaty to his readers to keep an open mind:

*Now turn attentive ears and thoughtful
mind,
by trouble undistraught, to truth and
reason;
my gifts displayed for you in loyal love
you must not scorn before you grasp their
meaning.
For I shall tell you of the highest law
of heaven and god, and show you basic
substance,
whence nature creates all things and gives
them growth,
and whither again dissolves them at their
death.
"Matter," I call it, and "creative bodies,"
and "seeds of things" . . . for with them
everything
begins.*

(I.50–61)

Being is created out of matter, Lucretius states, as a consequence of natural law, not by miracles or divine intervention. The atoms that constitute everything cannot be destroyed, only changed. Although objects seem solid to us, they are actually made up of widely dispersed, always moving atoms. Differences in atomic density account for differences in weight. Wherever atoms are absent, there is void; these are the only two forms of matter.

Book II explains that not only is pleasure, or mind-body harmony, the only true criterion of the good, but also that nature wants it for us: “[N]ature demands no favor but that pain / be sundered from the flesh, that in the mind be a sense of joy, unmixed with care and fear!” (II.17–19) Wealth, status, and power cannot benefit the soul unless they eliminate the fear of death, and they do not; only human reason can do that. Book II also discusses at greater length the ways in which atoms travel and mutate and how different shapes produce different physical sensations when we perceive them through our senses.

The fear of death is the source of almost all human ills, according to Book III, which undertakes to dispel this fear. The soul is corporeal, made of atoms like any limb or organ. The idea that the immortal (soul) and mortal (physical body) can coexist is nonsense. When the soul’s vessel, the human body, dies, the soul ceases to exist. If the soul dies, it cannot possibly suffer; so fear of death is foolish. There is no afterlife, according to Lucretius, and “Hell is right here [on earth], the work of foolish men!” (III.1023) Therefore, superstitions are a waste of time and prayers are a waste of breath.

In Book IV, Lucretius explores the mechanics of the senses and thought vis-à-vis atomic theory. For instance, we are able to see because the images release atoms that strike our eyes; sounds and speech are matter and also cause hearing via physical impact. Sounds must be matter, Lucretius argues, because it is well known that “he who speaks at length loses some weight”! (IV.541) Contrary to popular belief, echoes are not caused by supernat-

ural beings, but rather occur when sound-matter strikes a surface and is thrown back to the speaker. The atoms that cause odors are languid—they do not travel as far as sound and sight—and large, as they do not readily penetrate walls. Lucretius goes on to say that mistakes in sense perception occur because the mind has reached an erroneous conclusion, not because the organs of sense perception are faulty.

Lucretius discusses astronomical and cosmological matters in Book V. Earth came about due to the forces inherent in natural law and had nothing to do with the activities of any deities or divine beings. The celestial bodies, the sea, and the land are not made of godlike stuff, eternal and fixed; rather, the earth as we know it is a combination of atoms and void. In other words, matter cannot exist indefinitely and will one day perish.

Lucretius then provides an anthropological account of the increasing refinement of the human race, concluding:

*Navigation, agriculture, cities, laws
war, travel, clothing, and all such things else,
money, and life’s delights, from top to bottom,
poetry, painting, the cunning sculptor’s art,
the search, the trial and error of nimble minds
have taught us, inching forward, step by step.
Thus, step by step, time lays each fact before us,
and reason lifts it to the coasts of light;
for men saw one thing clarify another
till civilization reached its highest peak.*

(VI.1448–1457)

Book VI acts as a summary of sorts in which Lucretius recounts some of his previous insights. His lyricism in this book is characteristic of the work as a whole.

In the introduction to *Lucretius* (Basic Books, 1965), Donald R. Dudley states that Lucretius “is, pre-eminently, the poet of the intelligible world, of the processes which govern it, and of the intellect by which these processes are revealed.” And, according to translator Frank O. Copley, “Lucretius

saw into the hearts of individual men as they faced the immediacies of their lives. But his sympathy and understanding not of man, but of *this* man and *that* man, not of mankind, but of people, was hardly surpassed in antiquity, and perhaps has never been equaled.”

English Versions of a Work by Lucretius

De Rerum Natura: The Poem on Nature. Translated by C. H. Sisson. London: Routledge, 2003.

On the Nature of Things. Translated by W. E. Leonard. Mineola, N.Y.: Dover Publications, 2004.

Works about Lucretius

Campbell, Gordon. *Lucretius on Creation and Evolution: A Commentary on de Rerum Natura 5.772–1104*. Oxford: Oxford University Press, 2003.

Kennedy, Duncan F. *Rethinking Reality: Lucretius and the Textualization of Nature*. Ann Arbor: University of Michigan Press, 2002.

Lute, The

See GAO MING.

Lysias (459–380 B.C.) orator, speechwriter

Lysias was a *metic*: a resident of Athens, but not a full Athenian citizen. His family was associated with the democratic movement in Athens, and his life was deeply affected by large-scale political changes in the country. During the revolution of 404–403 B.C., for example, the Thirty Tyrants of Athens killed Lysias’s brother and confiscated the shield factory that belonged to his family. Lysias left Athens, returning only when the Thirty Tyrants had been overthrown (403 B.C.).

His brother’s murder became the motivating force for Lysias’s development as an orator. He is

partially known for his writing a defense speech for SOCRATES, when the philosopher was taken to court. Socrates rejected the speech because he wanted to defend himself, but the simple yet eloquent oration by Lysias became famous.

Indeed, it is Lysias’s simplicity, as well as his clarity of thought and purity of language that make his works profound. As an ATTIC ORATOR, he composed speeches covering a wide range of public and private issues, including citizenship, misuse of public funds, the removal of a sacred olive stump, adultery, and slander. One of his best-known speeches is *On the Murder of Eratosthenes*. Written in Lysias’s usual direct style, the speech paints a portrait of a simple-minded, naive peasant who murders Eratosthenes because he could not have acted otherwise when he caught his wife with a lover.

Against Eratosthenes is considered the best of Lysias’s 30 orations, and its success in his lifetime resulted in Lysias becoming one of the best and most highly paid Athenian speechwriters and lawyers. His works are important for the details they provide of ancient Athenian thought and culture.

English Versions of Works by Lysias

Lysias. The Oratory of Classical Greece Series. Translated by S. C. Todd. Austin: University of Texas Press, 1999.

Lysias orations I, III. Commentary by Ruth Scodel. Bryn Mawr, Pa.: Thomas Library, Bryn Mawr College, 1986.

Selected Speeches. Edited by C. Carey et al. Cambridge, U.K.: Cambridge University Press, 1990.

A Work about Lysias

Dover, Kenneth James. *Lysias and the Corpus Lysi-acum, Vol. 39*. Berkeley: University of California Press, 1968.



Ma'arrī Abū al-'Alā', al- (Ahmad ibn 'Abd Allāh al-Ma 'arri) (973–1058) *poet, philosopher*

Al-Ma'arrī, a Syrian poet, is considered one of the key figures in the history of Arabic literature. Blind from childhood, ascetic, and skeptical, he was unwilling to participate in the Arabic poetic traditions of flattery or boasting panegyrics (praises to a patron). He toiled in seclusion for years to produce a body of technically innovative poetry, original narrative prose, and criticism that won him fame and honor both in his lifetime and beyond.

Born in Ma'arra (hence his name), al-Ma'arrī lost his sight to smallpox at age four but compensated for the loss with his phenomenal memory for books. He was educated in his home town and in nearby Aleppo. Thus began a lifelong investigation of Arabic poetics, grammar, and philology that informed many of his poems.

Al-Ma'arrī's prose and poetry reflect the pessimism and misanthropy for which he became famous. Contemptuous of all the heroic, romantic, and nostalgic themes of traditional Arabic poetry, he cultivated a tone that at times approaches despair. Ironically, despite his constant refrain that "My clothing is my shroud, my grave is my home; my life is my fate, and for me death is resurrection"

(*The Constraint of What is Not Compulsory*), he lived to a ripe old age in comfort and prosperity.

Although al-Ma'arrī's philosophic writings were obscure, perhaps to defend against charges of heresy, he appears to have disbelieved in an after-life, favored cremation of the dead, and opposed sex as sinful, even for the purpose of having children. Critics attacked his book of moral and religious admonitions, *Paragraphs and Periods*, a tour de force of rhymed prose, as a parody of and al-Ma'arrī's attempt to imitate the style of the KORAN.

After early successes as a poet and scholar, the writer spent an unsuccessful 18 months during his 30s trying to make his fortune in Baghdad. Unable to assimilate himself into the court life of the Abbasid capital, he retired in 1010 to his hometown, where he remained the rest of his life, supporting himself by teaching poetry.

Though many of al-Ma'arrī's works cited by biographers have not survived, a good deal of poetry, belles lettres, prose, and criticism remains. His most famous prose work is "The Epistle of Forgiveness" (ca. 1033), which takes the form of a letter to his friend Ibn al-Qarih and recounts the tale of al-Qarih's death and his subsequent journeys to Paradise (where he converses with famed poet AL-KHANSĀ') and hell (where he converses with

TARAFAH 'AMR IBN AL-'ABD and other poets). The conversations within the text cover a wide range of topics, including heresy and atheism.

Another unusual work is "Letters of a Horse and Mule" in which a horse, a mule, and other animals discuss philology as well as taxation, warfare, and other topics.

Al-Ma'arrī collected three volumes of his own poems in his lifetime. The first of them, *The Spark from the Fire-stick*, includes a series of his earliest poems. The second collection, *On Coats of Mail*, contains poems about armor. The third collection is his most celebrated, *The Constraint of What Is Not Compulsory*, which includes more than 1,500 poems. Most of these are written in a rhyme scheme far more elaborate than required by the rules of Arabic verse and are replete with plays on words so complex that the poet had to write a commentary on his own work. Al-Ma'arrī's pessimism and cynicism reach full expression in this volume, with lines such as: "If only a child died at its hour of birth and never suckled from its mother in confinement. / Even before it can utter a word, it tells her: Grief and trouble is all you will get from me." Despite the outlook on life portrayed in his works, al-Ma'arrī is remembered not only for the volume of work he produced but also for his imagery and elaborate style.

English Versions of Works by Abū al-'Alā' al-Ma'arrī

Arberry, A. J., ed. *Arabic Poetry: A Primer for Students*. Cambridge, U.K.: Cambridge University Press, 1965.

Lichtenstadter, Ilse, ed. *Introduction to Classical Arabic Literature*. New York: Twayne, 1974.

A Work about Abū al-'Alā' al-Ma'arrī

Irwin, Robert, ed. *Night and Horses and the Desert*. Woodstock, N.Y.: Overlook Press, 2000, 31, 58, 203, 263, 315, 354.

Mahabharata (ca. 400 B.C.–ca. 400 A.D.)

The *Mahabharata* is one of India's two great literary EPICS; the other is the *RAMAYANA* (see VALMIKI, MAHARSHI). It consists of a series of verses originally composed for oral recitation; most of the verses are couplets containing 32 syllables. As a whole, the *Mahabharata* contains no fewer than 73,000 verses, and some editions contain as many as 100,000, making it eight times longer than HOMER's *Iliad* and *Odyssey* combined.

The *Mahabharata* may be based on actual events from the eighth or ninth century B.C. It seems to have come into existence around the fourth century B.C., the same time as the *Ramayana*. Numerous copyists and reciters added to it and modified it over time until it reached its current form, around or before A.D. 400. It now contains 18 major books, each divided into a number of chapters. The text also breaks down into 100 minor books.

The *Mahabharata* has exercised an extraordinary influence over Indian literature and culture. KALIDASA's plays drew inspiration from it, as did the works of many other writers. Painters and sculptors depicted scenes from it, and a cult grew around its heroine, Draupadi. In the MIDDLE AGES, knowledge of the *Mahabharata* spread as far as Java and Bali. More recently, Indian comic books have retold the epic story.

As scholar Bruce Sullivan has noted, the *Mahabharata* represents the "desire to conserve and preserve for everyone the wisdom enunciated by a dharma-knowing sage." (Dharma involves the way things should be and the way one should behave.) Thus, the epic holds a significant place in the history of Indian thought. Editor and translator J. A. B. van Buitenen points out that the *Mahabharata*

contains a large number of philosophical chapters that are among the oldest documents for more or less systematic "Hindu" thought. Likewise, the history of Indian law cannot be properly understood without the epic, where the law is the single greatest concern.

The *Mahabharata's* importance is demonstrated by the fact that the BHAGAVAD GITA, which has become a key text in Hinduism, is only a small part of the great epic. In the end, however, the highest praise for the *Mahabharata* comes from the epic itself:

Once one has heard this story so worthy of being heard[,] no other story will please him: it will sound harsh as the crow sounds to one after hearing the cuckoo sing. . . . No story is found on earth that does not rest on this epic. . . . Whatever is found here may be found somewhere else, but what is not found here is found nowhere!

Critical Analysis

The *Mahabharata's* plot is complex. In essence, it tells of a bitter and bloody conflict between two sets of cousins, the Pandava brothers and the Dharatarastra brothers. Both wish to rule Kuruksetra, a kingdom in northern India.

The trouble begins when King Vicitravirya dies without heirs. His half brother Krsna Dvaipayana, also called Krsna Vyasa, fathers sons on the king's two widows and a maidservant. The first son, Dhartarastra, is blind. As a result, the second son, Pandu, becomes king. After Pandu has ruled for some time, however, he finds it necessary to retire to the forest. Dhartarastra now rules the kingdom.

Pandu has five sons, while Dhartarastra has 100. The eldest Pandava, Yudhisthira, was born before any of his Dharatarastra cousins and therefore claims the throne. Unfortunately, one of the Dharatarastras, Duryodhana, wants to become king himself. He tries to kill Yudhisthira and the other Pandavas.

After two assassination attempts have failed, and the Pandavas have acquired allies, Duryodhana agrees to divide the kingdom with his cousins. The Pandavas travel to their part of the kingdom and found a new capital city. Seeing them prosper, Duryodhana's jealousy gets the better of him again. He challenges Yudhisthira to a dice game during a ritual intended to consecrate the

latter as king. The game is rigged; Yudhisthira loses his brothers' freedom, his own freedom, and the Pandavas' common wife, Draupadi. He also loses a rematch. The Pandavas agree to spend 12 years in exile and live in disguise for a 13th year.

When the 13 years have passed, the Pandavas and their allies return to the capital to claim the throne for Yudhisthira. Duryodhana refuses to yield. A war ensues that lasts for 18 days and takes in the entire world. Duryodhana and most of the Dharatarastras perish, as do the Pandavas' relatives, allies, and unborn children. The five Pandavas, however, survive, and Yudhisthira takes the throne. Years later, his descendant hears this story, the *Mahabharata*, recited by a disciple of Krsna Vyasa.

Krsna Vyasa, the grandfather of the Pandavas and Dharatarastras, is an important figure in Hindu tradition. According to legend, he composed not only the *PURANA* but also the *Mahabharata*, which he dictated to the god Ganesh. He appears in the *Mahabharata* as a wise and powerful man. Ironically, as Sullivan points out, he is also partly responsible for the bloody war between his grandchildren. He deliberately made his son Dharatarastra blind and thus complicated the line of succession; he supervised the ritual during which Yudhisthira lost everything in a dice game; and he failed in his attempts to pacify his grandchildren and prevent the war.

Yet it seems the war was unavoidable. Indeed, the inevitability of fate is a theme of the *Mahabharata*. Dharatarastra says, "My old age, the destruction of all my relatives, and the death of my friends and allies happened because of fate." Time, says the *Mahabharata*, is merciless and inescapable:

[Time] brought the Pandava and [Dharatarastra] armies together in that place and there destroyed them. . . . Time ripens the creatures. Time rots them. . . . Whatever beings there were in the past will be in the future, whatever are busy now, they are all the creatures of Time—know it, and do not lose your sense.

In keeping with its theme of time, the *Mahabharata* depicts the war between the Dharatarastras and Pandavas as the end of one stage of history and the beginning of another. Characters are described as incarnations of either gods or demons, battling each other in human form. Van Buitenen argues that this mythical imagery is a late addition to the epic and cheapens its story. Sullivan, in contrast, believes that “the conflict between the gods and demons” is a central theme of the epic, just as the conflict between gods and giants is a central theme in Norse mythology (see MYTHOLOGY, NORSE).

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Maimonides, Moses (Moses ben Maimon, Rabbi Moses ben Maimon, RaMBaM) (1135–1204) *philosopher, physician, nonfiction writer*

Moses Maimonides, known in Hebrew literature by the acronym RaMBaM, was born in Córdoba,

Spain, to Rabbi Maimon ben Joseph, a judge of the rabbinical court, and a mother (name unknown) who died at his birth. He became a Talmudic scholar and philosopher, studying and writing books as he wandered throughout Andalusia.

In 1160, Maimonides and his family fled Spain to evade the Muslim Almohades, who were invading Spain and persecuting Jewish communities. They traveled to several different countries, going first to Morocco, where they still had to hide their Jewish origins. After an abortive attempt to move to Israel, they settled in Egypt, first in Alexandria and then in Fustat, close to Cairo, where Maimonides started studying medicine. He was eventually able to gain a position as chief physician at the court of Saladin. He also became a respected citizen and served as the leader of the Cairo Jewish community.

Many fantastical myths and legends have grown up around Maimonides over the years, which is ironic since the philosopher himself was very skeptical of all superstition, magic, and myth. He was, philosophically speaking, a religious rationalist. He did not take seriously the ideas, common in his day, of witchcraft, astrology, mysticism and speaking in tongues. Nonetheless, the stories surrounding him include accounts of his miraculous birth and death, tales of mysterious circumstances surrounding his travels and burial, and tales of his raising people from the dead.

Despite his obligations as chief physician and leader of the Cairo Jewish community, Maimonides continued with his scholarship and produced a large body of written work on the TALMUD, Jewish law, medicine, and philosophy. He was the first person ever to codify Jewish law systematically, the product of which is the *Mishnah Torah* (1180). In one section of this work, Maimonides defines repentance: “Repentance involves forsaking sins and removing such thoughts from one’s way of thinking and resolving firmly never to do it again. . . .” Another of his works, *The Guide to the Perplexed*, is regarded as one of the great philosophical works on Judaism. Maimonides based his interpretation of Jewish law on ARISTOTLE’S

philosophy, and his work influenced such later writers as Benedict Spinoza and Saint Thomas Aquinas.

In his time, Maimonides was a hero throughout the Jewish world. Upon his death, Egyptian Jews mourned for three days. The credo of Judaism that he formulated, expressed in 13 articles of faith, was reworked into the *Yigdal* prayer, which is included in most Jewish prayer books. Today Maimonides is regarded as one of the foremost Jewish philosophers of all time, and his work is still widely read and respected.

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Manco Capac, myth of

See MYTH OF MANCO CAPAC.

Marcus Aurelius Antoninus (Marcus Aelius Aurelius Antoninus) (121–180) *philosopher, Roman emperor*

Marcus Antoninus Aurelius was born in Rome. When he was young, he lost his father, and from his earliest years enjoyed the friendship and patronage of Emperor Hadrian, who provided him with special educational privileges. Thus, at age eight Aurelius became a member of the Salian priesthood. He was adopted by Hadrian's successor, Antoninus Pius (his uncle by marriage), whose daughter he later married.

Aurelius is known as one of the greatest emperors in Roman history (reigned 161–180). In times of plague and famine, he sold many of his own possessions to help the poor. This and other similar acts made him one of the "Five Good Emperors" (an ironic title, given that he also persecuted the Christians as a threat to Roman rule). As a military and civic leader, he won several important wars and successfully dealt with serious internal disasters. His personal life, however, was not as successful. His wife was unfaithful, and his heir (an adopted nephew whom some scholars believe was responsible for Aurelius's death) was disappointing. In addition, Aurelius was plagued by self-doubts regarding his adequacy as an emperor, for although he was a sound military leader, he was troubled by the nature of war. These doubts and contemplations were perhaps what led him to write *Meditations* (first published in 1555). Originally written in Greek, the work exists in 12 volumes. It is Aurelius's interpretation of and "meditations" on Stoic philosophy, specifically those elements of it that extolled reason, virtue, freedom, and morality.

In light of the personal conflicts and military matters that Aurelius dealt with, it is not surprising that he turned to Stoicism to find the moral stamina to deal with adversity. Some critics have gone so far as to suggest that Aurelius's commitment to Stoicism interfered with his ability to be an effective emperor. His successful campaigns against the Parthians (166) and the Germans (167) as well as

his commitment to the welfare of his people suggest otherwise. Aurelius died from the plague on March 17 in what is now Vienna.

Aurelius's *Meditations* provide an in-depth look at the man, the emperor, and the philosopher. One of the central ideas of *Meditations*, and Stoicism, is unity. Stoics believed that all "parts" were part of a "whole," that all things—even thoughts and emotions—were entwined and could not be logically viewed as separate. In *Meditations*, Aurelius writes:

All things are implicated with one another, and the bond is holy; and there is hardly anything unconnected with any other things. . . . For there is one universe made up of all things, and one god who pervades all things, and one substance, and one law, and one reason.

(7.9)

According to this theory, Aurelius reasons that people, as a natural part of the universe, must abide by "natural" laws:

We are made for cooperation, like feet, like hands, like eyelids, like the rows of the upper and lower teeth. To act against one another then is contrary to nature.

(2.1)

To Aurelius, harmony is a natural state of being. He believed that happiness can be achieved by anyone, and that external circumstances should not prevent one from finding harmony. This is somewhat characteristic of the Roman ideal of success—to work toward a goal without allowing the possibility of failure to alter action. In *Meditations*, he says:

[I]f you work at that which is before you, following right reason seriously, vigorously, calmly without allowing anything else to distract you, but keeping your divine part pure . . . you will be happy.

(4.7)

Meditations is not only an invaluable sample of early introspective writing, illuminating the devel-

opment of Aurelius's thoughts and ideas; it is also an extensive explanation of Stoic philosophy. The work influenced such later writers as Petrarch, Michel de Montaigne, George Chapman, Matthew Arnold, and others.

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Marcus Fabius Quintilianus

See QUINTILIAN.

Marie de France (ca. 1150–ca. 1200) poet, translator

All that is known of Marie de France, one of the first women writers in French literature, comes from her texts. At the end of one her tales, she writes, "My name is Marie and I come from France." Most of her work was written between 1175 and 1190.

Marie wrote *lais*, short narrative poems, and translated some of AEsop's fables and a saint's life of Saint Patrick. In her work, she demonstrates familiarity with classical literature and contemporary

Latin and Anglo-Norman literature. Most scholars believe that she either lived or spent time in the courts of Henry II and Richard I of England; the English and French kings were related, and the two courts strongly influenced each other. Marie wrote her poetry in Anglo-Norman French, which was a widely used and easily understood dialect.

Marie's poetry has survived because of its sophisticated narrative voice and condensed structure. "Chevrefoil" ("Honeysuckle"), her most famous *lai*, focuses on an episode from *TRISTAN AND ISEULT*, the most famous love story of the MIDDLE AGES. In this poem, Tristan has been banished from court, but he sends Queen Iseult a secret message carved on a hazel branch. It compares their love to the honeysuckle that entwines the hazel tree; neither of them can live without the other. Marie's use of a specific object integral to the plot as a metaphor for the story's theme occurs in several of her other *lais*, and it shows the elegant economy and sophistication of her style.

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Martial (Marcus Valerius Martialis)

(ca. 40–ca. 104) *poet*

Marcus Valerius Martialis, later called Martial, was born at Bilbilis, a town in northeast Spain, to parents named Fronto and Flacilla. Then a province of the Roman Empire, Spain was also the birthplace of the first-century writers SENECA, LUCAN, and QUINTILIAN. In 64, during the reign of Nero, Martial went to Rome. He received a thorough education in grammar and rhetoric, which was standard

for the time, but declined to pursue a profession. Because he wanted to write poetry, he sought the favor of wealthy patrons who would compensate him for his work in return for flattery. He never married but still enjoyed the social benefits reserved for those who had parented three children. Emperor Titus made him a tribune, which raised him to the equestrian class.

Though he spent most of his working life in one of the multilevel flats that housed the bulk of the common population of Rome, Martial also had a small country estate, where he took up residence in 94. Four years later, he returned to his birthplace, aided by his friend PLINY THE YOUNGER. His patroness there, a generous lady named Marcella, made life so agreeable that Martial wrote to his friend JUVENAL expressing his delight with country life. Though he missed the city, he never returned to Rome.

Martial scorned the artificial style of EPIC writers like Statius and instead adopted the straightforward, personable style he admired in the poet Gaius Valerius CATULLUS, which his audience appreciated. His earliest surviving work is *The Book of Spectacles*, written to celebrate the opening of the Colosseum in 80. He wrote *The Xenia* in 83 and *The Apophoreta* in 85 to celebrate the Roman feast of the Saturnalia. *Xenia* was a word used to describe the leftovers of the feast as gifts, and *apophoreta* referred to traditional gifts. These early epigrams were so popular that Martial thereafter began to write whole books of them, collected in the 12 books of *Epigrams* that appeared between 85 and 102.

The epigram emerged originally in Greece as a verse form used in inscriptions on monuments or artworks, or to accompany gifts. Concise out of necessity, the poem could be simply descriptive or commemorate a person or event. After CALLIMACHUS, other poets employed the form for a wide variety of subjects, but it remained extremely simple and stylistically pure. After Martial, the epigram was irrevocably linked with satire. In the words of scholar Peter Howell, Martial brought this short but powerful form to "a pitch of technical perfection never afterwards rivalled."

Later generations found the *Epigrams* somewhat obscene, but Martial's frankness is familiar to the modern eye. The satire in most of the poems is comparatively gentle, since a man of his position could scarcely afford to alienate the wealthy and influential. It required shrewdness and ingenuity to live the life of a perpetual hanger-on; therefore, when Martial pokes fun at his fellows, it seems in good spirit, as can be seen in James Michie's translation of the third poem of Book I:

... *Nobody sneers as loud
As a Roman: old or young, even newly-
born,
He turns his nose up like a rhino horn.*

As a whole, the *Epigrams* offer a vivid picture of life in Rome near the end of the first century. The poems reveal practices of city life as well as common attitudes, for instance in the complaint that appears in the ninth poem of Book V:

*I was unwell. You hurried round,
surrounded
By ninety students, Doctor. Ninety chill,
North-wind-chapped hands then pawed
and probed and pounded.
I was unwell: now I'm extremely ill.*

In all the 12 books of the *Epigrams*, the voice of the poet mocks the foolishness and vanity of human nature but never seems to hold himself apart or superior. As Howell says of Martial, "mankind is his concern. It is his acute perception of human nature, and boundless interest in the life around him, that makes him so permanently interesting." Martial's influence spread through the late Roman poets to the medieval writers, and Renaissance and Baroque authors revived the epigram as a way of making a concise and cutting statement. Eighteenth-century poets and writers in the European tradition, with their relish for caricature, considered Martial the master, and even poets of the 19th century, such as Lord Byron, found that even

if one did not appreciate Martial, it was still necessary to read him.

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medieval romance

See ROMANCE, MEDIEVAL.

Menander (ca. 342–292 B.C.) playwright

At the height of Greek cultural importance, the city-state of Athens was the home of many distinguished literary figures. Before the rule of Alexander the Great, Athens had been dominant in both a political and a cultural sense. Later, in the Hellenistic Age, Athens was no longer an important political or military power, but it remained a center of Greek culture. One of the most distinguished literary figures that Athens produced during this time was the playwright Menander.

The nephew of another playwright, Menander came from a wealthy and respected family. He began writing early in his life, producing plays as early as his mid-20s, and continued writing throughout his life. One of his teachers was the philosopher and writer THEOPHRASTUS, who had been a student of ARISTOTLE. Menander was highly regarded by his fellow Athenians and included the philosopher EPICURUS among his friends. He regularly participated in the drama contests of which the Athenians were so fond, winning eight prizes over the course of his life. Despite invitations from King Ptolemy I of Egypt to come to Alexandria, then in the process of eclips-

ing Athens as the center of Greek culture, Menander loved his home too much to move away from it. He was around 50 when he drowned while swimming in Piraeus harbor.

It is thought that Menander wrote more than 100 plays over the course of his life, most of them comedies. Scholars have recovered some fragments of Menander's works, but the only complete surviving play is titled *Dyskolos* (The Misanthrope, or The Bad-Tempered Man). The main plot deals with a man who intensely dislikes everyone else, particularly the man his daughter wishes to marry. Later on, his daughter's fiancé saves his life, forcing him to allow the wedding.

This play, like so many others Menander wrote, is one reason scholars view the playwright as being the greatest representative of a form of Greek drama called the New Comedy (as opposed to the Old Comedy of a century earlier, adhered to by such playwrights as ARISTOPHANES). Unlike the works of Old Comedy dramatists, Menander's works do not dwell on pressing social or political issues. Rather, they are concerned with commonplace situations to which any human being, of any time period, can easily relate. Similarly, they feature ordinary men and women instead of characters from Greek mythology.

Other Menander plays that have partially survived include *The Arbitrators*, *The Woman of Samos*, *The Ogre*, and *The Man from Sicyon*. As with *Dyskolos*, these works seem to share many of the same themes and styles. One common theme is that of a young man trying to win the love of a young woman but facing unexpected and often absurd obstacles in his quest for love. Also common are stories of separated twins causing confusion and of parents having difficulty dealing with ridiculously disobedient children. These themes allowed Menander to create wonderful and successful comedy and also became a means through which he expressed important truths about human nature and personal relationships.

Although not as well known as many other Greek playwrights, Menander had a great influence on the development of dramatic comedy. His plots, though familiar today, were unique during

his own time, and his literary style and wit were such that later writers, such as PLAUTUS and TERENCE, adapted and imitated his works.

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Meun, Jean de

See JEAN DE MEUN.

Middle Ages (ca. 450–ca. 1450) era

The Middle Ages is a label traditionally used to describe a 1,000-year period in western Europe spanning the Early Middle Ages (450–900), the High Middle Ages (900–1200), and the Late Middle Ages (1200–1450).

Historians traditionally describe medieval society as being made up of three classes or estates: the class that fights, the class that prays, and the class that tills the land. This model distinguishes among the clerics, or those who belong to the

Church; the kings and nobles, who own the land; and the peasants, who comprise the bulk of the population.

Medieval European society was governed by feudalism, a system of mutual oaths and loyalties that bound the peasants who lived on the land (and provided the means of survival for all classes by producing food, clothing, and other necessities) to the nobles and knights who owned the land. Knighthood, attained after a long and arduous apprenticeship as a squire, came to be synonymous with the French concept of *chevalerie*, or CHIVALRY, which was basically a military code governing conduct both on and off the battlefield. While originally a martial concept requiring loyalty, bravery, physical strength, and battle prowess, in the 12th century the concept of chivalry became identified with the practice of courtly love. The concept of courtly love, originated and spread by the French TROUBADOURS, came to be an important part of the social and literary culture of the Middle Ages.

Historians estimate that 80 percent of the people living on feudal estates were peasants. About half were freemen, who could leave when they chose, and the other half were serfs, legally bound to the land. While Early Middle Ages systems of production were essentially agrarian or based on farming, the increasing settlement of cities and the development of commercial exchange led, in the Late Middle Ages, to a thriving city culture characterized by a growing middle class and the antecedents of modern industry. Where those bound to the land were at the mercy of their overlord, and often caught up against their will in the disputes of the upper class, the growing cities were self-governing, and their residents answered only to the king. This led to the eventual decline of feudalism and the rise of parliamentary structures.

The church of the Middle Ages was the Roman Catholic Church, which governed the lives of those of all estates. Christianity, the official religion of the Roman Empire in its last years, retained its center of power at Rome in the form of the pope, who sent missionaries to the “barbarians” until, by the High Middle Ages, all the lands of western Europe

were Christian. The Church used Latin as its official language, though the native or vernacular languages continued to be spoken among the laypeople or those not under religious vows. Monastic orders or cloisters formed where the truly devoted could dedicate their lives to contemplation. Some monasteries (for men) and convents or nunneries (for women) developed into powerful centers of culture and learning.

The Church also inspired art, including music and painting, but was primarily responsible for education. Priests and those in religious orders were the most highly educated members of society. Lay literacy evolved and spread slowly. The BIBLE, translated by Saint JEROME, was in Latin. Philosophical works, such as those composed by AUGUSTINE, BOETHIUS, and FRANCIS OF ASSISI, were written in Latin. Histories, such as BEDE’s *Ecclesiastical History of the English People*, or pseudo-histories, such as GEOFFREY OF MONMOUTH’s *History of the Kings of Britain*, were composed in Latin. Members of religious orders communicated to each other in Latin, as did ABÉLARD AND HÉLOÏSE in their letters, and clerics recording individual experiences, like Julian of Norwich and HILDEGARD VON BINGEN, did so in Latin. The Christian Church and the classics of ancient Rome, the poetry of authors like VIRGIL and OVID, were the primary authorities for medieval literature.

Despite the romantic light cast by chivalry and courtly love, the Middle Ages were a time of almost continual warfare and disease, beginning with the fall of Rome in 476. After the Germanic Franks and Anglo-Saxons settled France and England in the fifth and sixth centuries, in the eighth through 10th century the Vikings harried European shores. In 800, Pope Leo III crowned Charlemagne emperor of the Holy Roman Empire. In 1066, at the Battle of Hastings, King Harold of England was defeated by Duke William of Normandy, thus introducing French culture into England. In 1076, Pope Gregory VII excommunicated Henry IV, the German emperor. In 1095, the CRUSADES launched a planned counterattack against Islam as articulated by MUHAMMAD. In 1215, the barons of England wrote

the *Magna Carta*, and in 1295, Edward I of England formed a model parliament. Between 1338 and 1471, France and England were constantly at war.

While attacks of the plague occurred frequently, the Black Death, which first reached Italy from the Middle East in 1347, proved the worst medical disaster of the Middle Ages, reducing the population of Europe by a third. Still, as trade routes opened and western Europe came in contact with the civilizations and technologies of the East through the travels of explorers like Marco POLO, information concerning new civilizations, technologies, and products revitalized medieval culture.

In 1453, the Ottoman Turks conquered Constantinople, bringing an end to the Byzantine Empire, the last center of Roman civilization. Those witnessing the rebirth of learning that characterized the European Renaissance viewed the thousand-year period after the fall of Rome as a lapse, a “Dark Age.” DANTE ALIGHIERI, on the cusp of the new humanism movement born in Italy in the 13th century, not only coined the term *Middle Ages* but also proved that great literature could be written in the vernacular.

Critical Analysis

Early medieval literature is largely EPIC in nature. The BARDIC POETRY of Celtic-speaking peoples, the OLD ENGLISH POETRY of the Anglo-Saxons, the Scandinavian EDDA, and the Germanic SAGAS largely focus on great events. Many of the heroes they describe, such as King Arthur, Finn, *BEOWULF*, or the actors in the *NIBELUNGENLIED*, are historical figures cloaked in the glamour of fantastical myth.

Along with the invention of Western romantic love, the French are credited with the invention of MEDIEVAL ROMANCE in the form of the *chansons de geste*, or songs of adventure. The *SONG OF ROLAND*, the Arthurian romances of CHRÉTIEN DE TROYES, the legends of *TRISTAN AND ISEULT* and the HOLY GRAIL, the *ROMANCE OF THE ROSE*, and the Spanish *El CID*—all capture the essential qualities of romantic literature. Women like MARIE DE FRANCE and Christine de Pisan proved that literature was not entirely a

male domain. The French historiographers Geoffroi de VILLEHARDOUIN and Jean Froissart gave their chronicles a romantic cast. However, Dante’s *New Life* and *Divine Comedy* became the models for literature that all later authors aspired to use.

Some of the most important information about daily life in the Middle Ages comes from literature like Giovanni Boccaccio’s *The Decameron* (1352), Geoffrey Chaucer’s *The Canterbury Tales* (1390s), and François Villon’s *Ballade*, or *The Testament* (1461). As do Fabliaux and the *ROMAN DE RENART* of French literature, these works provide vivid portraits of a cross section of the traditional medieval estates, as well as satiric glimpses of courtly culture.

Other works of literature demonstrate the prevailing ethos of the Middle Ages. Tales like *Sir Gawain and the Green Knight* explore the demands of the courtly code, while poems like William Langland’s *Piers Plowman* examine the philosophical foundations of medieval society. In addition, theatrical works like the MYSTERY, morality, and miracle plays used allegorical characters and biblical stories to dramatize current issues and events.

The discovery of the printing press ultimately revolutionized medieval literature. Thanks to Johannes Gutenberg’s invention of movable type in 1458, not only did the Bible become available to a broader audience, but publishers could circulate works of secular literature as well, as William Caxton did with Thomas Malory’s *Le Morte D’Arthur* (1485). This, along with the growth of Italian humanism and the decline of feudalism, paved the way for the Renaissance in Europe.

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Mohammed

See MUHAMMAD.

Mother of Fujiwara Michitsuna

(Fujiwara Michitsuna no haha)

(936–995) *diarist*

The Mother of Fujiwara Michitsuna, a high court official, lived during the middle of the Heian period, a time when Japanese literary traditions were at its peak. She was a member of the middle-ranking aristocracy and was 19 when she married Fujiwara no Kaneie, from a distant but more powerful branch of the family. The main source of information on her life is her influential work, the *Kagero Diary*, which details not only her thoughts but also the crises and events that occurred during her life. It is believed that she began writing her diary around 971 as a way to preserve her life experiences for posterity. The *Kagero Diary* stands as one of the earliest and best examples of women's autobiography and it greatly encouraged the realistic mode of writing adopted during the height of Japanese literary development.

Several themes are represented in Fujiwara Michitsuna's mother's writing. The foremost is the theme of romance. Her portrayal of herself in the diary reflects the Japanese ideal of a romantic heroine whose expectation of romance in her marriage falls sadly short of her ideal. In the initial exchange of love letters between her would-be husband and herself, she saw him as "a tall tree among oak trees." This image dissipated after their marriage, when her husband began to neglect her. Her diary records her despair:

Just as I thought would happen, I have ended up going to bed and waking up alone. So far as the world at large is concerned, there is nothing

unsuitable about us as a couple; it's just that his heart is not as I would have it; it is not only me who is being neglected, I hear he has stopped visiting the place he has been familiar with for years.

Language also plays an important part in Fujiwara's mother's work. The themes of self-creation and self-consciousness develop throughout the text. On one level, Fujiwara's mother's decision to record her personal experiences and let them be made known to the world suggests a certain degree of self-awareness and self-recognition. On another level, the theme of self-consciousness is effectively reflected in her use of the first-person point of view. Her voyage in writing poetry, interspersed throughout the diary, can be seen metaphorically as a voyage of self-discovery in which she realizes her independence and identity.

A unique blend of Buddhism and Shintoism entwines throughout the *Kagero Diary*. The Buddhist premise that life is suffering pervades the work. The author's awareness of the transitory nature of human life enables her to cope with various difficult events in her life, including separations from her husband and sister and the deaths of those close to her. At the same time, this level of awareness allows her to maintain a certain distance and detachment from the suffering caused by those events. The diary suggests the author found no contradiction in visiting both Buddhist and Shinto shrines.

The *Kagero Diary* is divided into three parts. The first part covers the first 14 years of the author's married life and conveys an ambivalent mood of wistful reminiscing and lamentation as she relives the romantic high points of her marriage. The second part of the diary spans the three years of discontentment and unhappiness following her discovery that her husband has taken another lover. In this part, the author slowly takes on a more philosophical view of her life, using her mastery of prose to regain a symbolic control over her life.

The final section of the book, covering another three years of the author's life, lacks the emotional fervor that marks the first two parts. Gradually she transcends the emotional intensity of her problems to examine events from a more detached point of view.

On the whole, the *Kagero Diary* remains an important document about the interior life of a woman, transcribed by her own hand and recorded in her own voice. It provides valuable information about the life of women in the Heian dynasty, but aside from that, it remains a touching account of one woman's struggles to come to terms with her own circumstances and make peace with herself.

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Mu'allaqāt

See 'AMR IBN KULTHUM; HANGED POEMS; IMRU' AL-QAYS; LABID; TARAFAH 'AMR IBN AL-'ABD.

Muhammad (Mohammed, Muhammad ibn 'Abd Allāh ibn 'Abd al-Muttalib ibn Hāshim, Abu al-Qāsim) (ca. 570–632) *prophet*

Muhammad (also known as Mohammed) was the founder of Islam, the first leader of the Muslim community, and the author or transmitter of the KORAN, the sacred scripture of the Muslim religion. Nearly everything that is known about Muhammad, whom his followers called "the Prophet," comes from Muslim tradition. The main sources are the Koran, Islam's holiest book; and the *hadith*, oral stories about Muhammad that were written in early Muslim times.

Muhammad was born in Mecca, a trading city in the Hijaz region of the Arabian Peninsula and the site of a pagan shrine, the Ka'bah. His family was prominent, but he became an orphan at an early age with no inheritance. He was raised by his uncle Abu Talib, a prominent merchant and head of the noble Hashem clan, part of the Quraysh tribe that dominated Mecca.

Around 595, Muhammad married Khadija, who remained his sole wife until her death in 619. Celebrated in the Koran, she bore four daughters; all of their husbands eventually played prominent roles in the early Muslim community. Khadija's wealth gave Muhammad both trading capital and the independence to pursue his religious ideas and political ambitions.

Muhammad was said to have frequented a cave near Mecca to think in solitude. There, one day in 610, he had a frightening vision of an angelic being, whom he believed to be God, who told him, "You are the messenger of God." This was followed by many further revelations, often delivered while the prophet was in a trance. Because Muhammad could not read or write, he related the revelations to his followers, at first a small band. According to some traditions, he had many of the verses recorded by scribes. The stories were eventually collected and edited into the Koran about 20 years after the prophet's death.

Research has revealed that Muhammad supplemented the actual revelations with his own comments and explanations. In this way, he eventually learned, and conveyed to his followers, all the basic precepts of what became Islam. He also laid the groundwork for the legal and social practices that later became the basis of Muslim law. Many Muslims insist that every word of the Koran is divine and immutable; thus, Muhammad became one of the most influential figures in the Islamic world, and the Koran one of the most influential works of world literature.

Muhammad began preaching publicly around 613. He attracted supporters among the younger members of the chief merchant families and also among the poor, who were attracted by his criticism of the wealthy for not helping the "weak." His supporters came to be called Muslims, or those who had submitted to God.

Muhammad's fame soon extended beyond Mecca, but he still faced opposition from the powerful leaders of the city. After negotiating with tribal leaders and Muslims in Medina, a city to the north, the prophet and about 70 supporters left Mecca for Medina. This event, known as the *hijra* (hegira), took place in the year 622, which thus became year one of the Muslim calendar.

At Medina, Muhammad gradually reduced intertribal warfare and sent his followers off on raids against Meccan caravans. In the 620s, he had a falling-out with the Jewish clans, who were prominent in both agriculture and trade in Medina. Refusing to recognize his claims to being God's prophet, they were all eventually expelled or killed. Previously, Muslims had prayed toward Jerusalem; thereafter, they prayed toward Mecca and its Ka'bah shrine. Following Muhammad's victory in 624 in a battle with a Meccan force at Badr, most Arabs of Medina rallied to his cause. By 629, further military losses to Muhammad's supporters convinced the Meccans to accept his rule. Many soon became Muslims as well, as did many pagan tribes.

Among Muhammad's last campaigns was a large raid near Syria in 630, in which the Muslims confronted several Christian Arab tribes. This completed the break of Islam with the previous monotheistic religions.

Muhammad died in 632. Although his failure to appoint a successor led to future conflicts among the faithful, he left Arabia united for the first time in history. The new, highly motivated confederation of Arabic tribes soon launched a series of campaigns that succeeded in spreading Arab rule, and the Muslim religion, to a large part of the civilized world.

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mummers' plays (ca. 1200s–present) *term*
The term *mummers* describes a set of actors reenacting a type of folk drama that has been performed for centuries in the British Isles, beginning perhaps as early as the 13th century and continuing today. The term has been variously traced to words in German, Danish, and French that indicate the use of disguise. Mummers' plays are short, seasonal performances that address the theme of death and resurrection and frequently involve foolery and nonsense language. The actors' dis-

guises include anything from blacking the face to assuming a mask or dressing a man as a woman.

The existing texts of mummers' plays reveal that the most common plots are those of the hero-combat (involving folk heroes like St. George or Robin Hood, or a doctor and a fool), the sword dance, the plough play (so called because it makes reference to an offstage plough), and a wooing (also offstage). The plays are very short, involve only a handful of characters, and are staged with minimal props. In the past, these plays were often performed in a small area in the middle of the street, usually at Christmas, Easter, and other festival days. Many mummers' plays, however, show a remarkable absence of Christian influence or doctrine. Instead, generic characters such as Father Christmas and Beezlebug appear.

Like morality, miracle, and MYSTERY plays, mummers' plays were originally aimed at a broad public. The setting is historically generic; Oliver Cromwell might be on the stage with Saladin, Napoleon chatting with Charlemagne. The themes of death and resurrection and their seasonal characteristics suggest the mummers' plays capture a folk memory of ancient pagan rituals associated with planting and harvesting, an agricultural death and renewal. Controversy among scholars concerning the pagan roots of mummers' plays is ongoing.

Texts of existing mummers' plays, while they follow the same broad outlines, show many local variations; in fact, each of the hundreds of extant texts is unique. Efforts to document the plays began in the 17th century, but the mummers have been performing for centuries and continue to this day, a testament to the power of theatrical tradition.

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Murasaki Shikibu (ca. 978–ca. 1016)

novelist, diarist, poet

The true name of the writer known as Murasaki Shikibu is not known. Murasaki is the name of a central character in her novel *The Tale of Genji*, and Shikibu is the name of a position held by the writer's father. Upper-class women in the Japan of Murasaki's time lived secluded lives, their charm intensified by the mystery that surrounded them, and that mystery surrounds the writer still.

It is known that Murasaki was born into a minor branch of the Fujiwara family, the clan that held most of the power in Japan of the Heian period (794–1185); her father was a provincial governor. Murasaki had a brother and was able to eavesdrop on the lessons in Chinese that, as a young nobleman, he was obliged to master. In her diary she records her father's reaction when he realized that she was quicker than her brother at understanding difficult passages: "‘Just my luck!’ he would say. ‘What a pity she was not born a man!’" The diary goes on to relate how she gave up reading Chinese because she was criticized for using a skill that was considered inappropriate for women.

In 998 Murasaki was married to Fujiwara no Nobutaka, an older man who already had more than one wife. Her daughter, Katako, was born in 999, and her husband died two years later. It was as a widow that she began to write her great novel. In 1005 or 1006, she entered the service of the emperor's powerful right-hand man, Fujiwara Michinaga (966–1027), as a companion to his daughter, who was to become the Empress Shoshi (988–1074). Shoshi loved learning, and she and Murasaki took to secretly reading Chinese classics together. Murasaki says in her diary, "we carefully chose a time when other women would not be

present.” Although they had to be discreet about their study of Chinese, composing poetry in Japanese—especially improvising a poem in response to the immediate situation—was a highly valued skill in the ritualized world of the court, and Murasaki excelled at it. Some of her poems are preserved in her diary. There are also 795 poems included within the text of *The Tale of Genji*.

Murasaki kept her diary for about two years during her time at court. It records intricate details of court life—its etiquette, its ceremonies, and the complex rivalries among the women. It also reveals Murasaki’s struggles with loneliness and with the sense of helplessness that accompanied being a woman without a male protector in a male-dominated world, as well as her efforts to attain the sense of detachment from worldly passions that is the Buddhist ideal. Of her own personality, she says:

Pretty and coy, shrinking from sight, unsociable, fond of old tales, conceited, so wrapped up in poetry that other people hardly exist, spitefully looking down on the whole world—such is the unpleasant opinion that people have of me. Yet when they come to know me they say that I am strangely gentle, quite unlike what they had been led to believe. I know that people look down on me like some old outcast, but I have become accustomed to all this, and tell myself, “My nature is as it is.”

Empress Shoshi was widowed in 1011 and moved to a mansion outside the court; it is likely that Murasaki moved with her. There are suggestions in Murasaki’s writings that she may have retired to a Buddhist convent.

Critical Analysis

The Tale of Genji centers on the character of the fictitious Prince Genji, “the shining prince,” a man of devastating charm who loves and is loved by many women. But its action, divided into 54 books or chapters, covers four generations and nearly 100 years, and there are more than 400 characters.

In the very first sentences, aspects of Murasaki’s approach can be discerned. The book begins:

In a certain reign there was a lady not of the first rank whom the emperor loved more than any of the others. The grand ladies with high ambitions thought her a presumptuous upstart, and lesser ladies were still more resentful. Everything she did offended someone. Probably aware of what was happening, she fell seriously ill and came to spend more time at home than at court. The emperor’s pity and affection quite passed bounds. No longer caring what his ladies and courtiers might say, he behaved as if intent upon stirring gossip.

The lady whose predicament is so sympathetically described here is a minor character in that she dies on the fourth page, after having given birth to Genji. Her influence is felt throughout, however, because her early death is clearly central to the personality development of Genji, who spends his life seeking someone to take the place of his beautiful mother. The passage introduces themes that run throughout the book: the obsession with rank and its collision with human affection, and the damaging resentments that inevitably arise among women when they are confined and must jostle for the attention of men who are free to come and go as they please.

There are aspects of the supernatural in the plot involving one of Genji’s rejected lovers, the Lady of Rokujo. Consumed by jealousy and resentment, she becomes a malicious spirit who is capable of taking hostile possession of the bodies of Genji’s more valued lovers, even after her own physical death; the deaths of two characters are attributed to her malevolent influence. Lady Rokujo’s pain is presented so vividly that her supernatural power gains psychological conviction.

The story of Genji’s career as a government official—successful in spite of setbacks caused by repercussions from his amorous affairs—and of his loves occupies the first 41 chapters. Genji is presented as artistically talented, sensitive, and capable of love,

yet somehow blind to his own responsibility for the pain suffered by the women he loves or has loved. The remainder of the book focuses on Kaoru, the son of Genji's second principal wife, Princess Nyosan, who learns as an adult that he is not in fact Genji's son. Kaoru's friendship with his cousin, Prince Niou, dissolves in an amorous rivalry that has tragic consequences for all involved. The action of this section takes place in a small town, away from the luxury and glamour of the court, and the tone is much darker.

The Tale of Genji is not only widely recognized as the finest of all Japanese novels; it is the first work of prose fiction anywhere in the world to present rounded characters with psychological depth.

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Mutanabbī, al- (nickname of Abū at-Tayyib Ahmad ibn Husayn al-Mutanabbī) (ca. 915–965) poet

Al-Mutanabbī (meaning "the would-be prophet") was born in the city of Kufa to a Yemenite father. Most of his poems were flattering panegyrics, distinguished by their complex style and imagery and written for a succession of powerful patrons. The poems were extremely popular in al-Mutanabbī's time.

The poet was educated in a Shi'ite Muslim school and may have had some Greek education as well. As a young man in the 930s, he passed several years among the Bedauin in Syria, promoting a revolutionary new religion. The miracles he claimed to perform led to his nickname, al-Mutanabbī, which remained with him all his life. Freed in 937 after a four-year jail term for banditry, he decided to confine his career to poetry and began a lifelong struggle to find patrons who would support him. His greatest success was a nine-year stay at the court of the Hamdanid ruler Sayf al-Dawla in Aleppo, starting around 948. His panegyrics to Sayf were noted for their vivid battle scenes as well as for his tendency to address the ruler as a beloved, as he does in the poem "To Sayf al-Dawla on His Recovery from an Illness."

Like other poets at the court, al-Mutanabbī would accompany Sayf al-Dawla on many of his *jihad* (holy war) campaigns against the Christian Byzantine empire and record their events in verse. One poem, "A Congratulatory Ode on the Occasion of the Feast of Sacrifices," proclaims:

Every man has a habit to which he dedicates his time, and the habit of Sayf al-Dawla is thrusting at the enemy

. . .

Many an arrogant man, who knew not God for a moment, has seen his sword in his hand and promptly professed the faith.

After falling from Sayf's grace, al-Mutanabbī traveled to Cairo, where he managed to antago-

nize the famous regent Kafur by brutally satirizing the former slave in poems that destroyed the ruler's historical reputation. He was more successful in Persia, until he was ambushed by relatives of one of his satirical victims. Reminded of his celebrated lines: "I am known to night and horses and the desert, to sword and lance, to parchment and pen," the poet unsheathed his sword and was promptly killed.

Al-Mutanabbī's fame spread to Andalusia in Spain and to Persia, where he is said to have influenced the new school of Persian poetry, especially its greatest master, RUMI. In Arabic literary criticism he is considered a champion of ethnic Arabs in the Muslim world, and he remains a favorite among modern Arabic nationalists.

English Versions of Works by al-Mutanabbī

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mystery plays (13th–16th centuries) *drama*

Mystery plays were a type of drama that flourished in the later MIDDLE AGES in England. Cycles of plays drew together a series of shorter scripts dramatizing stories from the Christian Bible, spanning the Creation to the Last Judgment. Cycles are frequently referred to by the name of the town in which they are recorded as having been staged. Full cycles survive from four towns: York (48 plays); Wakefield (32 plays, also called the Townley cycle); Chester (24 plays); and N-Town (42 plays, formerly referred to as the Coventry Cycle). Single plays in English survive from at least four other towns, and one cycle exists written in the Cornish language. A great number of English towns of all

sizes, including Canterbury and London, document the staging of mystery plays as early as the mid-1200s, though the manuscripts for these plays may be lost. Records suggest that the cycles began evolving in the 13th century, though existing manuscripts are of later dates.

Plays were staged within a particular town in connection with a celebrated event, perhaps a feast day, which is the case of the plays associated with Corpus Christi. Performances took place outdoors, sometimes on a pageant wagon that was pulled through the town. The term *mystery* refers to the guild or craft organizations that sponsored the events (the term comes from the secret rites or mysteries of their trades, which the guilds protected fiercely). The actors, in most cases, belonged to the guild. Productions were often elaborate; the Chester cycle took three days to perform. Often the guilds selected episodes that could best illustrate the nature of their craft; for instance, the shipwrights of York commonly presented the story of Noah and the Flood.

The authors of mystery plays were most likely clerics. As the plays evolved, several different hands made revisions and changes to the existing scripts. Certain playwrights showed more skill than others, and some made greater contributions, as is the case with the "York Realist" and the "Wakefield Master."

Naturally, certain stories of the Bible lent themselves well to dramatization, blending high tragedy with low comedy. Favorite scenes from the Old Testament included the rebellion of Lucifer, the creation and fall, the story of Cain and Abel, Abraham and Isaac, and the exodus from Egypt. The central images of the cycles are the life, death, and resurrection of Christ. Characteristics shared among the plays of different towns point to the development of popular stereotypes, such as the depiction of Noah's wife as a scold who had to be forced to board the ark, and the portrayal of Joseph as a somewhat feeble and gullible old man. The dialogue and action of the plays show biblical characters speaking and behaving exactly like contemporary English citizens, which suggests the plays gave voice not only

to the religious tradition but also to contemporary social concerns. For the audience, the battle between good and evil was not an abstract concept but a real issue that had bearing on their individual lives as they daily faced death, disease, poverty, and political unrest.

The mystery plays, like the miracle plays, evolved from the Latin tradition of religious drama. The morality plays, which developed slightly later, had a different subject and purpose. Performances of mystery plays provided a way to join the community in entertainment and in worship. In the 16th century, opposition to mystery plays based on religious controversy and concerns for public order led to their suppression. Plays surviving from the Elizabethan and Jacobean periods were written and produced for court patrons, no longer a common audience. These plays had their roots in the lively and complex tradition of the mystery, miracle, and morality plays. Modern companies have revived the mystery plays, and productions of the indigenous cycles take place with regular frequency in Chester and York.

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Rose, Martial, ed. *The Wakefield Mystery Plays*. New York: W.W. Norton & Co., 1969.

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myth of Manco Capac (ca. 1200–ca. 1544) fiction

Manco Capac is the legendary founder of the Incan empire that flourished in the Andean mountains of South America and had its capital in what is now Cuzco in modern-day Peru. Existing versions of legends, which first were recorded in the 1200s, differ slightly in the details of Manco Capac's parentage. In some accounts, he is the son of Mama Huaco, one of the Ayar siblings who, with her four brothers and three sisters, came forth from a cave called Pacautambo in search of fertile lands to settle and farm. Mama Huaco possessed two golden shafts that she threw north, and where one shaft sank into the ground, Manco Capac led a group of people there to settle.

In other versions, Manco Capac was a son of the sun, the Life-Giver and the chief deity in the pantheon of Incan divinities, who sent Manco forth to bring the gifts of civilization and culture into the world. Along with his sister-wife, Mama Ocllo, Manco Capac set forth from their dwelling in Lake Titicaca and headed north in search of a place to settle. Where Manco Capac's golden divining rod sank into the earth indicated that they had reached a favorable place, and so the city of Cuzco was founded. Manco Capac taught the settlers there the art of agriculture, and Mama Ocllo taught them how to weave and spin, laying the foundations for Incan civilization and history.

In truth, Andean civilizations had existed for centuries, and the Inca were no more than one of several tribes flourishing in the region around 1200. The Inca, however, showed a talent for conquest, and as they began to expand, they brought neighboring tribes under their rule. At the peak of expansion, achieved in the mid-15th century, the Inca governed what they called Tahuantinsuyu, the "Land of the Four Quarters," with its center at Cuzco, which they regarded as the center of the earth. Calling themselves by a Quechua word meaning "People of the Sun," the Inca treated their ruler or emperor (also called the Inca) as the human embodiment of the sun on earth. Incan

government, represented by a well-organized system of administration, penetrated every level of society in a way meant to represent the breadth of the sun's rays. In this way, even as the Incan system of worship evolved to regard the figure of Viracocha as the ultimate creator, Manco Capac was referred to as the Son of the Sun and acknowledged as a divine figure. In their practice of sun worship, the Inca were said to decorate lavishly with gold, which is one reason the Spanish were eager to appropriate their wealth.

During the reign of the Inca, Quechua was not a written language, and history was communicated in the form of verse narratives, paintings, and a method of accounting involving knotted strands of multicolored rope called *quipu*. The verse narratives recording oral history might be revised by the royal poet-historian to avoid offending the current ruler, and therefore the accounts of Inca history recorded by Spanish chroniclers are often confusing and sometimes contradictory. The conquistador Francisco Pizarro and his band of less than 200 men found the Incan Empire in a state of civil war in 1532 and quickly exerted control. After imprisoning, holding for ransom, and then executing the reigning king, Pizarro made another Manco ruler of the Inca in 1534. He was largely acknowledged to be a puppet ruler and did not survive past 1544.

In this way, Manco Capac can be called the first and last ruler of the Incan Empire. The Spanish chroniclers, writing largely between 1533 and 1608, capture his story in conflicting versions. In *Commentary on the Inca* (1609), Garcilaso de la Vega (El Inca) gives the account of the origin in Lake Titicaca and the aid of the golden divining rod. Pedro Sarmiento de Gamboa in *History of the Incas* (1572) records Manco Capac, Mama Huaco, Sinchi Roca, and Mango Sapaca as the four founders of Cuzco, while other chroniclers such as Cristóbal de Molina, in *Myths and Rites of the Inca* (1575), give slightly differing accounts. The myth of Manco Capac most likely preserves the memory of an early migration of the Inca in search of lands favorable for farming, and its later ornamen-

tation is as elaborate and fantastic as Incan civilization itself.

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mythology, Celtic

Celtic mythology refers to a series of myths and legends from the British Isles and northwestern Europe. These myths represent part of the oral tradition of Ireland, England, and Wales. Prior to and throughout the MIDDLE AGES, the myths were retold by bards, most notably Taliesin, the chief bard of Britain and a Celtic shaman who lived during the late sixth century. The tales were later written down by monks and have since influenced literature around the world.

Many of the richest myths originated in Ireland and Wales. The ancient Celtic myths are divided into four cycles of stories: the Mythological Cycle, the Ulster Cycle, the Fenian (or Ossianic) Cycle, and the Cycle of Kings (or the Historic Cycle). These stories concerned heroic events in Celtic history, the underworld, great warriors, and magical events. The Celts also had a strong connection with nature, and many tales featured animal transfor-

mations. In some tales, natural elements, such as trees or streams, had human characteristics.

The Mythological Cycle provides the best information available about pagan Ireland. These stories center on the Tuatha Dé Danann (or People of Dana) who make up the Celtic pantheon. The Tuatha Dé Danann arrived in Ireland from northern Greece, where they developed their skills in magic and druidism, so it was told, to such an extent that they became known as gods. Their arrival in Ireland is recorded in the *Lebor Gabala* (The Book of Invasions), which gives a complete account of the pantheon of early Celtic gods. According to this book, the Tuatha Dé Danann were involved in several major battles against other early Irish people, the Fir Bolg, who had also emigrated from Greece, and the Fomorians, a race of brutal giants. The Tuatha Dé Danann defeated the Fir Bolg at the First Battle of Moytura and forced them to flee to islands off the coast of Ireland. Later, the Tuatha Dé Danann conquered the Fomorians at the Second Battle of Moytura, where Lugh the Long Arm led the Tuatha Dé Danann to victory against the giant King Balor.

The arrival of the Milesians from Spain marked the beginning of Gaelic rule in Ireland. Emer, Donn, and Eremon were the sons of Míl of Spain, and they came to Ireland to establish a new kingdom. According to legend, they fought fiercely with the Tuatha Dé Danann and were able to overcome the gods' powers. The two groups agreed to a truce that allowed the Tuatha Dé Danann to rule over all the territory in the Irish underworld and the Milesians to rule over all the territory aboveground. The Tuatha Dé Danann then lived in *sídh* (or fairy mounds) belowground and were only able to return to the surface of the earth on Samain (or Halloween). Other famous stories from the Mythological Cycle concerning the Tuatha Dé Danann include those about the Children of Lir, the Children of Tuirenn, and the Wooing of Étaín.

The Ulster Cycle concerns the heroic feats of the greatest of the Knights of the Red Branch, Cu Chulainn, who lived during the first century B.C. This

was during the time of Conchobar Mac Nessa's and Medb's reigns. Mac Nessa was the King of Ulster, whose castle was called Red Branch, and Medb was the Queen of Connacht. Cu Chulainn was thought to be the son, or reincarnation, of Lugh the Long Arm, one of the Tuatha Dé Danann leaders. The most famous tale in the Ulster Cycle is the *Tain Bo Cuailnge*, or *The Cattle Raid of Cooley*. The story tells of Queen Medb's desire to steal the Black Bull of Cooley from Ulster. Medb amasses a large army to go to Ulster to steal the bull, which is renowned for its fertility. Because of a curse on Ulster, all the soldiers except Cu Chulainn are rendered unable to fight when the Connacht army approaches. Cu Chulainn single-handedly holds off the army's advance and defeats the Connacht troops. Despite Cu Chulainn's heroics, the Black Bull is stolen and taken to Connacht, where he is placed in battle with that town's White Bull of Ailill. The Black Bull defeats the White Bull, after which the two kingdoms end their fighting.

Another Ulster Cycle tale, *Bricriu's Feast*, concerns a feast held by a wealthy Celt named Bricriu. In the story, three heroes of Ulster, including Cu Chulainn, compete for a prize of wine, a boar, a cow, and wheat cakes. A giant named Bachlach must find out who is the bravest of the warriors by means of a wager that allows a hero to cut off Bachlach's head one night if the hero promises to allow Bachlach to cut off the hero's head the next. The first hero cuts off Bachlach's head, which the giant then finds and places back on his shoulders. However, the first hero fails to return the next night to complete his part of the wager. Only Cu Chulainn returns the second night to keep his covenant. Bachlach is so impressed by Cu Chulainn's honor that he pronounces him the bravest of the Ulster warriors and awards him the prize Bricriu had promised. This story served as a model for the later medieval tale *Sir Gawain and the Green Knight*.

The Fenian (or Ossianic) Cycle consists of tales about Finn Mac Cumhail and the Fenians, who lived in County Kildare in eastern Ireland around

the third century. Many of the tales of the Fenian Cycle are recorded in *The Book of the Dun Cow* (ca. 1100). Unlike the myths of the other cycles, these stories do not focus on tribes but on families of heroic hunters. These tales concern the quarrel between the family of Cumhaill and the family of Morna. The greatest rivalry was between Finn Mac Cumhaill and Goll Mac Morna, who had brutally killed Finn's father in battle.

One tale in this cycle is that of Diarmuid and Grainne, one of the greatest Irish love stories. It recalls the legend of the maiden Grainne, who is to be married against her will to the much-older Finn Mac Cumhaill. But Grainne is a strong-willed woman who wants to marry only someone she loves. She meets Diarmuid during a great feast and asks him to take her away and be her husband. Their flight leads the Fenians to hunt all over Ireland for the couple. The story ends tragically with Diarmuid's death at the hands of Finn, who regretfully decides not to administer a healing potion to his mortally wounded foe. The Fenian Cycle remains a popular series of myths in Irish folklore and the public imagination. James Joyce's final work, *Finnegan's Wake*, contains many references to the events of the cycle.

The Cycle of Kings stories are a mixture of myth and historical events. These stories include the tales of King Arthur and his Round Table, which were first written down by GEOFFREY OF MONMOUTH. The French medieval court poet CHRÉTIEN DE TROYES also preserved many of the chivalric tales first told by bards throughout the British Isles and northern France.

In addition to the four cycles, Welsh tales form an important part of Celtic mythology. *The Mabinogian* is a collection of 11 tales from Wales. The title roughly translates to stories concerning the conception, birth, and life of a particular hero. The most famous of these tales are "The Four Branches of the Mabinogian," stories of magic and chivalry, which comprise "Pwyll, Lord of Dyfed"; "Branwen, Daughter of Llyr"; "Manwydan, Son of Llyr"; and "Math, Son of Mathonwy." Other Welsh

tales were collected in the Middle Ages in the *White Book of Rhydderch* and *Red Book of Hergest*.

Celtic mythology continues to inspire writers and readers today. The Irish poet W. B. Yeats was heavily influenced by Celtic literature. Many elements of Celtic myth can also be seen in works such as Morgan Llywelyn's *The Red Branch*, Edward Rutherford's *The Princes of Ireland*, and J. R. R. Tolkien's *Lord of the Rings* trilogy. In her book *Gods and Heroes of the Celts*, Marie-Louise Sjoestedt says, "Some people, such as the Romans, think of their myths historically, the Irish think of their history mythologically." Perhaps it is this portrayal of history as myth that has made and continues to make Celtic mythology so compelling.

See also BARDIC POETRY; ORAL LITERATURE/TRADITION.

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mythology, Greek and Roman

Mythology comes from a Greek word that means simply “stories,” but the term is now used to refer to ancient tales, especially those from Greece and Rome, that attempt to account for such mysteries as the origins of the world and the vagaries of human behavior within the context of the religious beliefs of the time. If the story was satisfying enough, no one required proof of its veracity. In true storytelling fashion, the oft-told tales, the characters that populated them, and the events they related grew more incredible with time.

Nearly every region of the ancient world has its own body of mythology. The stories evolved and expanded as different cultures mixed—due to military invasions, for instance, or commercial trade—and became aware of one another’s traditional narratives. “Goddess-worshipping native cultures were conquered by foreign patriarchies; Asian cosmology was imported along with metals and spices; monsters from abroad crossed paths with local champions,” writes Michael Macrone, author of *By Jove! Brush Up Your Mythology*. “The result was a common pantheon of capricious, anthropomorphic gods who camped on [their dwelling place] Mount Olympus and pursued their separate interests on earth.”

Initially, the births, exploits, and scandalous carryings-on of the divine Olympians were committed to memory. In the eighth century B.C., the Greeks HOMER and HESIOD compiled these stories and gave them narrative structure in their poems the *Iliad*, the *Odyssey*, and *Theogony*. These works recount, respectively, an episode during the Trojan War that involves gods behaving badly; the adventures of a Greek warrior returning home from the Trojan War who is waylaid by a succession of mythical creatures; and the origins of the universe and the genealogy of the deities. Each of the Greek gods exhibited a distinct personality and displayed

passions and weaknesses that humans readily recognized. They also possessed the supernatural powers they needed to satisfy their desires, punish their adversaries, and wreak havoc.

The Roman pantheon, on the other hand, was originally occupied by incorporeal agents who instigated events but were not exactly “beings” and did not mingle with one another. Eventually, through interactions with Greece, the Romans adopted the Greek stock of deities, renaming them appropriately; for instance, “Zeus” became “Jupiter.” The Romans also incorporated tales and legends that arrived from Egypt and Asia into their own mythologies. The Roman poets VIRGIL and OVID elaborated on these myths to render their own works, the *Aeneid* and the *Metamorphoses*, respectively, more powerful artistically and politically.

According to Greek and Roman myth, the first gods on earth were the Titans, including Atlas, Prometheus, and the leader Cronus (Latin name: Saturn), who fathered the first six Olympian gods. Cronus was told that one of his children would dethrone him, so he swallowed his offspring at birth. But when his sister-queen, Rhea, delivered Zeus (Jupiter), she hid him and gave Cronus a rock to swallow in his place. Accordingly, Zeus later overthrew his father, became ruling power among the deities, and punished the conquered Titans. Atlas was compelled to bear the cruel weight of the sky and the earth upon his shoulders. His brother, Prometheus, who gave men fire, was shackled to rocks in Tartarus, the depths of the underworld.

Twelve gods followed the Titans. Besides Zeus, there were Hera (Juno in Latin), his long-suffering wife and protector of marriage; Poseidon (Neptune), god of the sea; Hades (Pluto), god of the underworld; and Athena (Minerva), the goddess of war and of wisdom, who sprang from Zeus’s head fully formed and outfitted for battle. Apollo is the god of poetry and healing. His twin sister, Artemis (Diana), is a patroness of the forest and goddess of the moon. Aphrodite (Venus) is the goddess of love and beauty and, as such, causes more than her share of discord. Hermes (Mercury) is a messenger god. Ares (Mars), the war god, was more revered by

the Romans than the Greeks. Hephaestus (Vulcan), god of the forge, is a patron of craftsmen; and Hestia (Vesta) is the virgin goddess of the hearth.

One of the best-known myths features Demeter (Ceres), the daughter of Cronus and Rhea. The goddess of grain, wheat, and the harvest, she is one of the oldest divinities. Demeter had a daughter, Persephone, sired by Zeus. When the girl lived on earth, it was always springtime. But Hades stole Persephone away to be queen of the underworld. The bereft Demeter searched for her beloved daughter, during which time the earth and its flora began to wither. Without the fond attentions of its patroness, the world was thrust into a permanent state of winter. Zeus at last dispatched Hermes to liberate Persephone. Before she left the land of the dead, she was tricked into eating a pomegranate seed. Demeter knew this would kill her, so she and Hades struck a deal in which Persephone would spend part of the year with the dead and the other part with the living. When Persephone is with Hades and Demeter is forlorn, the crops die, darkness descends, and cold comes. When Persephone is on earth, springtime returns. This myth accounts for the seasons of the year.

The myth of Epimetheus explains how evil was introduced into the world. The foolish Epimetheus (“afterthought”) was the brother of the cunning Prometheus (“forethought”). They were charged with the tasks of creating animals and man, respectively. Epimetheus gave the animals formidable qualities such as strength and speed, leaving none left over for humans. Prometheus retaliated by making man in the image of the gods and stealing fire from Mount Olympus for use by the creatures. An angry Zeus sent Pandora, the first woman, to Epimetheus, armed with a box that they were told must forever remain shut. Overwhelmed by curiosity, however, Pandora lifted the lid and unleashed misery and affliction to plague mankind forevermore. But the vessel also contained hope, which helps humans endure inevitable suffering.

Contemporary language reflects the enduring influence of these and other classical myths. “Such ancient Greek and Roman tales have enlivened

English speech for centuries,” according to author Michael Macrone. “In fact, you probably invoke at least one god a day.” Chaos, a disorganized mass, was the first power in the universe, according to Hesiod’s *Theogony*; “aphrodisiac” is derived from the name of the love goddess Aphrodite; “cereal” comes from Ceres; Flora and Faunus were gods of nature; and the Amazons were bellicose superwomen living along the Black Sea.

The works influenced by classical mythology are endless. In DANTE ALIGHIERI’S *Divine Comedy*, the narrator takes Virgil as his guide and names Homer and Ovid among the great writers. Other works include William Shakespeare’s *Venus and Adonis*, Christopher Marlowe’s *Doctor Faustus*, and Edmund Spenser’s *Faerie Queen*. Even John Milton’s *Paradise Lost* uses mythological imagery, despite its Christian subject matter.

European poets and dramatists who relied on myth include Pierre Corneille, Jean Racine, Gotthold Lessing, Friedrich Schiller, Johann Wolfgang von Goethe, as well as England’s Romantic poets. In the 20th century, the playwright Eugene O’Neill used myth as the basis for *Desire Under the Elms*.

Artists from Rubens in the baroque period to Matisse during the 20th century have used mythological subjects, and operas from George Frideric Handel, Wolfgang Amadeus Mozart, Ludwig von Beethoven, Richard Wagner, and Benjamin Britten all exhibit the influence of the classics. The George Bernard Shaw play *Pygmalion* and the musical *My Fair Lady* by Frederick Loewe and Alan Jay Lerner, to name just a couple of contemporary theatrical examples, are derived from the myth of a king who sculpted a statue so beautiful he fell in love with it.

“Every age has reinvented old myths in line with its new sensibilities turning them into romances or satires, demonic histories or heavenly allegories,” writes Michael Macrone. Psychoanalyst Sigmund Freud used the story of Oedipus, dramatized by SOPHOCLES, to identify psychological phases and disorders and also saw a relationship between myths and dreams. Carl Jung demonstrated that myths feature archetypal characters that serve as

models of behavior and project the “collective unconscious” of a society or community. And finally, the sociologist Claude Lévi-Strauss considered myths a form of communication within a culture.

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mythology, Norse

Norse mythology consists of stories that pre-Christian Scandinavians told about supernatural beings, superhuman heroes, and the world around them. Norse myths share stories and themes with Germanic and with Celtic MYTHOLOGY. They have provided inspiration for countless writers, including William Shakespeare, who took *Hamlet’s* plot

from myth; and J. R. R. Tolkien, who drew heavily on Celtic and Norse mythological ideas and language for his *Lord of the Rings* trilogy.

Norse myths began as ORAL LITERATURE. Few were written down before Iceland’s conversion to Christianity in A.D. 1000. Sources for these myths include rune-covered objects, rock carvings, and articles found in graves. In addition, some Scandinavian places have names derived from myth. The scholar, E. O. G. Turville-Petre notes that these place-names “show how eminent were some of the gods and goddesses, such as Ull (Ullinn) [and] Hörn . . . who, for us, are only shadowy figures.” Descriptions written by foreign observers, including TACITUS, have also provided information.

Written sources native to Scandinavia have preserved myths in greater detail. Although these sources exhibit a Christian influence, some of the stories they contain are clearly centuries older than the manuscripts in which they appear. They include a history written by Saxo Grammaticus (born ca. 1150), SAGAS, and poetry. Scaldic poetry, which usually focuses on contemporary events, is full of kennings, riddling descriptions that often involve mythology. For instance, a poet might mention “the blood of Ymir,” alluding to the story that Ymir’s blood created the sea. Finally, the *Poetic EDDA* and SNORRI STURLUSON’s *Prose Edda* are Norse mythology’s greatest literary monuments.

According to Norse myth, an ash tree, Yggdrasill, forms and surrounds the entire cosmos. The *Poetic Edda* describes the early cosmos in the following words:

*Nothing was there when time began,
neither sands nor seas nor cooling waves.
Earth was not yet, nor the high heavens,
but a gaping emptiness nowhere green.*

Eventually, drops from melting icicles formed a frost giant, Ymir, the progenitor of all giants. Other water drops became a cow, who licked ice until it formed a man, Buri. Buri’s grandchildren were the gods Odin, Vili, and Ve. They killed Ymir and built the Earth from his body. In a scene with parallels in

Oceanic MYTHOLOGY, they then created man and woman from “two feeble trees, Ash and Embla.”

Norse gods include Odin, god of poetry and battle, who gave up an eye in exchange for wisdom; Thor, who uses his dwarf-forged hammer to kill giants and protect the world; Freyja, a fertility goddess who weeps golden tears; Baldr the Beautiful, who is destined to be killed by a sprig of mistletoe; and Loki. Like the Hopi’s Coyote (*see* COYOTE TALES) and Oceanic mythology’s Maui, Loki is a trickster. Unlike Coyote and Maui, he has an evil side and brings about Baldr’s death. His children include Hel, goddess of death; the wolf Fenrir; and the serpent that surrounds Midgard (“middle earth,” humanity’s home).

Loki and his children will fight against the gods in the final battle between gods and giants. In preparation for this battle, known as Ragnarok, Odin sends winged female beings called valkyries to battlefields. They bring fallen warriors to Odin’s palace, Valhalla, where the warriors drink, eat, and await the coming of Ragnarok.

Norse myths also celebrate human heroes. In the words of translator Patricia Terry, such heroes receive praise for their “courage, strength, and loyalty,” while “ordinary men are praised for prudence.” The *Lay of Volund* describes how Swedish royals capture Volund, a Finnish prince, while he is waiting for his valkyrie wife to return from war. Volund eventually takes a horrible revenge. Other poems tell of the warrior Helgi and the valkyrie Sigrun. Most famous of all is Sigurd, whose story is a Norse version of the German *NIBELUNGENLIED* and is also related to the English *BEOWULF*.

Norse heroes struggle to reconcile their duties to kinsmen, spouses, lords, lovers, and friends. Sigrun, for instance, laments when she learns that Helgi has won her as his bride by killing most of her family.

Although female goddesses receive less attention than their male counterparts, Norse mythology is full of women like Sigrun, strong yet suffering. “For the most part women and warriors are praised for identical qualities,” notes Terry. “The poets seem to have been particularly inter-

ested in the heroines, perhaps because they may be . . . both convincing victims and daughters of Odin.”

See also KALEVALA.

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mythology, Oceanic

Oceania encompasses a large number of Pacific islands, including Polynesia, Micronesia, Melanesia, Australia, and New Zealand, and sometimes the Malay Archipelago. Its inhabitants have developed a vast number of myths. Some appear to be from only one or two islands, while others exist in dozens of versions across much of Oceania.

Oceania’s myths took on written form beginning with the visits of European missionaries and explorers in the 18th and 19th centuries. Before that, they had existed for centuries as ORAL LITERATURE. They held and continue to hold fundamental roles in Oceanic cultures. They explain how the

world in general, and humanity in particular, came to be; describe the lives and activities of gods and human (or superhuman) heroes; and, finally, serve to display individual composers' artistry and entertain listeners.

Polynesian islanders have developed two types of creation myths. In one, the world gradually grows out of darkness into its present state. The Hawaiian *Kumulipo* is one myth of this type. Another is the Maori creation chant *Te Po*, which in James Irwin's translation begins:

*The recital of the great dark
The great unknown
The deep unknown . . .
The unknown that is being revealed.*

From the darkness come forth Father Sky, Ranginui, and Mother Earth, Papatuanuku. They have children, who are trapped between the two parents. Finally, the children, led by Tane, push their mother and father apart, thus separating sky from earth. Their parents grieve over this forced separation and produce rain and mists.

On other islands, the primeval father Rangi appears as Atea Rangi or Atea. Mother Papa occasionally appears under a name related to coral and coral growth. The Manganian islanders tell how the world is contained inside a coconut shell named Avaiki, whose first inhabitant Vari (mud) pulled Father Sky from her side.

In the second kind of creation myth, a preexisting, all-powerful creator brings forth the world. Inhabitants of Samoa, Tonga, and the Ellice Islands tell how Tangaloa created everything from the "Il-limitable Void."

Micronesian myths place less emphasis on world creation than do Polynesian myths, but the Micronesians do have origin myths. In some stories, just as in Norse mythology (see MYTHOLOGY, NORSE), a primeval being's body parts make up the world. In the Marshall Island myths, islands appear when the god Lowa says, "mmmm." In other Oceanic myths, Ancient Spider creates the world, and the eel Riiki separates earth and sky.

Many Australian myths postulate a primeval Dreamtime during which spirit beings walk on the earth. Australian myths also emphasize the separation of earth and sky, which was accomplished by eucalyptus trees, mountains, or even a magpie using a stick. In contrast, Melanesian myths, while they can involve raising the sky, tend to emphasize the creation and release of the sea.

Ancient Oceanic peoples had many gods about which they told stories. Australian myths have the powerful Rainbow Snake as well as Bat, Eaglehawk, and Sun. Easter Island myths include the creator god Makemake, and Hawaiian myths have Pele, the volcano goddess. Gods widespread throughout Polynesian myths include Tane (Kane in Hawaii), god of forests and animals; Tangaroa, the ocean god; Rongo (also known as Ono or Lono), the god of sound and cultivated food; and Tu, god of war, whom the Hawaiians called "Ku-of-the-deep-forest," "Ku-the-snatcher-of-lands," and "Ku-with-the-maggot-dropping-mouth." Also popular is the goddess Hina-of-the-moon.

Some myths explain humanity's origins. Various Australian aboriginal tribes tell of a goddess who emerged from the sea to create life; Bunjil, who made men from clay, while Bat made women from water; and the Numbakulla brothers, who cut humans out of unformed, sightless beings. According to other Oceanic myths, a god makes men out of maggots, sand, or wood; humans grow out of trees or develop from stones, blood clots, maggots in a dead wallaby. The Maori believed that Tane not only made a woman from red earth but also brought humanity baskets of knowledge.

Oceanic myths also tell of heroes. In their equivalent of VIRGIL'S *Aeneid*, the inhabitants of Ma'uake (one of the Cook Islands) explain how 'Uke, son of the god Tangaroa, left the mythical homeland Avaiki to settle on their island. The Maoris' Hutu and the Marquesan Kena resemble Greek mythology's (see MYTHOLOGY, GREEK) Orpheus in that they visit the underworld to retrieve a dead loved one. In the Bismarck Archipelago, the brothers To Kabinana and To Karvuvu create women, release the sea, and fish up land. The incompetent To Karvuvu

also creates sharks and brings about death. The Polynesian hero Tawhaki, who seeks to avenge his father's death, also has a less-competent brother. Their adventures are part of a lengthy myth cycle that includes the story of Tawhaki's grandson Rata. Meanwhile, the Melanesians tell of Qat and his 11 brothers.

The most popular and widely known hero of Oceanic mythology is Maui. Like the Hopi's Coyote (see COYOTE TALES), Maui is almost always a trickster, but he also accomplishes great deeds. He fishes up land, steals fire, kills monsters, and snares the sun so that days will be longer. According to the Maori, humans die because Maui's attempt to gain immortality was unsuccessful.

The myths of Oceania reflect innumerable elements in the lives of peoples surrounded by sky and water. As with all myths, there is an element of historical truth concerning the social, cultural, economic, and political developments of a time long past.

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Nahuatl poetry, ancient (Aztec poetry)

Nahuatl has for centuries been an indigenous language of the peoples of Mexico. Prior to the arrival of Spanish explorers, it was the language spoken by inhabitants of the México-Tenochtitlán region, who called themselves Mexicas or Tenochcas, but whom the Spanish referred to as Aztecs. It is likely that Nahuatl was also the language of the Toltecs, who predated Aztec civilization and whose culture was absorbed into the Aztecs' in many ways. Nahuatl was spoken as well as a written language. Priests, rulers, and their counselors preserved their knowledge and written history in a form of ORAL LITERATURE aided by pictographic accounts recorded in paintings and books they called *cuicamatl*, or “papers of songs.” The recitation of Nahuatl verse was, in fact, a reading of pictures, to which the language of the poetry often makes reference.

Some of the Nahuatl poetry records history, from the beginnings of Toltec civilization in the first century A.D. to the Spanish conquest in 1521. The poetry was meant to be sung, and some records involve musical notation or directions on intonation. The meter of the poetry is varied and complex, and poems frequently pair images and lines to convey a single idea. For instance, the words *xochitl* (flower) and *cuicatl* (song) are frequently

used together, and a “flower-song” might represent art, poetry, or the idea of symbolism itself.

Genres of poems range from songs celebrating war, rulers, women, and ancient wisdom to songs about nature, including the seasons and certain favorite images such as doves, fish, flowers, birds, and eagles. A number of the surviving songs are anonymous, while others are attributed to rulers and sages referred to as *cuicahuicque*, “composers of songs.” Many poems glorify Aztec conquests in war and explain their religion, a system of sacrifice built on the premise that it was human responsibility to ensure the continuation of sun, moon, earth, and stars in what they counted the fifth incarnation of the universe. Other poems celebrate love and friendship. Many of the poems addressed to nature contain a theme of lament on the transitional nature of life.

The most famous of the ancient Nahuatl poets, and the most-praised in his own time, is Nezahualcoyotl (1402–72), ruler of Tezcoaco, an architect, legislator, and sage as well as a poet. His poetry shows a profound depth of thought and an artful blend of two distinct traditions—that of the ancient Chichimecs of the north and that of the Toltecs, who attribute their arts, crafts, philosophy, and wisdom to the divine figure and culture

hero Quetzacoatl. His poetry also reflects the somber meditation that all on earth must pass away, as in these lines translated by Miguel León-Portillo in *Fifteen Poets of the Aztec World*. Observing that nothing lasts forever, the poet says sadly:

*Though it be jade it falls apart,
though it be gold it wears away,
though it be quetzal plumage it is torn
asunder.*

Mortality, Nezahualcoyotl writes, means eventual loss and departure: “Like a painting / we will be erased.” But if there is an afterlife, he speculates, then nothing ever really disappears.

While untold numbers of artifacts, manuscripts, and other records of Aztec culture were systematically destroyed by the Spanish, some early missionaries took an interest in the native language and literature. Many of them attempted to preserve customs, histories, and poems by transcribing them in either Nahuatl or Spanish. Most of the existing works of ancient Nahuatl poetry survive in three collections: the “Romances of New Spain,” collected and recorded by Juan Bautista Pomar as part of his history *Geographical Relation of Tezcoco* (1582); the anonymous *Cantares Mexicanos* (Mexican Songs) compiled between 1565 and 1597; and the songs recorded by Bernardino de Sahagún in the Florentine Codex (1560). In addition to these, native speakers like Alva Ixtlilxóchitl adopted the Spanish alphabet for their own language and made a similar effort to preserve their heritage before it was entirely lost. These collections show very little influence of European thought or religion, preserving the native beauty and spirit of Nahuatl poetry.

English Versions of Ancient Nahuatl Poetry

Cantares Mexicanos: Songs of the Aztecs. Edited by John Bierhorst. Palo Alto, Calif.: Stanford University Press, 1985.

Poems of the Aztec Peoples. Translated by Edward Kissam and Michael Schmidt. Ypsilanti, Mich.: Bilingual Press, 1983.

A Scattering of Jades: Stories, Poems, and Prayers of the Aztecs. Translated by Thelma D. Sullivan. Edited by Timothy J. Knab. Tucson: University of Arizona Press, 2003.

Works about Ancient Nahuatl Poetry

León-Portilla, Miguel. *Aztec Thought and Culture: A Study of the Ancient Nahuatl Mind*. Translated by Jack Emory Davis. Norman: University of Oklahoma Press, 1990.

———, ed. *Fifteen Poets of the Aztec World*. Norman: University of Oklahoma Press, 1992.

———. *Pre-Columbian Literatures of Mexico*. Translated by Grace Lobanov. Norman: University of Oklahoma Press, 1986.

Native American literature

See CHINOOK MYTHS AND TALES; COYOTE TALES; CREATION MYTHS; NAHUATL POETRY, ANCIENT; NAVAJO NIGHTWAY CEREMONY SONGS; OJIBWAY MYTHS AND LEGENDS; OKLAHOMA CHEROKEE FOLKTALES; TELAPNAAWA NARRATIVES; TUUWUTSI NARRATIVES; WAIKAN NARRATIVES; WHITE MOUNTAIN APACHE MYTHS AND TALES; WORAK NARRATIVES; YAQUI DEER SONGS; ZUNI NARRATIVE POETRY.

Navajo Nightway Ceremony songs

Music plays a major role in the traditional ceremonies of the Navajo people. Their songs, such as “Song from the Mountain Chant” and “Song of the Earth,” are deeply bound to ceremonies performed for a variety of reasons, such as to evoke cures for the ill or to celebrate and honor the gifts bestowed by nature.

The Nightway Ceremony is a nine-day Navajo healing ceremony undertaken to relieve stricken people and in a larger sense to reharmonize and reorder the natural world. The songs that comprise the ceremony number into the 400s. The ceremony is carefully constructed as a means of rebalancing relationships with the Navajo universe and between people, especially along lines of gender, authority,

and age. In general, the goal of the activity is to reestablish beauty and remove ugliness from the universe.

Well-trained medicine men, prepared by decades of study in arcane details of the Navajo healing arts, run the ceremonies. Many, including current public-health officials of the Navajo, contend that the Nightway Ceremony is effective in healing the sick and ordering social relations among the participants.

Navajo history has it that the Holy People gave the Nightway to the Navajo after the earth was rid of monsters. At that time, Holy People became invisible and began to live in caves, mountaintops, and sacred sites from where they could watch over mortals below. This change in the status of the Navajo Holy People can be set shortly after the year 1000, a date fairly late in the Navajo cosmic history.

Songs are probably the most significant element of the Nightway Ceremony. A varied litany of songs and chants, accompanied by instruments such as the gourd rattle and the basket drum, are meant to instruct, evoke, and exalt. There are unfortunately few systematic records of the songs, partly because Western ears have not been sensitive to the differences among the various chants, and partly because the medicine men have been reluctant to have their ceremonies taped. Therefore the songs have had to be re-created outside the actual Nightway, a method that often creates a slightly artificial reproduction. Nonetheless, full records of the various song sets used in the ceremonies have been enumerated, bearing such names as *Songs of the Highest Mountains*, *Songs of the Navajo Canyon*, *Songs of the Sand Painting*, *Songs of the Killer Enemies*, and *Songs of the Fringed Mouth Gods*.

English Versions of Navajo Nightway Ceremony Songs

Levy, Jerrold E. *In the Beginning: The Navajo Genesis*. 18, 41–42, 126–128. Berkeley: University of California Press, 1998.

Wiget, Andrew. *Handbook of Native American Literature*. 59–60, 112, 348. New York: Garland Publishing, 1996.

A Work about the Navajo Nightway Ceremony Songs

Faris, James. *The Nightway: A History and a Documentation of a Navajo Ceremonial*. Albuquerque: University of New Mexico Press, 1990.

Nezāmī (Nizāmī, Elyās Yūsuf Nezami Ganjavī, Nizāmī Ganjavī, Abu Muhammad Ilyas ibn Yūsuf ibn Zaki Mu'ayyad) (ca. 1141–ca. 1203) *poet*

Nezāmī was born in Ganja, the capital of Arran, an area of Transcaucasian Azerbaijan. His father was from Qom in Iran and might have been a civil servant, while his mother is believed to have been the daughter of a Kurdish chieftain. Nezāmī was orphaned early, brought up by his uncle, and married three times. In Nezāmī's day, Ganja was a center of literary activity, and poets there enjoyed the patronage of provincial governors, receiving upkeep and distribution of their poetry. Persian poets of that time, Nezāmī in particular, were well versed in many subjects such as languages, mathematics, astrology, astronomy, Muslim law, philosophy, and history.

Nezāmī was a classical Persian poet who wrote on the themes of women, love, and science. His style of poetry is lyrical and sensuous, made especially alive by intense imagery and complicated symbolism. He is best known for five long lyrical works: *Khamse*, or *The Five Treasures* (1173, also known as *The Quintuplet*), a collection of five long poems in which he expresses his views on a number of cultural and aesthetic issues; *Khosrow and Shīrīn* (1181), a collection of lyric poems about the pure love shared by the title characters; *Layli and Majnun* (1188), a romance about the extremes of passion and forbidden love; *Haft Paykar*, or *Seven Beauties* (1197), a romance told by the character Bahram V Gur, modeled after the ruler who led the Sassanian Empire from 421 to 439; and *Iskandar-Nama* (1201), a poem about Alexander the Great.

The themes in Nezāmī's writing involve problems of self-knowledge, the problem of identity, and the difficulty of the protagonist's interpretation of his role as a lover. Nezāmī stresses the ro-

mantic atmosphere, exploiting the pathos of his stories. He expresses his ideas of love from the standpoint of a society that tried to strictly control the effects of love and marriage. For example, in the nearly 4,000 stanzas of his most famous poem, *Layli and Majnun*, Nezāmī vividly portrays both love’s destructive force and one lover’s willingness to become victim to love’s excesses. He thus creates a love story and an allegory.

The two main characters of *Layli and Majnun* are cousins who fall madly in love, Majnun to the point of obsession. When Majnun makes a public display of his sentiment, he damages Layli’s honor and incurs her father’s disfavor. Layli’s father forbids the marriage, and Majnun responds with a public display of grief, ripping his clothes and crying Layli’s name. Majnun’s father takes him to Mecca in an attempt to heal him, but Majnun’s madness is simply confirmed when he proclaims, “A love as steadfast as this, let it increase a hundred fold.”

Majnun becomes alienated from society, starts wandering naked in the desert, and finally, in a last show of madness, rejects Layli, who has been faithfully waiting for him. She does not match the image of her that Majnun had been carrying in his head and heart, so he cannot love the real Layli. She dies of grief as a result of his rejection.

Layli and Majnun and Nezāmī’s other works reflect his intellectual background. He used literature as a means through which he could challenge current societal conventions, and he beautifully depicts his ethical viewpoints of love, science, and women in poems that reveal his prodigious creative talent.

English Versions of Works by Nezāmī

The Haft Paykar: A Medieval Persian Romance. Translated by Julie S. Meisami. Oxford: Oxford University Press, 1995.

Lailāi and Majnuān: A Poem from the Original Persian of Nizami. Translated by James Atkinson. New Delhi: Asian Publication Services, 2001.

Layla and Majnun. Translated by Colin Turner. London: Blake Publishing, 1997.

Story of the Seven Princesses. Translated by G. Hill. Edited by R. Gelpke. Mystic, Conn.: Verry, Lawrence, Inc., 1976.

Works about Nezāmī

Binyon, Laurence. *The Poems of Nizami, Described by Laurence Binyon*. London: The Studio Limited, 1928.

Meisami, Julie S. *Medieval Persian Court Poetry*. Princeton, N.J.: Princeton University Press, 1987.

Talattof, Kamran, K. Allin Luther, and Jerome W. Clinton, eds. *The Poetry of Nizami Ganjavi: Knowledge, Love, and Rhetoric*. New York: Palgrave Macmillan, 2001.

Nibelungenlied (12th century) *epic poem*

The *Nibelungenlied* (Song of the Kings of Burgundy) is a verse narrative written in 12th-century Germany by an author whose identity remains unknown. The *Nibelungenlied* inherits from both the EPIC or heroic poetry of the Germanic peoples (of which *BEOWULF* is a classic example) and the tradition of ORAL LITERATURE in Scandinavian cultures. It builds on the stories of Norse mythology (see MYTHOLOGY, NORSE), stories collected in the *EDDA*, and other SAGAS. Most English translations of the *Nibelungenlied* are based on what is commonly referred to as the B text, compiled ca. 1205 by a cleric serving the bishop of Passau.

The text of the *Nibelungenlied* exists in 34 manuscripts compiled and circulated in southern Germany between the 13th and 16th centuries. Together the manuscripts present various versions of the basic story, with fairly subtle differences. Presenters giving an oral performance of the poem would have added their own interpretations of specific events or characters, thus giving the text an evolution of sorts through the ages.

As editor Francis Gentry observes in *German Epic Poetry*, “Few works have exercised such a hold on later generations as this epic narrative of the deeds of bold warriors and lovely ladies, of high-spirited festivals and solemn ceremonies, of great battles, and, foremost, of revenge.” Part of the *Ni-*

belungenlied's appeal is that it blends the heroic themes of loyalty, murder, and vengeance with a courtly setting drawn from MEDIEVAL ROMANCES. Its main characters are kings and queens, its warriors follow the code of CHIVALRY, and interspersed with the moments of mass violence are poetic descriptions of courtly ceremonies and behaviors.

Divided into two main parts, this long poem (there are 2,379 stanzas) organizes its episodes into chapters or "adventures." When pronounced aloud, the four-line stanzas, separated by a *caesura* or line break, create a rhythmic, thunderous quality suitable to the unfolding events. Most of the action centers on the courts of Worms in southwestern Germany and Xanten in present-day Holland.

The hero Siegfried is depicted as a knightly prototype, daring and chivalrous but also demanding. To win the heart of Kriemhild, Siegfried offers his services to the court of Burgundy and is eventually granted her hand in marriage by King Gunther. Ten years after this marriage, Kriemhild argues with Queen Brünhild, Gunther's wife, over which man is the better champion. In the resulting struggle, Brünhild has Hagan murder Siegfried, and Kriemhild is left friendless and defeated. Kriemhild seeks revenge in the second part of the work, killing Hagan and King Gunther before losing her own life at a banquet hosted by Attila the Hun, where fighting ensues between the Huns and the Burgundians.

Part of the artistry of the *Nibelungenlied* is due to the personalities of its characters, who are portrayed as dimensional figures neither purely heroic nor purely villainous; all have strengths and weaknesses, and all possess tendencies toward good and evil. Siegfried is initially described as a man possessing skill at arms and physical beauty, whose accomplishments have won him wide renown, but through the course of the narrative he displays arrogance, ruthlessness, and callousness along with a sort of carefree ignorance. Hagen, Gunther's chief counselor, is a complex figure whose desire for power leads him from the most exemplary loyalty to the most profound betrayal. Far from being passive heroines, the women of the *Nibelungenlied*

are forceful, determined, and fully responsible for their actions, including their failures.

The *Nibelungenlied* is a tragic epic, and its theme is perhaps best personified by the character of Kriemhild, the Burgundian queen who opens and closes the tale and whose career demonstrates that joy is ever blended with sorrow. Introduced as "a royal child in Burgundy— / In all the world none lovelier than she," she is murdered by Hildebrand in the closing stanzas, proving that "ever pleasure turns to pain when all is done."

The *Nibelungenlied* has held an enduring fascination for readers, inspiring plays, poems, novels, music, and Richard Wagner's opera, *Ring of the Nibelung*. The discovery of the C text in 1755 at a castle in Austria revived interest in the epic and led to new editions, translations, and imitations. As Germany became a unified nation in the 19th century, the *Nibelungenlied* was cited as proof of the common mythology, literature, and history of German peoples. Today the text can still be appreciated for its dramatic quality, as well as its poetic beauty and sophistication.

English Versions of the *Nibelungenlied*

Nibelungenlied. Translated by A. T. Hatto. New York: Penguin, 1965.

The *Nibelungenlied*. Translated by D. G. Mowatt. London: Dover Publications, 2001.

Song of the Nibelungs: A Verse Translation. Translated by Frank G. Ryder. Detroit: Wayne State University Press, 1982.

Works about the *Nibelungenlied*

Andersson, Theodore M. *A Preface to the Nibelungenlied*. Stanford, Calif.: Stanford University Press, 1987.

Haymes, Edward. *The Nibelungenlied: History and Interpretation*. Urbana: University of Illinois Press, 1986.

Njal's Saga (ca. 1280) *prose narrative*

Written by an unknown author, *Njal's Saga* is widely considered among the finest of all classical Icelandic

SAGAS. The original manuscript for *Njal's Saga* has been lost; the earliest extant vellum manuscript is from ca. 1300. In its time the saga enjoyed great popularity, which is perhaps why many of its manuscripts have survived.

Broadly based on historical events that took place some 300 years earlier, *Njal's Saga* tells the story of ordinary people in medieval Iceland became caught in a complex web of revenge and murder. Honor and familial obligation play a large part in the events that unfold, as any insult, whether real or imagined, must be revenged.

In straightforward, economical prose, the story centers on Njal Thorgeirsson, an influential lawyer and sage who becomes embroiled in a 50-year feud that ultimately leads to his doom. Njal and his family are drawn irrevocably into conflict through his friendship with Gunnarr, who is portrayed as a brave and honest man. The beginning of the conflict is Gunnarr's marriage to Hallgerd (a match that meets with Njal's disapproval). Hallgerd, who is portrayed as very beautiful yet morally corrupt, then sets in motion a bitter set of feuds, beginning with her rivalry with Njal's wife, Bergthora. The following passage shows their initial exchange of insults (characteristic of most family sagas):

Hallgerd seized hold of her hand and said, "There's not much to choose between you and Njal; you have turtle-back nails on every finger, and Njal is beardless." "That is true", said Bergthora . . . "But your husband Thorvald wasn't beardless, yet that didn't stop you from having him killed."

A killing match ensues, and seven men die before the feud is stopped. Meanwhile, however, Gunnarr's mortal enemy, Mord, succeeds in bringing about Gunnarr's downfall, and the violence continues. Eventually Njal and his family are burned to death in their own home as a result of Mord's further machinations.

As a form of literary art, *Njal's Saga* ranks among the best of Icelandic sagas. Its characters are highly developed and represent a broad range of

human characteristics—all of which play a role in the development of a complex story riddled with conflict. It is the saga's human elements that make it appealing even to modern readers and that have given it a place in world literature.

An English Version of *Njal's Saga*

Njal's Saga. Translated by Robert Cook. New York: Penguin Classics, 2002.

Works about *Njal's Saga*

Byock, Jesse L. *Medieval Iceland: Society, Sagas, and Power*. Berkeley: University of California Press, 1988.

Helgason, Jon Karl. *Rewriting of Njál's Saga: Translation, Ideology, and Icelandic Sagas*. Clevedon, U.K.: Multilingual Matters, 1999.

Norse mythology

See MYTHOLOGY, NORSE.

Nukada, Princess (Nukata Okimi)

(fl. seventh century) *poet*

Princess Nukada, also known as Nukata Okimi, is considered Japan's first lyric poet. Like other members of the Japanese cultural elite at this time, she may have been of Korean origin. She was first the consort of Emperor Kobun, to whom she bore Prince Katsuragi; after the emperor's death, she married Emperor Temmu, to whom she bore Princess Toichi. She also had a relationship with Emperor Tenchi; in one poem she describes herself as waiting for him, using an image of nature to express her restlessness and longing:

*Swaying the bamboo blinds of my house,
The autumn wind blew.*

Emperor Tenchi, a great patron of the arts, encouraged Nukada's compositions. Princess Nukada's favored medium of poetic expression was the TANKA, a traditional poetic form consisting of five lines and 31 syllables. Her tanka were known for

their graceful symmetry and forceful rhythms. The Princess's poetry focused as frequently on political issues as on her personal life. Indeed, her position at court demanded that her life be political. But she is at her best in evoking metaphors of nature to portray a state of mind, as in one poem where she compares picking flowers in spring to flowers in autumn, and concludes simply: *Akiyama ware wa* — “But the autumn hills are for me.”

Several of Princess Nukada's poems were collected in the *Manyōshū*, *The Ten Thousand Leaves* (called by some *The Ten Thousand Ages*), a collection of Japanese literature compiled by the poet OTOMO YAKAMOCHI. This collection, like the folk poems of the *KOJIKI* (compiled in 712), provides a valuable record of life in Japan during the Heian era.

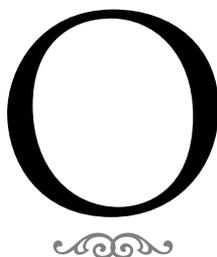
English Versions of Works by Princess Nukada

The Penguin Book of Women Poets. Edited by Carol Cosman. 72–73. New York: Viking Press, 1986.

The Ten Thousand Leaves. Translated by Ian Hideo Levy. Princeton, N.J.: Princeton University Press, 1981.

A Work about Princess Nukada

Singer, Kurt. “Asuka and Nara Periods (A.D. 592–794)” in *The Life of Ancient Japan*. New York: Routledge, 2002.



Oceanic Mythology

See MYTHOLOGY, OCEANIC.

Ojibway myths and legends

The Ojibway Indians, also known as the Chippewa or the Anishinaubaek (pronounced nish-NAH-bek, meaning “the good people”) people, inhabited the Great Lakes region of North America in the late 17th century. For most of the year, the Ojibway spent their time farming and hunting for food and pelts for the fur trade. However, because the winters in the Great Lakes region are so bitterly cold and snowy, the Ojibway people spent these months gathered around fires indoors. It was around their fires that the Ojibway oral tradition developed. In fact, their myths were told only during the winter months.

One of the central characters in many Ojibway myths is Wenebajo, also known as Manabozho. Wenebajo was a mythical figure, not quite human and not quite animal. He was alternately portrayed as a trickster (a common character in Native American mythology), a kind of superhero, and the creator of the Ojibway people. He fought many monsters and protected humans against danger and disease.

Other Ojibway myths and legends include “A Gust of Wind,” which tells the story of how the first males were born; “The Foolish Girls,” which tells the story of how two girls learn not to be foolish; “The Father of Indian Corn,” which tells the story of a boy named Wunz who asks the Chief of Sky Spirits to help him find a way to feed his people; “How Dog Came to the Indians,” a tale about a giant who gives his pet dog to a pair of men so they can find their way home; and stories of supernatural spirits called the Manitous.

The Ojibway myths and creation stories were among the first such Native American tales to be collected by white American settlers. Henry Rowe Schoolcraft from Michigan published two books of Ojibway tales in the early 19th century. These books also served as source material for the poet Henry Wadsworth Longfellow’s epic poem *The Song of Hiawatha*.

See also ORAL LITERATURE/TRADITION.

Works of Ojibway Myths

Broker, Ignatia. *Nightflying Woman: An Ojibway Narrative*. St. Paul: Minnesota Historical Society, 1983.

Johnston, Basil H. *Tale of the Anishinaubaek*. Toronto: Royal Ontario Museum, 1993.

———. *The Manitou: The Supernatural World of the Ojibway*. New York: HarperCollins, 1996.

Schoolcraft, Henry Rowe. *The Myth of Hiawatha, and Other Oral Legends, Mythologic and Allegoric, of the North American Indians*. Philadelphia: J.B. Lipincott, 1856.

Oklahoma Cherokee folktales

The Cherokee nation originally inhabited the Appalachian region of the United States, but a relocation effort begun by the U.S. government in 1838 removed huge numbers of Cherokee to Oklahoma via a route called the “Trail of Tears.” Currently, the Cherokee Nation of Oklahoma comprises a little over half the total Cherokee living in the United States. The folktales of the Oklahoma Cherokee preserve the beliefs, customs, and spiritual resiliency of a culture that has managed to survive enormous obstacles while maintaining its native dignity and strength.

The tales of the Oklahoma Cherokee are inherited, in many ways, from older myths of shared ancestry with the Eastern Band Cherokee. One example is the story of Selu, the corn goddess, and her husband Kana’ti. These two, who were among the first humans on earth, established the division of labor that would subsequently be practiced in the Cherokee tribe. Kana’ti (whose name means “hunter” in Cherokee) established that men would be responsible for bringing home animals to provide meat, while Selu (whose name means “corn”) was able to produce corn by shaking it out of her body and established that women would take care of planting, harvesting, and food preparation.

Other folktales describe the origin of natural phenomenon. For instance, “How the Deer Got His Horns” explains how Deer competed in a race with Rabbit in which a pair of antlers was the prize. As James Mooney tells the story in *Myths of the Cherokee*, the judges discovered that Rabbit had cheated by gnawing a shortcut through the bushes. Therefore:

They agreed that such a trickster had no right to enter the race at all, so they gave the horns to

the Deer, who was admitted to be the best runner, and he has worn them ever since. They told the Rabbit that as he was so fond of cutting down bushes he might do that for a living hereafter, and so he does to this day.

Some of the Oklahoma Cherokee folktales are what Mooney calls “wonder tales,” stories of magic and enchantment that might include spirits, giants, personified elements like Thunder, or similar supernatural events. Other folktales serve as records of historical traditions, preserving accounts of trade, interaction with other tribes, wars, and the first contacts with Europeans. Some tales provide a simple moral lesson.

Though they may simply appear to be entertaining stories, these Cherokee folktales act as valuable cultural records, preserving and communicating Cherokee ways of life and modes of thought. Aside from offering information about diet, economics, social structures, and tribal etiquette, the folktales preserve sacred religious teachings and offer myths that explain how the Cherokee understood and interpreted the world. Many of the folktales incorporate the foundational Cherokee understanding of the nature of the world as a union of the Upper World, and Lower World, and the earth world (called in the creation tales the “Ball of Mud”), which must be kept in a state of balance.

Moreover, despite their age and the fact that they have survived a centuries-long oral tradition (see ORAL LITERATURE/TRADITION), these tales offer a perspective on the world that can benefit present-day readers. In Marilou Awiakta’s *Selu: Seeking the Corn-Mother’s Wisdom*, Wilma Mankiller, the principal chief of the Cherokee Nation of Oklahoma, reminds readers that these old folktales teach lessons that still have currency in contemporary life. She writes:

We human beings are sometimes so oriented toward scientific explanations for everything that we seldom are able to suspend that analytical state of mind. . . . We have never really understood that we are one small part of a very

large family that includes the plant world, the animal world and our other living relations.

In addition to being entertaining stories that audiences of all ages and backgrounds can enjoy and appreciate, the folktales of the Oklahoma Cherokee remind readers of the subtle balance that must be maintained in all things as well as the connection to the larger world for which each individual is responsible.

English Versions of Oklahoma Cherokee Folktales

Cherokee Folk Tales & Myths. Translated by Agnes Cowen. Park Hill, Okla.: Cross-Cultural Education Center, 1984.

Kilpatrick, Jack F. and Anna G. *Friends of Thunder: Folktales of the Oklahoma Cherokees*. Norman: University of Oklahoma Press, 1995.

Living Stories of the Cherokee. Edited by Barbara R. Duncan and Davey Arch. Raleigh: University of North Carolina Press, 1998.

Mooney, James. *Cherokee Animal Tales*. Edited by George F. Scheer. New York: Holiday House, 1968.

Works about Oklahoma Cherokee Folktales

Mooney, James. *History, Myths, and Sacred Formulas of the Cherokees*. Asheville, N.C.: Bright Mountain Books, 1992.

———. *Myths of the Cherokee*. New York: Dover Publications, 1995.

Old English poetry (ca. 650–ca. 1050)

Old English was the vernacular language spoken by the Angles, Saxons, Jutes, Frisians, and other Germanic tribes that began to migrate to Britain in the fifth and sixth centuries. British resistance to the Germanic invaders gave rise to the legends of Arthur, who would reach great fame in the MIDDLE AGES. The Germanic tribes brought with them a non-Christian religion, deriving from Norse MYTHOLOGY and accounted for in the early SAGAS. New efforts to convert the Angles and Saxons began in 597 with the missions of Augustine. The

Church taught and wrote in Latin, as did the ruling class. Yet the Anglo-Saxon culture, which flourished from the first settlements until the time of the Norman Conquest in 1066, included a vernacular poetry of a range, depth, and complexity quite unrivaled by any other medieval European literature. The Old English poetry that survives shows a blending of the newer Christian beliefs with the ancient heroic code adhered to by the Germanic tribes, who were historically governed by a warrior elite and bound by ties of kinship and loyalty.

The greater part of Old English poetry is contained in four surviving manuscripts. The *BEOWULF* manuscript contains, among other fragments, the famed EPIC poem of that name. *Beowulf* is the best example of Germanic heroic poetry and the crown jewel of the Old English poetic corpus. The Junius manuscript contains various poems retelling stories from the Christian Bible, including an intriguing dialogue, *Christ and Satan*. The Exeter Book contains the largest number of poems, which range from religious verses and allegorical poems to charms, riddles, and gnomic verses which offer priceless insights into Anglo-Saxon folk wisdom. The Vercelli Book, discovered in Italy, includes the innovative poem thought to be the most beautiful of Anglo-Saxon religious verse, *The Dream of the Rood*.

Due to the near-constant warfare of the Anglo-Saxon period, first between neighboring tribes and then against Danish invaders or Vikings who raided the coast, the poems in the manuscripts are often damaged and in many cases reduced to fragments. Almost all the poems are anonymous. Old English poetry was an ORAL LITERATURE, developed and maintained by *scops*, or poet-singers, who functioned like the bards of the celtic BARDIC POETRY. The *scops* served as the living memory of the tribe, recording their history, genealogy, and social codes, all in rhymed verse. Evidence exists to suggest that women served as *scops*, though they too remain unnamed. The only Anglo-Saxon poet who personally signed his works was the cleric Cynewulf, writing in the late eighth century, who added his autograph so that readers might pray for him.

Critical Analysis

Most Old English poetry employed a poetic line with a four-beat meter, consisting of two half-lines of two stresses each. The half-lines were typically linked by alliteration, the use of similar-sounding consonants, which gave the words an aural music complemented by the accompaniment of a stringed instrument, probably a harp. A distinct feature of Anglo-Saxon verse is the use of the kenning, a compound descriptor that employs a striking image or metaphor to convey the qualities of the thing it describes. Old English vocabulary included a striking range of words to describe a single thing (dozens of different words existed, for example, as synonyms for “warrior,” “battle,” and “sword,” suggesting that these items were featured often in the poetry), and the use of varied adjectives or kennings along with the strict alliterative meter required no small skill of the poet. A brief poem by CAEDMON encapsulates all of these features in its opening lines on the creation:

*Now must we praise heaven-kingdom's
Guardian,
the might of the Measurer and his mind-
thoughts,
the Glory-Father's work, since he . . . made
the beginning.*

Caedmon's achievement is remarkable because he was supposedly an illiterate shepherd who, some time between 658 and 680, spontaneously began devising poetry after an angel visited him one night in a dream. “Caedmon's Hymn,” commonly accepted as the oldest Anglo-Saxon poem on record, is preserved in BEDE's *Ecclesiastical History of the English People*.

Anglo-Saxon poetry after Caedmon can be discussed according to type. Excepting *Beowulf*, the best example of heroic poetry is the *Battle of Maldon*, composed to record the defeat of the famed warrior and Essex ealdorman Byrhtnoth in a battle against Danish invaders which took place at Maldon in 991. *Maldon* aptly and lyrically expresses

the basic tenets of the warrior code: to fight bravely no matter the odds, never abandon kin to the enemy, and avenge fallen chiefs or fellow warriors. Byrhtnoth dies gloriously, due to a fatal move in which he allowed the Danish armies to compensate for a territorial disadvantage. The dramatic tension of the poem lies precisely in this tragic defeat, and the vividness with which the clash of battle is evoked marks the anonymous poet's skill:

*Thus the brave men stood firm in battle,
each sought eagerly to be first in
with his spear, winning the life and
weapons
of a doomed warrior; the dead sank to the
earth.*

A similar example of heroic poetry is preserved in the ANGLO-SAXON CHRONICLE entry for 937, describing the Battle of Brunanburh. The Anglo-Saxon corpus also preserves a unique set of heroic poems about women: *Judith*, *Juliana*, and *Elene*, who are collectively referred to as the “fighting saints.” Though they are about Christian warriors, these poems preserve traces of the sacred role of women in early Germanic society as advice-givers, equal rulers, and weavers of peace.

A second well-represented type of Old English poetry is the elegy. Much of the Anglo-Saxon corpus touches on themes of separation and grief, but the so-called elegies deal specifically and lyrically with loss: loss of a spouse, loss of a beloved chief, loss of hearth and family. *The Seafarer* evokes the exile of a warrior who has left his home and is in search of another lord who will take him on as a retainer. The poet uses the natural imagery of his current surroundings, the icy seas and the freezing winds, to contrast the warm companionship of the mead-hall:

*The cry of the gannet was all my gladness,
the call of the curlew, not the laughter of
men,
the mewing gull, not the sweetness of mead.*

The poet in *The Wanderer* sings a similar lament as he searches for a new lord. This poem contains a classic expression of the *ubi sunt* motif, which mournfully asks, “Where?” The warrior laments:

*Where has the horse gone? Where the man?
Where the giver of gold?
Where is the feasting-place? And where the
pleasures of the hall?*

Two other elegies portray sadness from a woman’s point of view. The wife in *The Wife’s Lament* mourns her separation from her husband, and the female narrator of *Wulf and Eadwacer* sorrows that she was forcefully separated from her lover.

The religious poetry of the Anglo-Saxons is distinctly compelling in the way it blends Christian beliefs with the heroic inheritance of their Germanic forebears. For instance, the *Genesis* poem offers, in part B, a unique account of the biblical book. Dealing with a culture in which women were valued as counselors and it was reasonable for a man to listen to the advice of his wife, the *Genesis B* poet complicates the ancient story and distributes the guilt equally.

The Anglo-Saxons were also hugely fond of riddles, which survive in the Exeter Book, though without solutions. The accompanying charms, remedies, and bits of gnomic wisdom preserved in verse offer a glimpse into a day-to-day life in which ancient pagan beliefs and Christian doctrine existed side by side.

The latest example of Anglo-Saxon poetry is probably Layamon’s *Brut*, which is a translation of Wace’s French version of GEOFFREY OF MONMOUTH’S *History of the Kings of Britain*. After the Battle of Hastings in 1066, the introduction of French language and culture turned the Anglo-Saxon world into the Anglo-Norman world, and the language evolved into Middle English. Some examples of Middle English poetry attempt to preserve the older alliterative verse forms; *Sir Gawain and the Green Knight*, *Pearl*, and William Langland’s *Piers Plowman* are examples. The English Renaissance witnessed a fantastic rediscovery of and renewed

appreciation for the poetry that had formed so essential a part of the native culture and literature.

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Omar Khayyám (Abū ol-fath ‘Omar, Gheyās od-Dīn Abū ol-fath ‘Omar ebn Ebrahīm ol-Khayyāmī) (ca. 1048–1131)
scientist, mathematician, poet

Omar Khayyám was born in Nishapur, Persia, in what is now Iran. Since the literal translation of his birth name, al-Khayyāmi, means “tent-maker,” it is possible to assume that his father made tents for a living. Although Omar received an education in philosophy, he was highly gifted in many areas. Before he turned 25, he wrote a book on music, a book on algebra, and his famous *Problems of Arithmetic*. In 1070, he moved to Samarkand in Uzbekistan, where he devoted himself to algebra and astronomy. A talented scientist and mathematician, he calculated the length of the year with precision; created the Jalali Calendar, which is more accurate than the Julian; created a geometric solution of cubic equations; and created accurate astronomical tables. He achieved all of these accomplishments while performing as a court astronomer for the king of Malekshah. During his 40s, he traveled to

Baghdad, Mecca, and other areas of the Middle East, returning to Nishapur to spend his remaining years teaching.

During Omar's lifetime, the political situation in Persia was unstable: rulers competed for power, and radical groups tried to establish a state based on orthodox Islam. At one point, Omar became the subject of the radicals' attacks because they felt that his questioning mind did not conform to conservative faith. He was targeted especially by the Sufis, whose practices he ridiculed.

In addition to conducting scientific and mathematical research, Omar also wrote poetry. Perhaps because he was too honest or logically-minded, though, he never developed his poetry in a mystical fashion, as did some of the Sufi poets such as Hafiz.

Omar Khayyám's most famous work is the *Rubáiyát*, a collection of about 1,000 poems, each written in an epigrammatic style and consisting of quatrains, four line groups. About 600 of the poems were translated by Edward Fitzgerald (1809–83) in 1859. The translation was well received and maintains the spirit of Omar's original reflections on humanity, nature, life, and mortality.

Critical Analysis

Scholars have taken two opposing views of Omar Khayyám's *Rubáiyát*. Some claim that the poet was highly influenced by Islamic mysticism and that his references to wine and lovers are allegorical expressions of the mystical wine and divine love. Others argue that Omar understood his mortality, had a pessimistic view of the spiritual nature of life, and celebrated only sensual, temporal pleasures. These scholars view references to wine and lovers in the *Rubáiyát* as literal. The truth of Omar's message perhaps lies between these two schools of thought. As a scientist, he had a trained mind and a natural inclination to view the world and himself through "clinical" eyes, but as a man, he also felt passion, love, hatred, sadness, and joy.

The *Rubáiyát* reveals the soul of a romantic disillusioned by hypocrisy and futility and, at the same time, aware of beauty and spirituality. In some quatrains of the *Rubáiyát*, the poet realizes

that his love for truth and sincerity will not win him the sympathy of the world, and he understands that all he possesses—his scientific talent, his intellect—are useful to society only as long as he conforms to those upon whom he is dependent for survival, or as long as society needs him. At times, the truth of the poet's situation reveals his bitterness:

*The good and evil that are in man's heart,
The joy and sorrow that are our fortune
and destiny,
Do not impute them to the wheel of heaven
because, in the light of reason,
The wheel is a thousand times more help-
less than you.*

(Stanza 34)

Yet the disillusioned man can, at other times, find peace and comfort in simple pleasures:

*I need a jug of wine and a book of poetry,
Half a loaf for a bite to eat,
Then you and I, seated in a deserted spot,
Will have more wealth than a Sultan's
realm.*

(Stanza 98)

Themes of merrymaking and enjoying wine, the company of good friends, and beautiful women constitute a significant part of the *Rubáiyát*, but the man Omar seemed to find it difficult to reconcile the critical and scientific with the sensual and spiritual. At times, this lack of reconciliation comes across in the poet's CARPE DIEM outlook on life:

*Khayyám, if you are drunk on wine,
enjoy it,
If you are with the tulip-cheeked, enjoy her:
Since the world's business ends in nothing,
Think that you are not and, while you are,
enjoy it.*

(Stanza 140)

The momentary, transient nature of human life is another prevalent theme of the *Rubáiyát*. Realistically, Omar perceived mortality as inevitable, so much so, however, that it prevented him from finding peace in religion, faith, or spirituality:

*Oh what a long time we shall not be and
the world will endure,
Neither name nor sign of us will exist;
Before this we were not and there was no
deficiency,
After this, when we are not it will be the
same as before.*

(Stanza 51)

It is perhaps this duality of humanity that Omar portrays with aching clarity that makes the *Rubáiyát* one of the most treasured works in world literature. It has been translated into most major languages, and Omar Khayyám's sharp wit, polished form, and depth of meaning remain highly relevant for readers of all epochs and cultures.

English Versions of a Work by Omar Khayyám

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Ono no Komachi (fl. ca. 850) poet, playwright

Many fantastic legends have grown up about the life of Ono no Komachi, since few facts are known. She lived in the early period of Heian Japan (794–1185) and was a lady-in-waiting in the imperial court around 850. She was said to be the daughter of Yoshisada, the lord of Dewa. A later poem supposedly written by “Komachi’s grandchild” suggests she had at least one child.

The legends held that Ono no Komachi was adored at court for her poetic skill and was considered the most beautiful Japanese woman who had ever lived. She had many passionate affairs but spent the last years of her life in solitude and abject poverty. Tales were told about her skull, which survived in a field where it complained in verse about the grasses growing up around it.

Several Noh plays written in the mid- to late-Heian period perpetuate the figure of Ono as being a beautiful and manipulative courtesan who ends up abandoned and rejected. The legends may draw partially on the themes within the surviving TANKA poems attributed to her. Eighteen of her poems were collected in the *Kokinshu* anthology (905) compiled by KI NO TSURAYUKI. Fujiwara no Kinto named her the sole woman among the ranks of the *Rokkasen*, the Six Poetic Geniuses. The collection of poems ostensibly written by Ono no Komachi, the *Komachishu*, was compiled between 1004 and 1110. Of the 100 poems it contains, only about 45 are thought to actually be Ono's, while the rest are poems written by others, some addressed to her.

Ono no Komachi was one of the first female Japanese poets to write about her love and longing with great passion. Many of her poems speak eloquently of unrequited love, and one much-anthologized poem compares a man's heart to a blossom

“whose colors, unseen / yet change.” Other poems show the influence of Buddhism, and contain thoughtful meditations on the nature of reality, observing that one cannot know if love is real or a dream

*when both reality and dreams
exist without truly existing.*

Stylistically, Ono’s poems are clever and graceful, often making use of the *kakekotoba*, or pivot-word, which contains two different meanings that simultaneously reflect the imagery and subject matter of a poem. In one poem she uses the word *tsuki*, which means both “way” and “moon.” In this poem, she is waiting for a man who does not come, and the moonless night, leaving her without a way to see her lover, symbolically represents her fears about the future of their relationship.

Desolation is a frequent topic of Ono’s poetry, and one she describes with painful grace. In the earlier poems her grief is frequently due to neglect or abandonment by lovers. In one poem she pictures herself in “a sad floating boat,” and says,

*there is not a single day
that I am not drenched by the waves.*

Other poems show a growing sense of isolation and a feeling of disconnectedness. In one haunting poem, Ono compares her body to “floating sad grasses / severed from their roots,” and says, “if there were waters that beckoned / I should go, I think.” Her later poems express grief over the loss of beauty and a melancholy view of old age:

*—how sad this is!
—to think that my body
has become useless.*

Some critics tend to describe Ono’s poetry as “weak,” since so much of it deals with love, loss, and longing. Yet, as scholar and translator Terry Kawashima observes, “tropes of fleetingness and sadness over the changing state of things are com-

mon in *waka* poetry,” the tradition within which Ono was writing. In addition, several of her dream poems show, as Kawashima puts it, “a strong-willed woman who goes against custom, even if only in a dream.” Later Japanese writers, such as IZUMI SHIKIBU, were inspired by Ono’s passionate imagery and insight into human emotion. Her biography continues to be the subject of plays and studies, and her lyric poetry intrigues and fascinates lovers of poetry around the world.

English Versions of Works by Ono no Komachi

The Ink Dark Moon: Love Poems by Ono No Komachi and Izumi Shikibu, Women of the Ancient Court of Japan. Translated by Jane Hirshfield and Mariko Aratani. New York: Vintage Books, 1990.

Japan’s Poetess of Love Dream and Longing, Ono no Komachi: 117 poems. Translated by Howard S. Levy. Yokohama, Japan: Warm-Soft Village Press, 1984.

Ono No Komachi: Poems, Stories, and Noh Plays. Translated by Roy E. Teele. Edited by James J. Wilhelm. London: Taylor & Francis, 1993.

A Work about Ono no Komachi

Kawashima, Terry. “Part II: Komachi” in *Writing Margins: The Textual Construction of Gender in Heian and Kamakura Japan*. Cambridge, Mass.: Harvard University Press, 2001.

Ō no Yasumoro

See KOJIKI.

O’othham Hoho’ok A’agitha Papago and Pima Indian folklore

The *O’othham Hoho’ok A’agitha* are a collection of legends and myths of the Papago and Pima Indians, collectively known as the O’othham, who are native to southern Arizona and northern Mexico. The Hohokam (which means “finished ones” in Pima) settled in the American southwest from Mexico between 750 and 900; around 1400, they disappeared either through migration or warfare.

The Pima and Papagos peoples, who lived in the former Hohokam territory, retained their ORAL LITERATURE and communicated the stories for centuries, using them as educational tools that taught traditional values and customs. For the Pima and Papago, these tales were their history, not fiction.

Because of their remoteness from Spanish and Mexican power, the Pima and Papago did not fall under European rule and were not introduced to Christianity until 1694. The native man-god described in the Hohokam chronicles, who was murdered and then departed from the world, bears some parallels to but is not patterned after the Christian Jesus. The tale of creation describes how God created the world so he might live on it. Called the Earth-Doctor, he makes the world out of shavings of his own skin, and then creates the sun, moon, stars, and the first humans. Together, the sun, moon, earth, and sky then make Siuuhu the Drinker and the Coyote.

Other stories tell of the origin of wine and of irrigation. In them, wind, clouds, rains, and seeds are gathered from the corners of the universe and used to plant and water the fields. The ritual involving saguaros, or cactus wine, is used to invite rain. A later story tells of the death and resurrection of Siuuhu.

Thanks to careful collaborations between scholars and native speakers in the last century, the O'othham tales have been preserved and are an important source of information about the elements of Native American mythologies prior to their discovery by Europeans.

An English Version of the O'othham Hoho'ok A'agitha

O'otham Hoho'ok A'agitha: Legends and Lore of the Papago and Pima Indians. Translated by Dean and Lucille Saxton. Tucson: University of Arizona Press, 1973.

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Bahr, Donald, et. al, eds. *The Short Swift Time of Gods on Earth: The Hohokam Chronicles.* Berkeley: University of California Press, 1994.

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oral literature/tradition

The literature of every culture from every corner of the world shares one thing in common: It originates in the spoken word. Long before and after a culture develops written systems of communication, the oral exchange of stories forms an essential part of a people's emotional and spiritual life. In daily life, stories serve as a means of connection and a way of establishing a shared humanity. Every society uses stories to retain and transmit its shared history, accumulated wisdom, cultural values, and beliefs.

Oral literature, as scholars define it, can include any fictive utterance, from folklore and mythology to jokes and nursery rhymes. Scholarly discussions of oral tradition often focus on oral poetry in the form of historical narratives or wisdom tales. As a culture evolves, it commemorates its history and ancestors in narratives that are passed on in the form of a heroic story or EPIC. The Sumerian *GILGAMESH*, the long poems of HOMER, and compositions like the Finnish *KALEVALA* or the Persian *SHAHNAMEH* all originated as oral poems relating events that a culture considered part of its history. The Mande *EPIC OF SON-JARA* or the Incan MYTH OF MANCO CAPAC, though they belong to different continents, both retell foundation myths of how a civilization came to be. In many cultures, the earliest written literature preserves stories that had already been told for centuries. In fact most of the sacred literature of the world, including the Hebrew BIBLE, is thought to have its roots in oral tradition.

Narratives of mythology develop as humans attempt to explain their own existence and understand the world around them. Creation stories like the Native American CREATION MYTHS or the Hawaiian *Kumulipo* describe how a culture accounts for the order of the world and its creatures. From the beginning, these and other stories communicated through oral exchange offered a way to instruct listeners and celebrate shared beliefs. Cultures develop

an oral tradition as a way to remember and ritually convey stories for the benefit of succeeding generations.

Oral traditions may be communicated in the form of prose, but most cultures develop a poetic tradition to remember and relate their stories. Historians of oral tradition have learned that rhythm and rhyme function as mnemonic devices to enhance the memories of performers as well as audiences. In oral poetry, meter serves as a way to structure the poem and to organize information. Once the meter is established, the poet draws on certain ready-made compositional devices. This is seen in oral traditions of all ages and cultures, from the Vedas or *PURANA* of India to the BARDIC POETRY of the Celts. Longer tales require more compositional devices, such as typical details, formulaic lines or diction, and recurrent situations. The WHITE MOUNTAIN APACHE MYTHS AND TALES, for example, end each line or phrase with “they say” to emphasize the fact that the tale has been handed down by others.

Oral literature is meant to be performed. In performance, poetry differs little from song, and most oral performances involve musical or visual accompaniment. Interaction with the audience opens and sustains the performance, making the story or poem uniquely different each time it is recited.

Despite the advantages of print culture in preserving and disseminating knowledge, it would be false to say that cultures no longer have or depend on oral traditions. Folklore exists today in the form of urban legends; elders tell us about their history and experience, friends share stories about their day. Human experience is defined by, understood through, and shared in story, and the oral tradition of a culture preserves its origins, its foundations, and its essential character in a way that written literature can perpetuate but never duplicate.

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Ostromir Gospel (ca. 1057) *liturgical text*

Composed between 1056 and 1057 by a cleric known as Deacon Gregor, the *Ostromir Gospel* is the oldest extant Russian manuscript and thus the first text of Russian literature. Almost nothing is known about Deacon Gregor’s life. From the text itself it is clear that he possessed exceptional learning and artistic skill. Though he belonged to no specific religious order, as a clergyman and scribe he would have obtained the education and skills necessary for the work. It is believed Deacon Gregor was active in Novgorod, but he must have been born or spent considerable time in Kiev, as traces of his native Russian dialect show in the language of his work.

The *Ostromir Gospel* was commissioned by Ostromir, the *posadnik*, or city governor, for the Cathedral of St. Sophia in Novgorod. It follows the model of the Aproz Gospel used in Greek manuscripts in that it is divided into two sections. The first and largest section contains the gospel texts, drawn from the Acts and Epistles of the Apostles in the New Testament of the Christian Bible. Since the gospel readings began at Easter and were normally concluded by Pentecost, the *Ostromir Gospel* recommends Scripture to read for the remaining Saturday and Sunday services of the year. The second section provides a calendar of readings and notes which saints are to be commemorated on which days. The text is richly decorated throughout, with elaborate lettering and miniature portraits of the apostles that show the influence of the Old Byzantine style.

The *Ostromir Gospel* is invaluable to linguists because it is written in Old Church Slavonic, a medieval language in which very few manuscripts survive. Christianity reached Slavic-speaking lands between 865 and 883 through the missionary efforts of Cyril and Methodius, and it continued to spread as rulers converted and their subjects followed suit. Under the reign of Jaroslav of Kiev, called “the Wise” (1019–54), a considerable number of churches and monasteries were built. The services at these churches, such as masses and other celebrations, were conducted in the native language rather than the Greek used earlier in the Orthodox Church. Thus the spread of Slavonic rites fostered the need for Slavonic books. As a substantial body of Christian literature already existed in eastern Bulgaria, the *Ostromir Gospel* and its companion works are thought to be translated from manuscripts obtained from Balkan lands through either plunder from war or peaceful trading contacts. Throughout the medieval period, Church Slavonic was used by the Russian Orthodox Church for both ecclesiastical and literary purposes, much the same way that Latin was used by the Roman Catholic Church. The vernacular Slavic dialects were used for everyday purposes.

Four other manuscripts in Old Church Slavonic contain material from the Gospels, and three other manuscripts contain parts of prayerbooks, hymns, and saints’ lives. Until the secularization of Russian society that took place under Soviet influence, the Orthodox Church was not simply the official religion but the most prominent cultural institution. For this reason, the *Ostromir Gospel*, preserved in the National Library of Russia, remains one of the cultural treasures of the Russian people. The history of Russian literature begins with this document. A key artifact in the evolution of the Russian language, it is a valuable resource that speaks to the development of Christian religion and culture in Eastern Europe, as well as a beautifully crafted piece of art.

Works about the *Ostromir Gospel*

Goldblatt, Harvey and Riccardo Picchio. “Old Russian Literature.” In *A Handbook of Russian Literature*, edited by Victor Terras, 316–322. New Haven, Conn.: Yale University Press, 1985.

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Otomo Yakamochi (Otomo no Yakamochi) (718–785) poet

The detailed information on Otomo Yakamochi’s life comes from his poetic journal and his contributions to the poetry anthology *Man’yōshū* (The collection for ten thousand leaves [pages], compiled from 686 to 784). Otomo grew up in Dazaifu, a city home to some of the most important Japanese poets of the time. His father Tabito’s high place in government and the tutoring of his aunt, Otomo Sakanoue, prepared Otomo for a life as an imperial official and a poet in his own right.

In 741 Otomo was made an attendant to the emperor, and from 745 until his death he was promoted continuously. In 777 he was made *Daisi* (“Great teacher”) and became a chief imperial counselor. Late in life he was implicated in a murder trial but was pardoned.

Otomo lived at a time when Japanese culture was greatly influenced by the Tang Chinese, and his poetry reflects his efforts to reconcile tensions between the older Japanese form of society, governed by a warrior elite, and the modern forms of political administration. As a young courtier he experimented with the fashionable court styles, writing occasional poetry to be recited at official occasions or banquets and love poetry addressed to a series of women.

In his mid-20s and 30s, Otomo produced most of his mature verse and began editing the *Man'yōshū*. This work, in its final form, spans 20 volumes and contains 4496 *uta* (song poems), from elegies to poems on love, the seasons, travel, and royal events. In 746, Otomo became the governor of Etchū, where he wrote the majority of his poems. His varied and original verses cover a wide range of subjects, blending artful observations of nature with a poignant undertone of melancholy and yearning, as expressed in this poem, number 3967 in the *Man'yōshū*:

*If I could show you but a glimpse
Of the cherries blooming
In the mountain gorges.*

Translator Paula Doe notes that Otomo was “in large part responsible for the preservation of the ancient poetic tradition” and adds that “he laid the foundation for Japanese poetry for centuries to come.”

An English Version of Works by Otomo Yakamochi

Written on Water: Five Hundred Poems from the Man'yōshū. Translated by Takashi Kojima. Rutland, Vt.: Charles E. Tuttle, 1995.

A Work about Otomo Yakamochi

Doe, Paula. *A Warbler's Song in the Dusk: The Life and Work of Otomo Yakamochi (718–785)*. Berkeley: University of California Press, 1982.

Ouyang Xiu (Ou-yang Hsiu) (1007–1072) *poet, historian*

Ouyang Xiu was born in Mianyang (Mien-yang), in the Sichuan (Szechuan) province of China. After his father died, he and his mother moved to Hubei (Hupei) to live with his uncle. Legend has it that Ouyang lived in such poverty that he learned to write with a stick in the sand. At age 23, he became a judge in Loyang, and during his three years there, he spent much time developing his literary talents.

During his life, Ouyang Xiu held a number of government positions and wrote many essays, poems, and songs. Although his public-service career was plagued by a series of exiles, he remained dedicated to his literary pursuits. In his mid-20s, he composed *New History of the Five Dynasties*, a documentation of China's political history during the 10th century. In his 30s, he served as governor of Chuzhou (Ch'u-chou), where he built the “Old Drunkard's Pavilion,” about which he wrote a famous essay. In his 40s, he hosted legendary parties for literary friends in which his famous *ci* (*tz'u*) (songs) were performed, and he began work on the *New History of the Tang Dynasty* (completed in 1060). He retired from public service in 1071.

Many of Ouyang's works continued the classical style of writing initiated by HAN YU, and he became one of the leading literary figures of the Sung dynasty. His essays focus on Confucian philosophy, history, and politics, but he is best remembered for the poetry and songs in which he uses images of nature to explore the human spirit. In his poem “Autumn,” for example, he compares images of the dying landscape to the decay of the human soul:

*... The trees will fall
In their due season. Sorrow cannot keep
The plants from fading. Stay! there yet is
man—
Man, the divinest of all things, whose heart
Hath known the shipwreck of a thousand
hopes,
... whose soul*

*Strange cares have lined and interlined,
until
Beneath the burden of life his inmost self
Bows down. And swifter still he seeks decay
When groping for the unattainable
Or grieving over continents unknown.*

As translator L. Cranmer-Byng says in *A Lute of Jade*, “Autumn,” like many of Ouyang Xiu’s poems, is worthy of praise: “With its daring imagery, grave magnificence of language and solemn thought, it is nothing less than Elizabethan, and only the masters of that age could have done it justice in the rendering.”

An English Version of a Work by Ouyang Xiu

A Lute of Jade. Translated by L. Cranmer-Byng. Indy-Publish.com, 2003.

A Work about Ouyang Xiu

Egan, Ronald C. *The Literary Works of Ou-yang Hsiu (1007–72)*. Cambridge, U.K.: Cambridge University Press, 1984.

Ovid (Publius Ovidius Naso) (43 B.C.– ca. A.D. 18) poet

Ovid was born into a well-to-do and socially prominent family living in Sulmo (modern Sulmona), some 90 miles east of Rome. His father, a member of the wealthy Equestrian class, provided him and his older brother with the Roman education in rhetoric and law, as well as a grand tour of Greece and Asia Minor.

The young Ovid was a gifted student of rhetoric (the art of using language effectively and persuasively), and he habitually added lyrical touches to his academic exercises and assignments. However, he had no taste for the law and no skill in politics. His father tried repeatedly to dissuade him from his chosen path, admonishing him that even HOMER died broke. Ovid reportedly penned a promise to stop writing poetry—in dactylic hexameter.

Ovid’s work was an immediate success among fashionable society, as it reflected their disillusionment with the breakdown of the classical republican ideals of Rome at the time. Many scholars have contrasted the positive light of Ovid’s work to the “darker” works of his older counterparts, the Augustans, for his work resembles neither that of the patriotic satirist HORACE nor that of the melancholy and moralistic VIRGIL. His inventive, refined, and metrically brilliant poetry seems effortlessly composed and depicts a cosmopolitan, secular sensibility that derived from both his inherent skill and the peace and prosperity of AUGUSTUS’s reign. His spirited, graceful elegies and epistles reveal the soul of a true romantic.

Ovid was prolific as well as popular; more than 35,000 lines of his verses survive. His first published poems were a collection of playful and lighthearted love poems, *Amores* (Loves), first published 20–16 B.C. in five books and later, in 2 B.C., reduced to three.

Around the same time as the *Amores*, Ovid composed the *Heroides* (Heroines), a collection of imaginary love letters between 15 mythological women and their lovers or husbands. In these letters he takes minor characters appearing in other works and gives them psychological depth and complexity by using the first person to reveal the personalities of these famous and doomed women. The characters typically seen as pure evil, such as Medea, Ovid humanizes by explaining their motives or casting them in a light of pitiful ignorance, as he does with Helen of Troy. Those women customarily seen as noble and guiltless, like the abandoned Dido or the bereft Hero, Ovid complicates by revealing their sinister thoughts and occasional selfishness. Altogether, the *Heroides* so captured the imagination of readers that subsequent authors added six more letters to Ovid’s collection.

Ovid also wrote a tragedy called *Medea* (no longer extant), most likely to take advantage of the boom in theater construction during 13–11 B.C. *Ars amatoria* (*The Art of Love*) appeared in 1 B.C., offering, in three books of mock didactic verse, a satirical

instructional manual on the art of seduction. This was followed shortly by *Remedia Amoris* (Remedies for Love), an even more mocking sequel.

Between A.D. 1 and 8, Ovid worked on *Metamorphoses* concurrently with *Fasti* (*Religious Holidays*), a calendar of Roman feast days that he never completed. The six books of *Fasti* cover the first six months of the Roman year and are now a valuable source of information about Roman religious practice. In addition, they include lively episodes of Greek MYTHOLOGY, Roman history, and astronomical observations.

Augustus's banishment of Ovid around A.D. 8 is generally attributed to an "unknown indiscretion," but it was probably brought about by a number of factors: The eroticism and immorality of Ovid's works were not in keeping with the emperor's efforts at moral reform; the poet may have witnessed scandalous behavior in the imperial family; and he was decidedly unpatriotic and indifferent to religion and politics. Although the emperor supported the arts, he sent Ovid to live the rest of his days at the furthest edge of the Roman Empire, far from the center of literary arts and cultural entertainments upon which the poet thrived. During his exile, Ovid wrote the *Tristia* (*Songs of Sorrow*) and *Epistulae ex Ponto* (*Letters from the Black Sea*). In these works, he unsuccessfully asks to be pardoned and allowed to return to Rome.

Critical Analysis

The work that secured Ovid's fame to future generations and his acknowledged place among the master artists of world literature is the 15-book *Metamorphoses*. In this project, Ovid underwent a change of his own, turning from elegy and its meter to EPIC and the nobler and more appropriate hexameter. He declares his purpose in the first four lines of the poem:

*My intention is to tell of bodies changed
To different forms; the gods, who made the
changes,*

*Will help me—or I hope so—with a poem
That runs from the world's beginning to
our own days.*

The theme of *Metamorphoses* is the transforming power of love, and the brief, fanciful tales that make up the work relate numerous metamorphoses: men turn into birds, boys become trees, a magic spell makes a woman a spider, and an ivory statue comes to life. For a work of such disparate elements, the narrative's continuity is striking.

The poem begins with the creation of the world and ostensibly covers the course of history up to the deification of Julius CAESAR. Ovid concludes the work with a suggestion that Augustus will be similarly venerated:

*Later than our own era, when Augustus
Shall leave the world he rules, ascend to
Heaven,
And there, beyond our presence, hear our
prayers!*

If this was an attempt to curry favor, it did not succeed in recalling the poet from exile.

Many of the stories in *Metamorphoses* are implicit or explicit statements about power dynamics, examining (and subtly criticizing) power imbalances between gods and humans, rulers and subjects, women and men. The stories are by turns gay and tragic; Ovid turns his pen to charming subjects such as courtship with the same ease he uses to describe horrifying violence, like the battle of the Centaurs or the rape of Philomela. Love and betrayal are constant themes throughout the books, and doomed lovers scatter Ovid's landscape as thickly as trees. In the first four books, infidelities of the gods intertwine with the story of Cadmus and the founding of Thebes. Books 5 through 8 describe the adventures of the ancient heroes Perseus, Jason, and Theseus. Book 9 introduces Hercules, and Book 10 narrates a series of famous love affairs: Or-

pheus, Ganymede, Pygmalion, and Venus and Adonis.

After the story of Midas in Book 11, the focus turns in Book 12 to the fall of Troy, and, in 13 and 14, the voyage of Aeneas, the hero of Virgil's epic. Book 14 then progresses to the legendary early history of Rome, reaching at last the event which in Ovid's time marked the end of the Roman Republic: the ascent of Caesar. Altogether, Ovid's vivid and elaborate tapestry of narratives contains within it, in the form of story, all the changes that brought forth the world he knew.

In his introduction to *Metamorphoses*, translator Rolfe Humphries writes, "The enormous influence of *The Metamorphoses* on pre-nineteenth century Europe cannot be disputed: it is all but omnipresent, in prose as well as in poetry, in painting as well as sculpture." He adds that the work "was, more than any other work, the medium by which classical mythology was known and understood." According to translator Horace Gregory, *Metamorphoses* is continually being rediscovered: "Something of its original importance is beginning to be understood. Its collection of myths . . . has taken on fresh color and richness . . . and contemporary anthropologists are finding new meaning in Ovid's 'fables' and miracles."

Throughout the European MIDDLE AGES, Ovid and Virgil were considered the unparalleled exemplars of the Latin tradition. Ovid's treatment of love influenced the development of courtly love (see CHIVALRY AND COURTLY LOVE) and gave a language of passion to such famous lovers as ABÉLARD AND HÉLOÏSE. Stories from *Metamorphoses* reappeared in

the poetry of DANTE, Petrarch, Chaucer, and Gower, and influenced the Renaissance playwrights and poets Christopher Marlowe, Edmund Spenser, and William Shakespeare.

English Versions of Works by Ovid

The Art of Love. Translated by James Michie. Introduction by David Malouf. London: Random House, 2002.

Fasti. Edited by A. J. Boyle and R. D. Woodard. New York: Penguin Classics, 2000.

Metamorphoses. Translated by Rolfe Humphries. Bloomington: Indiana University Press, 1955.

The Metamorphoses. Translated by Horace Gregory. New York: The Viking Press, 1958.

Ovid: Selected Poems. London: Phoenix House, 2004.

Ovid: Selections from Ars Amatoria, Remedia Amoris. Edited by Graves Haydon Thompson. Wauconda, Ill.: Bolchazy-Carducci, 1999.

Works about Ovid

Holzberg, Niklas. *Ovid: The Poet and His Work*. Translations by G. M. Goshgarian. Ithaca, N.Y.: Cornell University Press, 2002.

Lindheim, Sara H., ed. *Mail and Female: Epistolary Narrative and Desire in Ovid's Heroides*. Madison: University of Wisconsin Press, 2003.

Spentzou, Efrossini. *Readers and Writers in Ovid's Heroides: Transgressions of Genre and Gender*. Oxford: Oxford University Press, 2003.

Tissol, Garth. *The Face of Nature: Wit, Narrative, and Cosmic Origins in Ovid's Metamorphoses*. Princeton, N.J.: Princeton University Press, 1996.

P



Panchatantra (ca. second century B.C.) *collection of stories*

The *Panchatantra* belongs to the rich tradition of ORAL LITERATURE in India. It is a collection of tales populated mainly with animal characters acting as heroes and villains and executed with a moralistic content and a clearly instructional tone. The Preamble to the *Panchatantra* offers the information that the tales were composed (or perhaps compiled) by the 80-year-old sage Visnu Sarma as part of his efforts to both entertain and educate the three sons of King Amara-sakti.

The *Panchatantra* is a complex group of tales, interwoven into a series of frame stories, which operate on several allegorical levels. The characters are given names suggestive of the qualities they represent, and their animal personas transparently reveal the human personalities beneath. Throughout the *Panchatantra*, the natural world functions as a metaphor for the human world; it is, in effect, a treatise on moral philosophy disguised as a set of fabulous narratives.

Dating the *Panchatantra* is difficult. Scholars have suggested dates as early as the second century B.C., though no records of a manuscript exist prior to A.D. 570. Analogues exist in other cultures, such as the fables of AEsOP and PHAEDRUS, and certain

tales of the *Panchatantra* parallel stories from the *JATAKA* and *Tipitaka*. This is hardly surprising, since oral literature passes through many hands, possibly being reworked and embellished each time, which also makes ascertaining authorship difficult. The existence of Visnu Sarma has been questioned, since no evidence for him occurs outside the *Panchatantra* itself. He was possibly the *kavi*, or court poet, for the king of “the southern lands” mentioned in the same stanza. He may also be a fictional character created as part of a literary device of the narrative.

Nevertheless, an authorial hand of no little genius is evidently at work. The content and tone of the stories suggest that the author knew the ways of royal courtiers and was a sharp-witted observer of the behavior and morals of all levels of Indian society. His overall purpose is to edify, for the Preamble states that the work is a *nitisastra*, a set of instructions on wise conduct, set forth for the purpose of “awakening young minds.” The dramatic and elegant style of his prose and verse convey a deep understanding of philosophical issues and also of human nature. Visnu Sarma’s ability to interweave humor and wit into his narratives also gives his tales a satiric edge that supports the often poignant tone.

Critical Analysis

The *Panchatantra* is written in both prose and verse forms, a characteristic of the genre of Sanskrit literature referred to as *champu*. Dialogue and narrative are offered in prose, while verse is employed to articulate concepts, provide moral instruction, and describe emotional behavior and sentiment. Verse usually appears in the beginning and end of the text to emphasize the moral of the tale, while the prose form is used primarily to recount the story's developments.

The *Panchatantra* is structured as a series of tales within tales, with the Preamble functioning as the highest level or frame. The five books that follow each offer another frame story, within which more stories are nested. This nesting technique appears in other Sanskrit literature, notably in the Indian EPIC the *MAHABHARATA* and to some extent in Vedic literature. Within the *Panchatantra*, Book 1, "The Estrangement of Friends," contains the most subsidiary tales. Each successive book addresses a different theme: Book 2 examines the "Winning of Friends," Book 3 speaks "Of Crows and Owls," Book 4 discusses "Loss of Gains," and Book 5 provides examples of "Rash Deeds."

The philosophical structure that runs through the narrative structure carries out the author's intention to provide a *nitisastra*. In Hindu belief, the path to living wisely and well required the equal and balanced pursuit of three aims: *dharma*, described as duty, compliance with the law, or right conduct; *artha*, wealth or material possessions, since money was considered a requirement for gracious living; and *kama*, which includes love and sensual fulfillment. These concepts are dealt with separately in other Sanskrit texts, including the *Dharmasastra*, the *Arthasastra*, and the *KAMA SUTRA*, but the *Panchatantra* incorporates instructions on all three areas into a single context.

Books 2 and 5, for example, speak to the concept of *artha*, or the acquisition of material resources, when the characters describe the evils of poverty. A verse from Book 5 vividly captures the correlation between wealth and acquisition of

knowledge, suggesting one can only successfully meditate and acquire wisdom if one has a full stomach:

*Wit, kindness and modesty,
Sweetness of speech and youthful beauty,
Liveliness too and vitality;
Freedom from sorrow, and joviality;
Uprightness, knowledge of sacred texts;
The wisdom of the Preceptor of the
Immortals;
Purity as well of mind and body;
Respect too for rules of right conduct:
All these fine attributes arise in people,
Once their belly-pot is full.*

Part of *dharma* means fulfilling the duties required of one's station in life, which Cloud Hue, the King of Crows, encounters in Book 3 when he must defend his kingdom and subjects from a cruel enemy. *Dharma* dictates the behavior of all beings, including the snake in Book 1, who informs the priest that he bites not to hurt anyone, but only does so in self-defense.

The third element of *kama* is reflected in the theme of friendship that pervades all five books. This verse from Book 2 meditates on how to achieve happiness:

*Those who enjoy happy times,
Friends with dear friends,
Lovers with their beloved,
Joyful with the joyous. . .*

True friendship, where beings are connected like flesh and claw, is illustrated in Book 2's story of Goldy, a mole; Lightwing, a crow; and Slowcoach, a tortoise. Goldy and Lightwing, as his friends, successfully extricate Slowcoach from his neurotic obsession and restore him to serenity and happiness.

The consequence of a balanced approach to *dharma*, *artha*, and *kama* is a harmonious order within society, which the *Panchatantra*, in the Preamble, sets out to illuminate. Prominent signposts

in various parts of the narrative constantly remind the reader that these stories are parables about human society and human virtues, vices, and frailty. A good example is “The Singing Donkey” of Book V, a pretentious soul who claims to know everything about music except how to sing.

In the *Panchatantra*, the natural world and the human world mirror each other. Two main devices achieve this effect. The narrative uses analogy to portray similarities in social and political hierarchy and organization between the two worlds. For example, the king of the human world parallels the characteristics of the animal king of the forest. The second literary device, the use of allegory, anthropomorphizes or projects human characteristics onto the animal characters in the stories. Just like the three princes in the Preamble who desire to learn moral conduct, most of the good characters in the stories strive to attain the highest level of education. Animal characters such as Lively the bull and Goldy the mole represent the perfect model citizens with their judicious blend of good learning and sound practical sense.

As Franklin Edgerton observes in the *Panchatantra Reconstructed*: “No other work of Hindu literature has played so important a part in the literature of the world. . . . Indeed, the statement has been made that no book except the BIBLE has enjoyed such an extensive circulation in the world as a whole.” The influence of the *Panchatantra* in both its structural format and its dual purposes of entertainment and enlightenment can be traced in works as diverse as the *THOUSAND AND ONE NIGHTS*, Giovanni Boccaccio’s *Decameron*, Geoffrey Chaucer’s *Canterbury Tales*, and Jean de La Fontaine’s *Fables*. Its canny characters and lively plots surface in the fairy tales of the Grimm Brothers and the Br’er Rabbit stories of the American south. The sheer number of translations of the *Panchatantra* provide proof of its popularity. No other work of Indian literature, and perhaps no other work of world literature, has had such an ageless and universal appeal.

English Versions of the *Panchatantra*

The Panchatantra. Translated by Chandra Rajan. London: Penguin Books, 1993.

The Panchatantra: The Book of India’s Folk Wisdom. Translated by Patrick Olivelle. Oxford: Oxford University Press, 1997.

Works about the *Panchatantra*

Amore, R. C. and L. D. Shinn. *Lustful Maidens and Ascetic Kings: Buddhist and Hindu Stories of Life*. New York: Oxford University Press, 1981.

Edgerton, Franklin. *The Panchatantra Reconstructed, I: Text and Critical Apparatus*. American Oriental Series 2. New Haven, Conn.: American Oriental Society, 1924.

Pausanias (115–180) *historian, travel writer*

Born in Greece, next to Mount Sipylos, Pausanias was a Greek traveler who lived during the height of Rome’s rule in Greece. His writing—the only source of information about his life—reveals that he lived a long life, witnessed many important historical events, and traveled extensively throughout Greece and the Greco-Roman world. His major work is *Hellados Periegesis* (Description of Greece), which exists in 10 books; the first was completed after 143, the last before ca. 176.

As a whole, *Description of Greece* serves as a type of guidebook for the places Pausanias visited. As he reached each city, he first recorded the location’s history. He then visited sacred sites or monuments within or near the city, describing them and other important religious, artistic, and architectural achievements. He also reflects on the customs, peculiarities, and daily lives of the local population of each region, including descriptions of folklore, local legends, and ceremonial rituals. Based on surviving structures and artworks, as well as archaeological evidence, Pausanias’s descriptions are remarkably accurate.

Description of Greece provides modern readers with a unique opportunity to journey through an-

cient Greece with an educated and curious companion, one whose knowledge of history and culture also provides a wealth of information that continues to aid in research of the ancient world.

English Versions of a Work by Pausanias

Pausanias' Guide to Ancient Greece. Translated by Christian Habicht. Berkeley: University of California Press, 1985.

Pausanias's Description of Greece. Translated with a commentary by J. G. Frazer. New York: Biblio and Tannen, 1965.

A Work about Pausanias

Alcock, Susan E., John F. Cherry, and Jajs Elsner, eds. *Pausanias: Travel and Memory in Roman Greece.* Edited by Lysiaccum. Oxford: Oxford University Press, 2001.

Petronius (Gaius Petronius) (27–66) *poet* Petronius lived during the time of the Roman Empire and served as Emperor Nero's adviser in matters of luxury and extravagance. His sophistication in sensual pleasure even earned him the title *arbiter elegantiae*; TACITUS in his *Annals* refers to Petronius as a sensualist "who made luxury a fine art." Petronius managed to combine his official duties with a chaotic lifestyle, sleeping during the day and living during the night, but his life ended tragically when he was betrayed by a rival and dismissed by Nero. As a result, he committed suicide, which Tacitus described as the ultimate act of refined self-control.

For contemporary readers, Petronius is famous for his *Satyricon*, a brilliant satire of excesses in Nero's Rome. Although only fragments of this work survive, enough of the text remains to provide evidence of Petronius's satirical talent and in-depth knowledge of Roman society at the height of the empire's prosperity. He demonstrates a thorough knowledge of the language and sociology not only of the Roman elite but also of the lower classes.

The *Satyricon* also is the best existing evidence of the prominence of homosexuality in the Roman Empire, which Petronius describes in a vivid, lively manner. The main character of the work is Encolpius, a student whose name, according to some translators, means "crotch." Encolpius offends the god Priapus, and as a result he is forced to undergo a sequence of painful but generally comic misadventures, mostly of a sexual nature. The world of the *Satyricon* resembles a sexual carnival, where gender and orientation are easily interchangeable. This work unambiguously articulates a very specific philosophy, which was, according to the author, widespread among the Roman Empire's elite. According to this philosophy, the only real sin consists in denying one's sexual appetites. To do so is considered blatant hypocrisy and is punished, generally through comic ridicule. This view on morality is explicitly expressed in the paired tales of the Widow of Ephesus and of the Boy of Pergamon.

Written in A.D. 61 and first printed in 1664, the *Satyricon* has since become a prototype for a number of novels about homosexuality. The first English translation was published in Paris in 1902 and attributed to Sebastian Melmoth, a well-known pseudonym of Oscar Wilde. Contemporary works using the legacy of the *Satyricon* include John Rechy's *City of Night* (1963), Daniel Curzon's *The Misadventures of Tim McPick* (1975), and Luis Zapata's *Adonis Garcia* (1979). In these novels, as in the *Satyricon*, travel is portrayed as a license or venue for sexual experimentation and indulgence. The film version of Petronius's masterpiece was produced by Federico Fellini in 1968. Though the film succeeds in capturing *Satyricon's* grotesquerie and powerful homoeroticism, it loses most of Petronius's humor.

Petronius is remembered as much for the content of his *Satyricon* as for his elegant prose and verse, including even the colloquialisms and common language of some of its characters. The *Satyricon* is the earliest example of the picaresque novel in European literature.

An English Version of a Work by Petronius

The Satyricon. Translated by P. G. Walsh. New York: Oxford University Press, 1996.

Works about Petronius

Conte, Gian Biagio. *The Hidden Author: An Interpretation of Petronius' Satyricon*. Translated by Elaine Fantham. Berkeley: University of California Press, 1996.

Courtney, Edward. *A Companion to Petronius*. New York: Oxford University Press, 2001.

Phaedrus (first century) poet

Most of what is known about Phaedrus has been deduced or inferred from his work *Fabulae Aesopiae*, a collection of writings commonly referred to as the *Fables*. He was originally a slave of the first Roman emperor, AUGUSTUS, but was later freed. He claimed to have been born in Thrace, in the region of the Pierian Mount on the southeast coast of Macedonia. This reference has been questioned, since the legendary AESOP was thought by some to be from Thrace. (Elsewhere Phaedrus says that Aesop came from Phrygia.) Likewise, the Mount of Pieria was the mythical birthplace of the Muses, so attributing his birth to the Muses' domain may have been Phaedrus's attempt to legitimize his claims to literary fame and inspiration. One remark in the *Fables* that scholars often take seriously is his hint that he was at some point persecuted by Sejanus, the ambitious general under Emperor Tiberius whom Tiberius executed for treason in 31. Other references in the *Fables* suggest that Phaedrus lived through the stormy rule of Caligula and into the time of Claudius.

Critical Analysis

The first portions of Phaedrus's five books of *Fables* borrow from Aesop, the slave who lived in the sixth century B.C. The Greek tales attributed to Aesop were originally written in prose. Phaedrus, in the beginning of the first century A.D., and Babrius, who lived in the second half of the century, were the first to put these fables into verse. As

prose they functioned as collections of myth, providing stories that could be used to reinforce a rhetorical point or lesson. As verse, however, the fables could be considered literature, and Phaedrus seems to be consciously maneuvering for a place in the literary tradition, despite his background as a slave. (HORACE was himself the son of a freedman, and it was not unknown for slaves to be educated.)

For his source on Aesop, Phaedrus used the manuscript of Demetrius of Phalerum, compiled around 300 B.C. The first two books he published feature a series of brief tales, their animal characters familiar to readers of Aesop. The author's point of view is frequently dark and cynical as he looks upon a world where injustice exists and the whims of the mighty prevail, sometimes not for the good of all. The fables ridicule vanity, conceit, and arrogance and consider ignorance the cardinal sin. Though a pessimistic mood seems to pervade the stories as the author repeatedly showcases objectionable behavior, the fables clearly intend to educate readers on the simple morals required to live in the world. "Be unkind to no man," Phaedrus declares in the fable of "The Fox and the Stork," for, he goes on to explain, "mean behavior is liable to rebound." In a society where those in power cannot always be counted on to behave with respect and mercy, the best option, Phaedrus seems to say, is to remain humble, keep quiet, and simply try to blend in.

As the books progress, the author moves away from predominantly beast fables to material of his own making. Though he cannily continues to attribute his work to Aesop and often uses Athens as a setting for his fables, Phaedrus clearly depicts the daily life and political situations of first-century Rome. Some disguise and circumspection were no doubt necessary to avoid angering certain civic authorities. In the preface to Book 3, Phaedrus claims: "My purpose is not to pillory any person, / But to illustrate life and the ways of the world." His frequently biting and often unflattering portraits of those in power, however, obviously led some authority figures to identify themselves with the wolves, lions, and other pred-

ators of Phaedrus's fables and to take issue with him, as Sejanus apparently did. For the common person, the best defense is sometimes silence, as Phaedrus suggests in the epilogue to Book 3 in which he refers to the maxim he learned as a youth: "For a man of humble birth / It is not proper to protest in public." Phaedrus speculates that the first fables were invented because the first slaves, "exposed to incessant hazards, / Unable openly to express what [they] wanted," found they could safely express their personal opinions by masking them in the form of fictional fables. In writing his books, Phaedrus wrote that he had merely taken that route and "enlarged it to a highway," so to speak, by adding to the themes bequeathed him by Aesop.

Certain stories in Book 3 show how Phaedrus expands on his material and brings in morals from his own experience. In "On Believing and Not Believing," the author recommends that readers "find out the truth, before faulty thinking / Leads to a stupid and tragic outcome." He offers what he says is a story from his own experience, in which a man, on the treacherous advice of his secretary, ends up killing his son and then himself, leaving his innocent wife to be accused of double murder. The terrible story turns into an episode praising the justice and wisdom of Augustus, who sorts out the messy details of the case, and Phaedrus returns to his moral with the announcement "[T]rust no one you don't know." Then, in a tag at the end, he ironically adds that he told this story at length because "a few friends have informed me / That they find my fables somewhat too short." Using the premise of a fable to explain a tragedy of which he knows, Phaedrus manages to praise his patron and also insert his own somewhat discouraging but perhaps hard-learned advice. He also uses Book 3 to talk back to his critics—for instance, in the fable of "The Cock and the Pearl," which tells the story of a rooster finding a pearl as he digs for food. Although he recognizes the value of the pearl, he declares that it is no use to him in his hunger. This fable is directed, Phaedrus concludes, at "people who fail to appreciate my work."

The five books of *Fables* were apparently composed over the course of Phaedrus's life. In the last fable of Book 5, "The Old Dog and the Hunter," he depicts himself as the old dog scolded by his master because he can no longer perform the same services he could in his youth. "It's strength, not spirit, that's deserted me," the dog says in his defense and implores his master to "give me credit for what I was." Some later collections contain appendices of additional fables attributed to Phaedrus, such as the 15th-century translation of Nicholas Perotti, but these are often thought to be later, anonymous additions.

The later Roman fabulists Avianus and Pilpay borrowed from Phaedrus, and he was read frequently in the MIDDLE AGES. The genre of the beast fable influenced medieval poems like the *ROMAN DE RENART* and authors such as DANTE. The French writers MARIE DE FRANCE and Jean de La Fontaine are known for their collections of fables. Christopher Smart composed a rhyming translation of Phaedrus in 1765 as a text meant for instruction of young readers. Phaedrus's work was often a teaching text in English schools during the 18th century, when he was classified as one of the great classical authors along with Horace, VIRGIL, and OVID. He is much less familiar to modern readers, who tend to confuse Phaedrus the fabulist with Phaedrus the Greek philosopher of the fifth century B.C.

Despite the dark view of the animal world in the *Fables*, scholar Anne Becher notes that Phaedrus is important because he "speaks for the oppressed and is concerned about the abuse of power and the exploitation of the poor and weak." He can be legitimately remembered as the first proletarian poet and satirist. In choosing the fable as his genre, Phaedrus chose to transmit and contribute to source material that was already ancient by the time of Aesop but continued to be relevant across cultures. Certain subjects and themes of the original Greek fables have analogues in the Arabic "Fables of Bidpai," translated by Symeon Seth in 1080, and in the fables of the Indian *PANCHATANTRA* and the Buddhist *JATAKA*.

English Versions of Works by Phaedrus

The Fables of Phaedrus. Translated by P. F. Widdows.

Austin: University of Texas Press, 1992.

The Poetical Works of Christopher Smart: A Poetical

Translation of the Fables of Phaedrus, Vol 6. Edited by Karina Williamson. Oxford: Clarendon Press, 1996.

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Henderson, John. *Telling Tales on Caesar: Roman Stories from Phaedrus*. New York: Oxford University Press, 2001.

Perry, Ben Edwin. *Babrius and Phaedrus*. Cambridge, Mass.: Harvard University Press, 1965.

Pindar (ca. 522–ca. 438 B.C.) lyric poet

The man considered the greatest of the Greek lyric poets was a native of Cynoscephalae, a town just outside of Thebes in the region of Boeotia. Pindar was born into an aristocratic family at a time when the noble class in Greece was waning; his parents were Daïphantus and Cleodicê. He considered himself Theban and took pride in the land of his birth and the aristocratic ideal. His uncle Scopelinus taught Pindar how to play the flute, an instrument that was a vital element in the worship of Apollo, the god of poetry, music, and the sun.

Pindar studied lyrical composition in Athens, where he may have met the tragedian AESCHYLUS. When he returned to Thebes, he embarked upon his career, counting among his patrons a number of prominent Greek families and political leaders who commissioned him to write odes. His earliest works flouted literary tradition by failing to make use of myths. The noted Boeotian poetess Corinna reportedly called attention to this deficiency. Pindar's next offering teemed with mythological references, whereupon Corinna is said to have admonished him, "One must sow with the hand and not with the whole sack."

Of Pindar's 17 existing works, only the odes composed to celebrate a victory at one of the Panhellenic festivals (the precursor to the modern-day Olympic Games) survive in substantially complete

form. These are the Olympian, Pythian, Nemean, and Isthmian Odes, and collectively they are known as the Epinician (or Victory) Odes. These choral poems solemnly compare the victor of the athletic contest to the legendary and mythic figures from the glorious days of yore. The competition itself becomes a device for providing metaphors and similes for achievement and valor. The odes laud the champion's family, ancestors, and homeland, and recount legends originating in his place of birth.

The longest of all of Pindar's odes is *Pythian IV*, which was commissioned by an aristocrat by the name of Dâmophilus, who had been banished to Thebes from the kingdom of Battus IV of Cyrene, in modern Libya. The king's son, Arcesilas, prevailed in the chariot races in the Pythian games of 462 B.C., and Dâmophilus sought to appease Battus with an extravagant lyric tribute penned by Pindar and performed in the palace at Cyrene:

*Thou must stand, my Muse! to-day in the
presence of . . .
the king of Cyrene with its noble steeds, that
so,
beside Arcesilas, while he celebrateth his
triumph,
thou mayest swell the gale of song. . . .*

To suggest the idea of reconciliation between Dâmophilus and the king of Cyrene, Pindar quotes HOMER: "A good messenger bringeth highest honor to every business." The song praises Dâmophilus's "righteous heart" and his exemplary life; the exile wants nothing more than to play his harp once again by Apollo's fountain at Cyrene. An attempt to flatter the king is made when the poet compares him with the sovereign among gods: Even Zeus forgave the Titans.

Characteristic features and themes of Pindar's works include the use of myth, heroic legends, reverence for deities, the repetition of important words, and a recurring format: prelude, beginning, transition, midpoint (during which the ancient myth is narrated), transition, and conclusion. His framework, now called a Pindaric ode, includes

three parts: a strophe (the part of an ancient Greek choral ode sung by the chorus when moving from right to left); an antistrophe (the part of the choral ode in which the chorus sings its answer to the strophe while moving from left to right); and the epode (the part of the choral ode that follows, as a rule, the strophe and antistrophe). This framework was admired by the Roman HORACE and the English John Dryden, Alexander Pope, and Thomas Gray.

The architectural perfection of Pindar's odes and his bold use of metaphors led PAUSANIAS, a Greek traveler and geographer of the second century, to comment:

. . . [B]ees flew to him, and placed honey on his lips. Such was the beginning of his career of song. When his fame was spread abroad from one end of Greece to the other, the Pythian priestess . . . bade the Delphians give to Pindar an equal share of all the first-fruits they offered to Apollo.

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Plato (ca. 428–ca. 348 B.C.) philosopher

Plato's family was aristocratic and claimed great distinction. His paternal ancestry reportedly goes back to the old Athenian kings, and his mother counted among her forbears Solon, an influential statesman who is considered the father of Athenian democracy.

The future philosopher was born during the age of Pericles, a political leader and champion of Athenian democracy. Under Pericles, the world's first great democratic system flourished, and potentially contentious subjects like religion, philosophy, morality, and affairs of state were discussed freely. Early on, Plato aspired to the legislative and social pursuits in which a young man of his class was expected to engage.

Plato may have become acquainted with SOCRATES in his childhood, for the great philosopher was friendly with some members of the youngster's extended family. What is certain is that during his late teens and early 20s, Plato was among Socrates' ardent pupils, and his experiences during this time would become the subject matter of Plato's future writings.

Athens was defeated by Sparta in the Peloponnesian War in the early 400s B.C., and Plato was repelled by the tyranny and injustice that followed. After Socrates' conviction for impiety and execution in 399 B.C., Plato became embittered and left his homeland. The works he wrote soon after are, like nearly all of his writings, written in dialogue and feature Socrates as the consummate seeker of truth.

The so-called Socratic Method employed in Plato's dialogues has the great thinker and teacher feigning ignorance of critical ethical and social issues, such as the nature of justice, whether virtue can be taught, and the best form of government. Although Socrates resembles the historical personage, he is primarily a vehicle by which Plato expresses his own intellectual interests and processes. As such, Socrates asks a group of listeners a series of pointed questions. After listening to their answers, Socrates demonstrates their illogical thinking and erroneous conclusions. As the conversations persist, the players begin to contradict themselves, and

they become hesitant. By the end of these discourses, the value of independent thinking and the unrelenting pursuit of truth have been brought to light.

In other discourses, the dialogues often end inconclusively since, according to Plato, the purpose of reason—a faculty that only humans possess—is to strive toward definition with disciplined thinking and to illuminate the natural world, not to limit its possibilities. This philosophy can be seen in some of the works Plato produced during his years of self-imposed exile and travel: *Lysis*, which asks, “What is friendship?”; *Euthyphro* (“What is piety?”); *Charmides* (“What is temperance?”); and *Theatetus* (“What is knowledge?”).

In the 380s B.C., Plato returned to Athens to establish the school that would become known as the Academy, which emphasized pure research and discourse on the topics of mathematics, astronomical disciplines, government, natural sciences, and rhetoric. Plato spent two decades of his life as an educator and director of the Academy. It was most likely during this time that he produced the bulk of his 29 treatises. Among these were *The Symposium*, which takes place at a banquet whose guests, including Plato’s friend ARISTOPHANES, attempt to define love; *The Republic*, Plato’s magnum opus; and *Phaedo*, purportedly an account of the exchange between Socrates and his followers and friends on the eve of his execution. (In reality, due to illness, Plato was not among Socrates’ visitors.) During the exchange, Socrates explains that the philosopher should not fear death, as he does not, because only without the burden of corporeal form can the eternal soul come to know the pure truth and splendor that mortal beings seek during their existence on earth.

In the late 360s B.C., Plato twice visited Dionysius II, the “tyrant of Syracuse,” to put to the test his theories regarding the education of philosopher-kings as described in *The Republic*, and to persuade the ruler to implement a platonic government. Plato’s ambitions were not realized, and he returned to the Academy, where he remained until his death.

Critical Analysis

Contained in 10 books, *The Republic* is Plato’s longest finished work; Professor Allan Bloom’s seminal translation runs 300 pages long. Appearing initially to be an inquiry into the nature of justice, the discourse soon turns toward an attempt to define and describe a “just man” and a “just city.” Ultimately, the soul of the just man is shown to be a microcosm of the operations of a just state.

Early in the dialog, Socrates and his interlocutors deduce how a city comes about:

[It] comes into being because each of us isn’t self-sufficient but is in need of much. . . . So, then, when one man takes on another for one need and another for another need, and, since many things are needed, many men gather in one settlement as partners and helpers, to this common settlement we give the name city, don’t we?

(II.369b–c)

In essence, Plato is saying that no one can provide entirely for himself; a city needs farmers, house builders, weavers, shoemakers, carpenters, herdsmen, merchants, and laborers. But life would be bleak without luxuries such as olives, furniture, perfumes, embroidery, and ivory. Therefore many more people are needed, including poets, servants, beauticians, and chefs.

The dramatis personae agree with Socrates that “each of us is naturally not quite like anyone else, but rather differs in his nature; different men are apt for the accomplishment of different jobs” (II.370a–b). They also agree that it is appropriate for one person to practice one art rather than many arts.

The philosophical discussion of *The Republic* then leads the characters to deduce that the existence of valuables in the city will lead to crime, which in turn creates a need for military forces. The “origin of war,” says Socrates, lies “in those things whose presence in cities most of all produces evils both private and public” (II.373e). The characters’ final conclusion regarding the forma-

tion of a just city is that there should be three classes: the merchants or money-makers, the armed forces or auxiliary, and the ruling class.

The discussion then turns to the question of who should rule. Ultimately, they determine that thinkers should become the rulers-philosopher-kings because they themselves are governed by reason and harmony. Furthermore, precisely because the true philosopher has no worldly ambitions—in fact, he “despises political offices” (VII.521b)—he cannot be corrupted or made to impose his rule on a reluctant populace. “Unless,” Socrates asserts, “philosophers rule as kings or those now called kings and chiefs genuinely and adequately philosophize, and political power and philosophy coincide in the same place . . . there is no rest from ills for the cities . . . nor I think for human kind, nor will the regime we have now described in speech ever come forth from nature, insofar as possible, and see the light of the sun” (V.473c–d).

Plato employs sunshine as a symbol of enlightenment in another important part of *The Republic*, when Socrates presents the famous “Allegory of the Cave” (Book VII). The benighted, Socrates says, are shackled in cavernous hollows of ignorance and believe the shadows cast on the cave walls represent reality, when they are, in fact, merely illusions. The light of day represents a cosmos of perfect being, where the universal ideals—the Forms—exist. Here, there are ideals not only for concrete items, like “chair,” but also abstractions like “circle” and “good.”

Most individuals do not “see the light,” nor do they realize that there is an alternative to their shadowy netherworld or that what they perceive as reality is a mere approximation of the ideal (or Platonic) Form. These representations merely refer to the Form; they do not duplicate it.

The Republic, wrote critic David Denby, is

the single most widely read work of philosophy in the West, and for immediately obvious reasons. Plato, an entrancing writer, had perfected the form of a dialogue, with its gracefully sinuous plait of questions and answers, its antici-

pation of the readers’ objections, its courtesies that are really a form of sly mockery.

Within a framework of spirited debate, Plato addresses the most profound questions of human existence that remain relevant to this day. His influence on Western thought over thousands of years is immeasurable and cannot be overstated. As the English philosopher Alfred North Whitehead says, “all philosophy is a set of footnotes to Plato.”

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The Complete Works of Plato. Edited by John M. Cooper and D. S. Hutchinson. Indianapolis, Ind.: Hackett Publishing, 1997.

Phaedo. Translated by G. M. A. Grube. Indianapolis: Hackett Publishing Company, Inc., 1976.

The Republic of Plato. Translated by Allan Bloom. New York: HarperCollins, 1991.

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Heidegger, Martin. *Essence of Truth: On Plato’s Parable of the Cave and the Theaetetus*. Translated by Ted Sadler. London: Continuum International Publishing, 2002.

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Plautus, Titus Maccius (254–184 B.C.)

playwright

From the beginning of his life in the tiny mountain village of Sarsina, Titus Maccius Plautus was called

just Plautus, which means “flatfoot.” Because he was not a Roman citizen, Plautus was not entitled to a full name. Driven by his love for theater and adventure, as a boy he left his native village by joining a traveling theatrical troupe. He later tried various other jobs, at one point becoming a soldier for the Roman Empire.

During his military service, Plautus was introduced to the concept of Greek theater, specifically Greek New Comedy and the plays of MENANDER. After leaving the service, he supported himself by working around the Roman stages as a carpenter or mechanic; opening his own business, which failed; and becoming a miller, cruising the streets with his hand-mill.

Fascinated by the theater, Plautus soon tried his own hand at writing. He wrote his earliest plays, *Addictus* and *Saturio*, while working as a miller, and it was not long before his work made him the Roman Empire’s best-known playwright. He won instant popularity partly because his plays appealed to the tastes of the uneducated public, which cared only for the entertainment and not for the contemplation of serious political issues. Knowing that he had to keep his audience interested—an audience that was accustomed to bear baiting and gladiator fighting—Plautus purposely engaged the common public’s appreciation for the vulgar and ignored the manners and language of the aristocracy. His works are therefore a valuable documentation of the live, vivacious, conversational vernacular Latin of the third and second centuries B.C.

Despite the crudity of words and idiomatic expressions that populate Plautus’s plays, his plots, characters, and settings reveal the markings of great literature. He generously employs puns, alliterations, and plays on words, most of which cannot be effectively reproduced in translation. On the other hand, translations of his rich metaphors (some taken from military operations), descriptions of business transactions, and portrayals of the trades of artisans reveal the clarity of a well-rounded literary and social thinker.

Plautus composed approximately 130 pieces, 21 of which survive to this day. The play considered his

masterpiece is *Captives*. The German playwright and critic Gotthold Lessing once described it as “the best constructed drama in existence.” Other significant works include *Menaechmi* (The Twin Brothers), his first comedy to be translated into English; and *Miles Gloriosus* (The Braggart Soldier), another comedy in which Plautus created the archetype of a swaggering soldier, which, in turn, became very popular in Renaissance literature.

Due to his outstanding achievements, Plautus was eventually granted citizenship and given permission to assume a full name. Among the names he chose for himself was Maccius, which means “clown,” revealing his penchant for humor.

What is perhaps most remarkable about Plautus’s works is that they represent a clear exception to the didactic and moral characteristics of most Roman literature of his time. Between the uniqueness of his comedy and the clarity of the elements of his drama, it is no wonder that Plautus’s plays influenced a number of later writers. Molière and Dryden imitated his *Amphitryo*. From *Aulularia*, Molière borrowed the subject for his own *Miser*, and Shakespeare’s *The Comedy of Errors* is adapted from Plautus’s *Menaechmi*. Today his plays are studied by students and critics alike and performed on stages across the globe, attesting to a timeless appreciation for Plautus’s work, and especially his comedies.

English Versions of Works by Plautus

Four Comedies. Translated by Erich Segal. New York: Oxford University Press, 1996.

Plautus: Amphitruo. Edited by David M. Christenson. Cambridge, U.K.: Cambridge University Press, 2000.

Works about Plautus

Moore, Timothy J. *The Theater of Plautus: Playing to the Audience*. Austin: University of Texas Press, 1998.

Riehle, Wolfgang. *Shakespeare, Plautus and the Humanist Tradition*. Rochester, N.Y.: Boydell & Brewer, 1991.

Segal, Erich. *Roman Laughter: The Comedy of Plautus*. Oxford: Oxford University Press, 1987.

Pliny the Elder (Gaius Plinius Secundus)
(23–79) *historian, nonfiction writer*

Gaius Plinius Secundus, known in English as Pliny the Elder, was born in Como, Italy, to parents of the equestrian class, which meant wealth and position in the world of ancient Rome. As a youth he studied rhetoric, the art of speaking in public, and also traveled. At age 23 he joined the military and was made tribune, a common entry point for sons of the equestrian or senatorial classes. He worked his way up to a cavalry unit and was stationed in present-day Germany.

During his years of service on the Rhine, Pliny wrote a short treatise, now lost, on spear-throwing from horseback, based on his observations of the Germanic tribes. He followed this work with a biography of his teacher and military commander, Publius Pomponius Secundus. After a brief visit to Rome in 52, he returned to Germany and began his 20-volume *History of the Germanic Wars*. This work, also lost, had an immense impact on his fellow historians; TACITUS and Suetonius quote Pliny a great deal.

Returning again to Rome in 59, Pliny withdrew from the military to practice law and turn his attention to writing. His next works were not considered particularly original or inspiring. *The Scholar*, for example, was a training manual for orators and rhetoricians, and its advice would be surpassed in both substance and style by QUINTILIAN. The eight-volume *Problems in Grammar* was perhaps the only subject Pliny could find to write about that would not incur the wrath of the capricious Emperor Nero. His *Continuation of the History of Aufidius Bassas* updated events at Rome from the late 40s to his own time. None of these works, unfortunately, have survived to the present time.

In 69, after a succession of emperors, Pliny returned to favor under Vespasian, with whom he was previously acquainted. He served as procurator in a series of provinces and was then made prefect

of the Roman navy stationed at Misenum, in the Bay of Naples. He was killed while attempting to evacuate people from Pompeii when Vesuvius erupted on August 24, 79. His nephew, PLINY THE YOUNGER, wrote in one of his letters:

The fortunate man, in my opinion, is he to whom the gods have granted the power either to do something which is worth recording or to write what is worth reading, and most fortunate of all is he who can do both. Such a man was my uncle.

By the time of his death, Pliny had published 75 books and left behind 160 volumes of unpublished work. His crowning literary achievement, the only one that survives, was the encyclopedic *Historia naturalis*, or *Natural History*, consisting of 37 books, published in 77. In these volumes, Pliny deals with the entirety of creation, from cosmology to anthropology, geography to biology, as well as horticulture and agriculture, medicine, magic, and the properties of metal and stone. In fact the work covers all things natural and in addition contains frequent accounts of human inventions and institutions. The work reflects Pliny's systematic mind, his immense curiosity, and his tireless working habits. The younger Pliny said of him: "He had a keen attention, incredible devotion to study, and a remarkable capacity for dispensing with sleep." It was said that he even dictated notes to his secretary while in the bath.

The *Natural History* freely mixes fact with fiction, since the author, though a Stoic like most educated men of his day, possessed a great love of the curious. The *Natural History* was frequently read and relied on during the MIDDLE AGES, when some of its more peculiar notations were taken as literal fact—for instance, when Pliny describes certain peoples of the East as having ears that they can tie around their heads or heads set directly upon shoulders, with no neck at all. To the modern reader the work may often appear simply quaint, as, for example, when Pliny speculates that people in Ethiopia grow tall due to their country's climate,

because “the juice is called away into the upper portions of the body by the nature of heat.” In other places he flatly contradicts current knowledge—for instance, when he declares that the earth is clearly the center of the universe.

The *Natural History* is still valuable as an anthropological document reflecting the world of the first century as Pliny knew it, and his process of direct observation remains a foundational method for conducting scientific research.

An English Version of a Work by Pliny the Elder

Natural History: A Selection. Translated by John F. Healy. New York: Penguin Books, 1991.

Works about Pliny the Elder

Beagon, Mary. *Roman Nature: The Thought of Pliny the Elder.* Oxford, U.K.: Clarendon Press, 1992.

Healy, John F. *Pliny the Elder on Science and Technology.* Oxford, U.K.: Oxford University Press, 2000.

Pliny the Younger (Gaius Plinius Caecilius Secundus) (ca. 61–ca. 112)

lawyer, orator, letter writer, poet

By the first century, after hundreds of years of bitter warfare, Rome had established uncontested dominance through the entire Mediterranean region. All independent powers had bowed to the might of the Roman legions, and no sovereign state remained to challenge Rome’s supremacy. At the same time, after a series of civil wars, the republican form of government had been overthrown, and Rome had become an empire. Though the imperial government was autocratic, it brought political and social stability to the Mediterranean region for centuries. This period is now known as the *Pax Romana*, or “Roman Peace,” the stability of which allowed literature and art to flourish. One of the best-known and most influential literary figures of this time was Pliny the Younger.

Born in the Roman city of Novum Comum, Pliny was the nephew and adopted son of the fa-

mous Roman writer, soldier, and statesman, PLINY THE ELDER. His uncle moved him to Rome to ensure that he received an excellent education and the opportunity to enter the legal profession, which Roman society considered very honorable.

In 79, Pliny the Younger witnessed the famous eruption of Mount Vesuvius and the destruction of the cities of Pompeii and Herculaneum, having gone there with his uncle, the commander of the fleet that was sent to help the citizens evacuate. Pliny the Elder was killed during the evacuation, and Pliny the Younger wrote an account of the entire event in a letter to the Roman historian TACITUS. The letter has been preserved and provides the best firsthand information concerning what happened at Mount Vesuvius.

Pliny eventually became a lawyer in Rome, arguing his first case when he was only 19. He made excellent connections with important people in Roman society and before long embarked on a prosperous career within the imperial administration. He served three different emperors—Domitian, Nerva, and Trajan—working in military, judicial, and administrative capacities, as well as sitting as a member of the Senate. He was clearly efficient as a civil servant, and his contributions were highly valued, as evidenced by the numerous letters that he exchanged with Emperor Trajan.

In the year 100, Trajan made Pliny a consul, the highest position in the Roman government besides emperor. To express his thanks, Pliny made a famous speech on the floor of the Senate to thank Trajan for the honor bestowed upon him, an oration that has become known as the *Panegyricus Trajani*. In this speech, Pliny praises Trajan’s qualities and compares him favorably to other emperors. Although it was an unabashed eulogy of Trajan, the content of this speech provides historians with important information about the early events of Trajan’s reign. As an orator, Pliny was greatly influenced by CICERO, an earlier Roman orator whom he greatly admired and tried to emulate.

In 114, not long after assuming a position in the Roman province of Bithynia, Pliny the Younger

died. His public career had been uneventful, but he was universally respected for the sobriety of his private life and his compassion as a magistrate.

Critical Analysis

Pliny the Younger's fame rests on his correspondence. Despite the demands of his duties in the imperial government, he found time to devote himself to a life of literature and letters. Although much of what he wrote has been lost, including most of his poetry, 247 of his letters survive in a collection known simply as *Letters*. This work is accessible to modern readers and provides a priceless account of what life was like among the upper classes during the time of the *Pax Romana*.

During Pliny's time, letter writing was a crucially important skill. Not only personal matters but also affairs of state and government had to be communicated entirely by letter. This was particularly true of the Romans, who had the burdens of communicating across a vast empire and dealing with a variety of administrative and military matters.

In addition to official administrative matters, the subjects covered in Pliny's letter are numerous. He discusses everything from Roman literary life and his own intellectual interests to the weather conditions in the place from which he is writing. The letters also provide a fascinating glimpse into the personality of Pliny himself, revealing a man of both kindness and vanity.

Scholars have organized the *Letters* into 10 different books, although each was likely intended as an entirely independent piece. In addition to simple communications between friends, Pliny clearly intended his letters to be presented for publication, which he states in the first letter of the first book.

Two letters in particular have become famous. The first is the one addressed to Tacitus in which Pliny describes the eruption of Mount Vesuvius and the death of his uncle. The second letter, addressed to Emperor Trajan, was written when Pliny was governor of the province of Bithynia and concerns the persecution of the Christians.

This second letter is significant because it sheds considerable light on the Romans' general attitude toward Christians during the early days of Christianity. In it, Pliny writes to Trajan requesting guidance on how he should deal with Christians brought to him for trial, pointing out that he has never presided over such a trial before. He states that he executes those who admit to being Christians and refuse to recant, but he lets go those Christians who do recant their faith. He also states that he has received anonymous accusations against a number of people, charging them with being Christians, but most of these prove to be harmless. This letter to Trajan is interesting to historians for its firsthand account of the persecutions of Christians.

Other letters deal with mundane matters. In one letter to Tacitus, he describes his own surprise at killing three boars while on a hunt, even though his personal preference is to study rather than hunt. In another letter to his friend Sura, he describes ghost stories he has heard. Such letters offer a fascinating record of Roman life at the time, making them invaluable historical documents.

English Versions of Works by Pliny the Younger

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Hoffer, Stanley E. *Anxieties of Pliny the Younger*. Oxford: Oxford University Press, 1999.

Plotinus (205–270) *philosopher*

All that is known of Plotinus comes from the *Life of Plotinus* composed by his student PORPHYRY, who published the biography as a preface to his collected treatises about 30 years after the philosopher's death. His arrangement of Plotinus's writing into six sets of nine tracts each, ordered by subject and named the *Enneads* (which means 'nines' in Greek), remains the sole means by which the ideas of Plotinus have survived.

Plotinus was born in Lycopolis in Upper Egypt, and at age 28 he began to study philosophy at Alexandria under Ammonius Saccas. Wishing to study Persian and Indian philosophy, he joined the military expedition of Emperor Gordian III to the East in 243. After Gordian was murdered in Mesopotamia, Plotinus fled to Antioch and, in 244, made his way to Rome, where he began to teach. Ten years later, at 50, he began to write.

Plotinus's pupils included doctors, politicians, literary men, and women. His method of teaching consisted of conversation; sessions would begin with a reading of a commentary on PLATO or ARISTOTLE and proceed to a debate of certain points of philosophy. Though he had no political aspirations of his own and believed philosophers should not be involved in reform of the state, Plotinus did ask permission from his friends, the Emperor Gallienus and Empress Salonina, to establish a city called Platonopolis. He envisioned a community founded entirely on the ideals of Plato. However, too many people opposed the plan for it to become feasible. In 269 an illness, probably leprosy, forced him to retire to the country estate of one of his pupils, where he died the next year.

The scholar Dominic O'Meara correctly notes that "many paths lead back to Plotinus." Plotinus and his successors, known as the Neoplatonists, continued their teachings during late antiquity in the great schools of philosophy in Syria, Athens, and Alexandria, which in their turn shaped the philosophical foundations underlying the Islamic, Byzantine, and Western worlds of the MIDDLE AGES, Renaissance, and Enlightenment.

Plotinus's main achievement was a systematized worldview in which he ordered and defined important metaphysical concepts. For him, philosophy was a religion, a way for the mind to ascend from the material to God. Building on the ideas of Plato, Aristotle, and the Stoics, he conceived of reality as a hierarchy of spiritual powers that all had their source in an infinite and transcendent entity he called the First Principle or the One. The One, he believed, contained and was the source for all being. The next state of being he called the *Nous*, a Greek word roughly meaning Divine Intellect. This was the force that ordered the world, a finite entity comprised of the sum of all living things.

The third state Plotinus called the Soul of the World, and he described it in two parts, the first consisting of intelligence and reason, and the second consisting of material being or nature. For Plotinus, evil and imperfection existed only in the state of matter, and the material could be transcended through contemplation. Contemplation, which turned away from the material or external and focused on the inner soul or true self, was the way an individual could unite with the Universal Soul and, from there, the *Nous*. The purpose of existence was to strive for moral and intellectual perfection, which would ultimately bring the soul closer to the First Principle or the One, the source of all life. Evil and suffering, though a necessary part of the plan, were caused by a selfish attachment to the body and could be conquered through moral goodness, discipline, and wisdom.

Plotinus revived and popularized the ideas of Plato and Aristotle in the Latin world and became the chief exponent of Neoplatonism. He influenced the Byzantine scholar Michael Psellus, and Arabic translations of the *Enneads*, particularly the "Theology of Aristotle," circulated in the medieval Islamic world. He also influenced Christian theologians, such as Gregory of Nyssa, AMBROSE, and AUGUSTINE, and the medieval philosophers BOETHIUS and Macrobius. Translator H. A. Armstrong calls him "metaphysician and mystic, a hard and honest thinker who enjoyed intense spiritual

experience and could describe it in the language of a great poet.” His ideas have contributed to philosophy, art, literature, and religious thought.

See also PLUTARCH.

An English Version of a Work by Plotinus

The Enneads. Translated by Stephen MacKenna.

Edited by John Dillon. New York: Penguin Books, 1991.

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Hadot, Pierre. *Plotinus or the Simplicity of Vision*.

Translated by Michael Chase. Chicago: University of Chicago Press, 1998.

Miles, Margaret Ruth. *Plotinus on Body and Beauty: Society, Philosophy, and Religion in Third-Century Rome*.

Oxford, U.K.: Blackwell Publishers, 1999.

Plutarch (ca. 50–ca. 125) *biographer, essayist, philosopher*

Plutarch was born in the city of Chaeronea, in the ancient Greek district of Boeotia, where his family had long been established. He studied in Athens under Ammonius, traveled to Rome, and became equally at home in both cultures. He was extraordinarily erudite and particularly knowledgeable in the areas of literature, contemporary history, and PLATO’s philosophy. Plutarch married, fathered five children, and spent much of his life in Chaeronea, where he involved himself in community activities and served in public office.

Plutarch’s range of experience and scholarship allowed him to pursue a variety of careers: as Delphic priest, lecturer, archon, and influential leader in the literary and intellectual circles of the court of the Roman emperor Trajan. During Trajan’s reign (98–117), Plutarch produced his masterpiece, *Parallel Lives*. This set of biographies of famous Greeks and Romans reflects the sensibilities of his age, putting Roman traditions and achievements on a level with Greece’s glory-filled history. It was the belief at the time that studying the individual accomplishments and mistakes of histori-

cal persons was a character-building pursuit. Plutarch, a moralist and ethicist after the fashion of ARISTOTLE, wrote to improve the moral fiber of his audience.

Parallel Lives reveals Plutarch’s pride in the heritage of Greek thought and classic ideals, his profound admiration for Roman civilization, and his attempt to reconcile the two. The treatise offers 23 pairs of biographies. The portrait of a Greek statesman or military leader is presented first, and the life story of his Roman counterpart follows for purposes of comparison. Plutarch creates both inner and spoken dialogue, stages dramatic scenes, and narrates anecdotes to depict his subjects as men of honor, principle, and integrity. His protagonists are at turns dutiful and self-important, outraged and triumphant, generous and petty, autocratic and heroic, and censured and rewarded.

One of the finest and most appropriate pairings within *Parallel Lives* is that of DEMOSTHENES, the Greek orator, and CICERO, the Roman orator. Demosthenes’ oration shows “thoughtfulness, austerity, and grave earnestness” displayed by his morose countenance and anxious aspect. On the other hand, Cicero is “disposed to mirth and pleasantry,” and his “love of mockery often [runs] him into scurrility; and in his love of laughing away serious arguments in judicial cases by jests and facetious remarks . . . he [pays] too little regard to what [is] decent.”

Another of Plutarch’s important works is the series of essays on moral philosophy called the *Moralia*. The topics of these more-than-70 essays range from education, religion, and literary criticism to psychology, politics, and matters of etiquette. Jacques Amyot’s French translations of the *Lives* (1559) and *Moral Essays* (1572) made Plutarch available to such thinkers and artists as Rabelais, Montaigne, Racine, and Molière.

Translated into English by Philemon Holland in 1603, the *Lives* provided fertile ground for English playwrights, including Ben Jonson and William Shakespeare. Shakespeare, in particular, borrowed from Plutarch’s writings and used the Greeks’ analysis of human behavior to embellish the action

and characters of his history plays, including *Julius CAESAR*. Later, John Dryden was inspired to write *Life of Plutarch* (1683), in which he analyzes the structure and style of *Parallel Lives*. The *Moral Essays* influenced English poets and thinkers like John Lyly, George Chapman, Jeremy Taylor, and John Milton.

Plutarch's reputation has varied over the ages, since his historical approach was somewhat unreliable and his facts often inaccurate. However, his purpose was edification and instruction, and his works reflect a vigorous mind. His *Lives* in particular provided models for biographers to follow. As a moralist, he addresses questions of enduring concern, and as literature his works provide an enduring fascination.

English Versions of Works by Plutarch

Essays. Edited by Ian Kidd. New York: Penguin Classics, 1993.

The Life of Alexander the Great. Translated by John Dryden. Introduction by Victor Davis Hanson. New York: Random House, 2004.

Plutarch: The Lives of the Noble Grecians and Romans. Translated by John Dryden. Edited by Arthur Hugh Clough. New York: Random House, 1992.

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Barrow, R. H. *Plutarch and His Times*. Bloomington: Indiana University Press, 1967.

Mossman, Judith, ed. *Plutarch and His Intellectual World*. London: Duckworth, 1997.

Pelling, Christopher B. *Plutarch and History*. Cardiff: The Classical Press of Wales, 2002.

Po Chü-i

See BAI JUYI.

poetry

See BARDIC POETRY; NAHUATL POETRY, ANCIENT; OLD ENGLISH POETRY; PURANA; TANKA; TROUBADOURS; ZUNI NARRATIVE POETRY; and titles of specific works.

Polo, Marco (1254–1324) traveler, writer

Marco Polo's account of his experiences in Asia shaped the western European vision of the East. He was born to a merchant family in Venice, and his uncle and father owned a trading house in Soldaia, a Crimean port on the Black Sea.

According to Polo, during their travels to the East, his father and uncle had met the Great Khan and promised to return to his court with Christian missionaries. After returning to Venice in 1271, the pair reunited with the 17-year-old Marco and then, with him, headed back to China. They traveled from Acre through Jerusalem, overland through Armenia and Persia (now Iran) to Central Asia, across the Pamir mountains, along the Takla Makan Desert in Western China, through the Gobi Desert and finally reached the summer court of Kubla Khan in Shangdu, which was about 200 miles north of modern Beijing. They arrived in 1275 and stayed there for the next 17 years.

During this period, Polo claims that Kubla Khan was so impressed with his intelligence and diligence that he appointed him to diplomatic missions that took him to southern China and northern Burma (now Myanmar). Polo also claims that he was governor of Yangzhou, a large commercial city, but this has not been confirmed by scholars.

The Polo family finally had an opportunity to return home when they were appointed to escort a Mongol princess en route to Persia to get married. This time they went by sea, setting off from the southern Chinese port city of Quanzhou in 1292 and traveling to Sumatra, Ceylon (now Sri Lanka), southern India, and through the Persian Gulf. After leaving the princess in Persia, the Polos traveled on land through Turkey, where they sailed from Constantinople (now Istanbul) to Venice in 1295.

After being captured in a sea battle in 1296, Marco Polo was imprisoned in Genoa. There he met a Pisan romance writer named Rustichello, who collaborated with him on his only book, *Il milione* (called variously *The Description of the World*; *The Book of Marvels*; *The Book of Marco Polo*; and, most commonly, *The Travels of Marco Polo*).

Polo was released from prison in 1298 and returned to Venice in 1299, where he married and ran several businesses. He became famous in Venice for telling stories of his travels, despite the fact that some people questioned the validity of his tales. When he lay dying on January 8, his friends and relatives begged him to recant his stories, but he insisted that he had not told half of what he had seen. Marco Polo was buried in the church of San Lorenzo in Venice.

Critical Analysis

The Travels of Marco Polo poses several interesting questions for readers and critics. One is the issue of classification: Is the book a travelogue, a merchant's handbook, an autobiography, or even a fantasy? As a person, Marco Polo does not come alive on the page; the reader cannot define his likes, dislikes, or reactions to his experiences, so his work is generally not considered an autobiography.

Unlike earlier travelogues, Polo does not emphasize the dangers or strangeness of what he encounters. Instead, with minimal comment, he catalogues the religions, appearances, and customs of the people he encounters and focuses more on the general and objective in his descriptions of cities and regions. His emphasis on the varieties of goods and spices found in the various ports throughout his travels have led some scholars to conclude that the book is no more than a guide for the medieval Venetian merchants who dominated trade with the East. However, as John Lerner points out in *Marco Polo and the Discovery of the World*, existing merchant guidebooks do not include the interest in the Mongol Empire's government and court, as well as the spectacular buildings and statues that Polo describes.

Finally, since the 17th century, when enduring contact with China was established by Jesuit missionaries, many readers, critics, and scholars have questioned whether Polo went to China at all. Several scholars, most notably Leonardo Olschki, have pointed out how Polo does not mention any of the same Chinese phenomena that other travelers of

the time mention in their books: no Great Wall, no tea, no chopsticks or footbinding. Polo's supporters argue that Polo seems to have spent his years in China as part of the Mongol emperor's court and that his knowledge of customs is based on what he observed there, rather than on native Chinese practices. If, as Lerner theorizes, Marco Polo spent his time in the East as a minor civil servant of the Mongol Empire, then he would have had little contact or interest in native Chinese customs. On the other hand, he is knowledgeable and enthusiastic about the Great Khan's court, describing in detail the protocol for holidays and banquets. For example, the servers who bring the Khan food and drink "are all obliged to cover their noses and mouths with handsome veils or cloths of worked silk, in order that his victuals or his wine may not be affected by their breath."

Some may say that Marco Polo was a precursor of things to come, for behind Christopher Columbus's voyage and his unexpected discovery of the New World lay the marvelous East. While Polo does describe some implausible events, such as the use of eagles in gathering diamonds, his work relies little on stories of mythical beasts and human monsters, as did earlier travelogues and even imitation travelogues, such as the travels of Sir John Mandeville. Polo recorded the flora, fauna, and especially riches of the places he visited and thus helped shape the Far East's image as a fabulous place of bizarre customs and unimaginable wealth. His book also inspired 14th-century cartographers to change their maps and record the geography and cities he had visited. The spices and riches he describes only heightened the curiosity and longing of Europeans to trade with the East.

The Travels of Marco Polo has been translated into many languages from its original Italian. Columbus owned a copy of the work, which has been preserved. The first English translation, by John Frampton, appeared in 1579, followed by a more accurate English version by W. Marsden in the early 19th century and another English version with notes by Sir Henry Yule in 1871. Polo is

remembered for his grand tales of adventure as well as the information his work provides on the Mongol culture and customs of the 13th century.

English Versions of a Work by Marco Polo

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The Travels of Marco Polo. Edited by Manuel Komroff. New York: Liveright Publishing, 2003.

The Travels of Marco Polo: The Complete Yule-Cordier Edition, Vol. 1. Edited by Henry Yule and Henri Cordier. Mineola, N.Y.: Dover Publications, 1993.

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Wood, Frances. *Did Marco Polo Go to China?* London: Secker & Warburg, 1995.

Porphyry (Porphyrius, Malchus) (ca.

232–ca. 303) *philosopher, biographer, editor*

By the third century, Greek philosophy was beginning to lose the creativity and vitality that had nourished it for so long. The rise of Christianity and the country's long subjugation by Rome had eroded Greek intellectual activity. Among the last of the great philosophers was Porphyry, who was a great exponent of the philosophy known as *Neoplatonism*.

Little is known about Porphyry's life. He was from the city of Tyre, on the Mediterranean coast of what is now Lebanon. During his life, the social order of the Roman Empire was beginning to collapse, and barbarian invasions were penetrating the imperial frontiers. In the midst of all this, the Christian Church was growing rapidly, altering both society and intellectual and philosophical thought.

Porphyry came into contact with many of the great intellectuals and philosophers of his day, and was a disciple of PLOTINUS, who largely developed Neoplatonism. It is unknown precisely when the two philosophers met, but they remained companions until 268. Porphyry not only edited Plotinus's works, creating his *Enneads* (ca. 301), but also wrote a biography of his teacher. Another of Porphyry's teachers was the philosopher LONGINUS, and he was also acquainted with the great Christian thinker, Origen.

Based on these influences and his own studies, Porphyry authored many philosophical works, most of which have been lost. Perhaps his most famous work is *Against the Christians* (ca. 270), in which he attempts to show that the ideas of pagan Greek philosophers, such as PLATO and ARISTOTLE, were superior to the new ideas of the Christian Church. Porphyry also wrote *Life of Pythagoras*, a biography of the great philosopher and mathematician; and numerous commentaries on Aristotle's works, including *Eisagoge* (an introduction to Aristotle's *Categories*), which would greatly influence medieval philosophy.

Porphyry was not nearly as important to the development of Neoplatonism as was his teacher, Plotinus, but his contributions were nevertheless significant. Further, it was because of Porphyry that much of the philosophical thinking of Plotinus, PYTHAGORAS, and Aristotle has been preserved.

English Versions of Works by Porphyry

Porphyry's Against the Christians. Translated by Joseph Hauffmann. Buffalo, N.Y.: Prometheus Books, 1994.

Porphyry's Launching-Points to the Realm of the Mind: An Introduction to the Neoplatonic Philosophy of Plotinus. Translated by Kenneth Sylvan Guthrie. Grand Rapids, Mich.: Phanes Press, 1989.

A Work about Porphyry

Smith, Andrew. *Porphyry's Place in the Neoplatonic Tradition: A Study in Postplotinian Neoplatonism*. New York: Kluwer Academic Press, 1975.

Proclus (ca. 410–485) *philosopher*

By the fifth century, Greek philosophy was in decline. The rise of Christianity and the steady collapse of political institutions contributed to this deterioration, and Greece was no longer producing thinkers such as PLATO and ARISTOTLE. The last major movement within pagan Greek philosophy, which took place during this time, was known as Neoplatonism, which had been expounded by the philosophers PLOTINUS and PORPHYRY. Among those who promoted Neoplatonism was Proclus, who was born in Constantinople (now Istanbul) sometime in the early fifth century. Little is known of his life. He lived and worked in the city of Athens, which remained an intellectual center despite the fact that its political and economic importance had long since faded.

Proclus, who became head of the Platonic Academy in Athens, was the author of several works concerning Neoplatonism, including *On Platonic Theology*, *Elements of Platonic Theology*, and *Commentary on the Timaeus*. In these works, he describes the most important aspect of Neoplatonism as the separation of the body and the mind, through which Proclus and most Neoplatonists believed that people could transcend physical limitations to reach a mystical union with the “One.” Christian thinkers later adopted this and other aspects of Neoplatonic philosophy in developing their theology. One such person was the theologian Dionysius the Areopagite (ca. 500), whose *The Celestial Hierarchy* and *The Divine Names* (treatises of mystical and speculative theology) greatly affected the intellectual development of medieval Europe.

Proclus was not as influential as other Greek philosophers. His major achievement was to develop and extend the Neoplatonic theories articulated by Porphyry. Through his work on spreading the philosophy of Neoplatonism through the Greek-speaking world, Proclus contributed to the development of Christian theology.

English Versions of Works by Proclus

Fragments that Remain of the Lost Writings of Proclus.

Translated by Thomas Taylor. Whitefish, Mont.: Kessinger Publishing, 2003.

Proclus of Constantinople and the Cult of the Virgin in the Late Antiquity: Homilies 1–5, Texts and Translations. Translated by Nicholas Constat. Leiden, Netherlands: Brill Academic Publishers, 2003.

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Edwards, Mark J., trans. *Neoplatonic Saints: The Lives of Plotinus and Proclus by Their Students.* Liverpool, U.K.: Liverpool University Press, 2001.

Siorvanes, Lucas. *Proclus: Neo-Platonic Philosophy and Science.* New Haven, Conn.: Yale University Press, 1996.

Propertius, Sextus (ca. 50–ca. 15 B.C.) *poet*

Sextus Propertius was born in Italy near Assisi, later home to Saint FRANCIS OF ASSISI. His parents belonged to the wealthy equestrian class, and although his family lost properties in the confiscations of 41 B.C., Propertius never needed to pursue a profession to earn his living, nor did he require a patron, as did his contemporaries VIRGIL and HORACE. He established an enduring friendship with the wealthy statesman Maecenas, who was patron to several other artists and who accepted Propertius into his literary circle. Though the precise dates in which his books appeared are not known, one of his elegies is addressed to a woman who died in 16 B.C. OVID, writing the *Remedy for Love* in A.D. 2, implies that Propertius was dead by this time.

Propertius is known for four books of *Elegies*, a total of 92 poems. The fame of these books earned him a place alongside CATULLUS and Ovid in the tradition of classical love poetry. QUINTILIAN considered him second only to Tibullus as an elegiac poet. The elegiac meter had become the accepted form for poetry as early as Mimnermus (ca. 630 B.C.). Though it was also used for martial verse, dirges, and lamentations, it was most widely used for love poems.

Traditionally, the love poets professed enslavement to one woman, an attachment that the 12th-

century TROUBADOURS of southern France would imitate and that DANTE would continue in his poems addressed to Beatrice and Petrarch in his sonnets to Laura. Catullus addressed his mistress as Lesbia, Cornelius Gallus wrote to Cytheris, and Tibullus professed devotion to Delia. Propertius's love was a Roman lady whom he named Cynthia.

The first book is completely dominated by Propertius's experience of falling in love with Cynthia; as he declares in the very first poem: "No girl but Cynthia ever caught my eye / or stormed by my heart or felled my passionate pride." These initial poems portray love as an external force that has thoroughly overcome the poet, and, in keeping with tradition, he grows ill with unrequited love. Passionate descriptions of Cynthia's worth and beauty alternate with declarations of despair over her coldness and neglect. The second book also addresses Cynthia. Propertius opens this book by declaring that even if he were gifted enough to write of gods, heroes, and epic battles, he would still write of Cynthia because, he says,

*To die for love is glory; glory also
to love one only; I would have that joy.*

His Cynthia is more constant than Helen, more enchanting than Circe, more beautiful than any of the goddesses.

By his third book, Propertius has widened the scope of his art. The poet's voice here seems more often disenchanted with love and concerned for the things that do last. Mournfully he remarks in the second poem of the third book, "from remembered genius, fame shall flower. / It is only wit that death does not devour."

The fourth book contains only the rare reference to Cynthia, and the poet turns his attention to the legendary past of Rome, occasional poems, letters, and an elegy. More than any of the others, this book demonstrates Propertius's professed identification with the aesthetics of the Alexandrian poet CALLIMACHUS. The fourth book shows the true breadth of Propertius's talent, and together the *Ele-*

gies chart the maturation of a poet, his struggle to learn from his experiences, and his quest to discover and define his own personality.

Translator Constance Carrier calls Propertius a "daring, difficult, experimental writer." Scholar Margaret Hubbard concludes that Propertius has no characteristic or distinguishable style, but rather draws on a variety of influences and is highly inventive, especially in his use of imagery and metaphor. Though not as often read in later centuries as the EPIC poets, whose ranks he declined to join, Propertius is nonetheless remembered in the *Roman Elegies* (1788) by Goethe and in *Homage to Sextus Propertius* (1917) by Ezra Pound.

English Versions of Works by Sextus Propertius

Propertius: Elegies. Edited by G. P. Goold. Cambridge, Mass.: Harvard University Press, 1990.

Propertius: Elegies. Translated by R. I. V. Hodge and R. A. Buttimore. London: Bristol Classical Press, 2002.

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Hubbard, Margaret. *Propertius.* London: Bristol Classical Press, 2001.

purana (first–15th centuries) *Hindu* *scriptural genre*

The Sanskrit word *purana* means "ancient" and refers to a genre of sacred Hindu scripture describing the mythological history of India. There are 18 *mahapurana*, or major *puranas*, and 18 *upapurana*, or minor *puranas*. Each *purana* celebrates a different aspect of the Hindu trinity, or Trimurti: Brahma, Vishnu, or Shiva. Devotees of Sakti, the Divine Mother, sometimes include the *Devi Bhagavata* as a major *purana*.

According to tradition, all the *purana* were composed by the sage Vyasa, to whom is attributed the epic of Indian literature, the *MAHABHARATA*. The *puranas* were compiled and recited over centuries, perhaps from as early as the first century to as late as 1400. Each *purana* is essentially a long poem composed in two-line stanzas called *slokas*. In content, they use short stories and dialogue between gurus and students to explain concepts contained in the Vedas, the oldest and most sacred Hindu scriptures. Strictly speaking, a *purana* should address five subjects: the first stage of the creation of the universe (*sarga*), the second stage of creation (*pratisarga*, or *visarga*), genealogies of kings and gods (*vamsa*), the reigns of the Manus (*manvantaras*), and the histories of the solar and lunar dynasties.

In practice, each *purana* is structurally unique and the content varies widely, covering a breathtaking scope of theology and philosophy. None are brief, though the lengths also vary. The *Vishnu Purana*, sometimes thought to be the oldest of the *puranas*, is called the *Puranatna*, or Gem of the Puranas, as it most conforms to the specified subjects. It contains 23,000 verses or *slokas*. The *Bhagavata*

Purana, sometimes called the *Srimad Bhagavatam*, contains perhaps the most widely translated and the most-quoted writings on Hindu spirituality. Also dedicated to Vishnu, this *purana* most likely took shape between the first half of the sixth century and the second half of the eighth. It contains 18,000 verses.

Like the BHAGAVAD GITA, the *purana* are concerned with devotion to God but, due to their narrative style and poetic beauty, are accessible to laypeople. Together they form a substantial contribution to the development of Hindu thought.

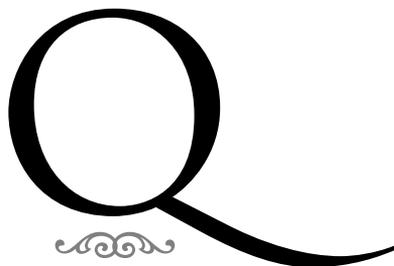
An English Version of the *Purana*

Bhagavata Purana. Translated by G. V. Tagare. Columbia, Mo.: South Asia Books, 1989.

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Brown, Cheever MacKenzie. *The Triumph of the Goddess*. New York: State University of New York Press, 1990.

Winternitz, Maurice. *History of Indian Literature: Introduction, Veda, Epics, Puranas and Tantras*. Columbia, Mo.: South Asia Books, 1981.



Qu Elegies (Ch'u Elegies, Chu Ci, Ch'u Tz'u, Songs of Ch'u, Elegies of Ch'u, Songs of the South) (fourth century B.C.)
collection of verses

The *Qu Elegies* is a great collection of Chinese poems second only to the renowned *BOOK OF SONGS*. This collection of verses records the legends, myths, religious philosophy, and social commentaries of the tumultuous Warring States period (403–221 B.C.), when imperial power broke down and rival feudal states fought among one another almost constantly.

The most important of these songs was attributed to QU YUAN, who is generally regarded as the father of Chinese poetry. He composed the *Lisao* (translated in English variously as *The Lament*, *Encountering Sorrow*, or *A Song on the Sorrows of Departure*), which in 375 lines relates the poetic account of a man's spiritual journey from birth to death. The poem's somber mood and melancholy reflect the poet's disillusionment and the rejection he felt after his master, the emperor, betrayed him.

Several major themes are represented in the collection of songs, the foremost being the theme of quest. A number of the elegies are religious texts that relate the story of a shaman who embarks on a spiritual journey to the supernatural realm. For

instance, in *Nine Songs* (*Jiuge* [*Chiu-ko*]), the protagonist is a religious figure who goes in search of gods and goddesses who may or may not show themselves. A similar theme is explored in another song, *The Far-off Journey* (*Yuanyu*), in which the main character encounters and interacts with many deities along his circular pilgrimage, which culminates in his achieving his goal in the center of the cosmos.

Lisao also contains strong imagery of the poet's quest for virtue or for a virtuous person to guide him on his path. His quest proves fruitless, ending in his eventual decision to seek solace in death by drowning himself in the river. This image combines the poet's quest with another significant theme of the poem: Nature's reflection of the human condition, especially the subjection of humans to the forces of fate, or predestination. As the writer Richard Strassberg points out in his introduction to *Inscribed Landscapes*, Qu Yuan "in the end, was unable to view Nature as a mirror of personal virtue, a scene of transformation, or a soothing refuge. The environments he visited prove to be merely extensions of his anguished sorrow and feelings of misunderstanding."

The literary styles of the elegies continue to explore the relevance of nature. The general feature of the elegies or "parallel prose" (*bianwen* or *pianwen*)

is the pervasive use of couplets of four or six characters that maintain metrical symmetry. The key rhetorical device used is the prevalent imagery of polarities or binary opposites, such as the mountain and water (or landscape) (*shansui*) imagery, heaven and earth, and yin and yang (the dual, or opposing nature of things). An example of this is the asymmetry of beauty and pestilence represented in the reference to flowers and weeds in the *Lisao*. The poet, Qu Yuan, laments, “I grieve that fragrant flowers grow amidst patches of weeds.”

Another important poem in the *Qu Elegies* is the *Tian Wen* (Tien Wen) or *Heavenly Questions*. This poem is comprised of rhymed riddles and questions regarding the creation of the universe and China’s early history. Most of the questions remain unanswered except for a few, which allude to answers derived from earlier oral traditions. Although *Tian Wen* may appear to be a rather bewildering work, it contains important information on the myths and early beliefs of Chinese society in the Warring States and earlier periods.

The *Qu Elegies*’s expansion of the more restrictive four-syllabic verse form of the *Book of Songs* greatly influenced the development of later forms of writing in China. It is deemed to have had considerable impact, for example, on the prose form of *fu* poetry and the five-syllabic verse form of the *shih* poetry of the Han dynasty (206 B.C.–A.D. 220). In addition to the *Book of Songs*, the *Qu Elegies* serves as one of the best collections of vernacular literature in China and has served as a model of poetry and inspiration for many authors writing both inside and outside of the Chinese tradition.

An English Version of the *Qu Elegies*

Ch’u Tz’u, The Songs of the South: An Ancient Chinese Anthology. Translated by David Hawkes. Taipei: Tun Huang Publications, 1968.

Works about the *Qu Elegies*

Strassburg, Richard E., trans. *Inscribed Landscapes: Travel Writing from Imperial China*. Berkeley: University of California Press, 1994, 24, 199.

Wang, C. H. *From Ritual to Allegory: Seven Essays in Early Chinese Poetry*. Hong Kong: Chinese University Press, 1988.

Waters, Geoffrey. *Three Elegies of Ch’u: An Introduction to the Traditional Interpretation of the Ch’u Tz’u*. Madison: University of Wisconsin Press, 1985.

Quintilian (Marcus Fabius Quintilianus)

(ca. 40–ca. 96) *rhetorician, nonfiction writer*
 Quintilian was born in Calagurris in Spain, a Roman province that was then a center of culture and the birthplace to other notables, including the elder and younger SENECA and the poet MARTIAL. By the year 57, Quintilian had traveled to Rome to study rhetoric under Domitius Afer. Following Afer’s death, he returned to Spain to teach and practice law, but in 68 he came once more to Rome in the company of Galba, who briefly became emperor in 69. In 71–72 he received a subsidy from the emperor Vespasian, who supported education in hopes of forming an educated citizenry. During this time, from 68 to 88, he taught oratory in Rome and became head of the first public school there in 88. He retired two years later.

In 89 Quintilian published *On the Causes of Corrupted Eloquence*, a work now lost. He began writing his major work, *On the Education of the Orator*, around 92 and published it in 94 or 95. In this work, Quintilian synthesizes a lifetime of experience in speaking and writing and blends it into a work that is at once a treatise on education, a manual of rhetoric, a recommended reading list, and a handbook of moral duties. For Quintilian, excellence in oration could not be separated from excellence of mind. Thus, his teaching emphasized the development of moral principles as well as artistic skill. In his own words, oratory is “the good man speaking well.” (At this time girls could receive a basic education in grammar, but only young men were allowed to study rhetoric, or the uses of language and literature.)

Through its 12 books, *On the Education of the Orator* charts a progression through the steps of

education. Quintilian's recommended teaching techniques include imitation, memorization, translation, recitation, the study of history, and literary criticism, among others. The first two books provide the foundation of the work by defining rhetoric and outlining the purposes and uses of education. For Quintilian, education was a lifelong pursuit that required turning every life experience to instructional advantage. The product of his educational system was a student schooled in both eloquence and ethical conduct, equipped to act justly in public affairs.

Most innovative, and most appealing to the modern reader, is the attention Quintilian pays to the development of the small child. From the moment of birth, he maintains, care should be taken to expose the child only to constructive influences and moral teachers, even in the appointment of the child's nurse. Education can begin with music, such as the lullabies sung to babies, since music helps develop taste and a sense of aesthetic distinction. He recommends giving exercises such as puzzles and problems of geometry to small children to stimulate their minds and hone their intellect. As the child develops, the relationship between student and teachers should be based on love. Quintilian urges the pupil to love his tutors as much as his studies, and he likewise instructs tutors to hold their pupils in true affection. He further states that if a student proves unequal to certain tasks, the teacher should direct him toward exercises in which he would have a chance of success. Most importantly, the subjects of education should be varied so as to create a well-rounded individual who can excel in both physical and mental tasks, for oration in particular required mastery of every skill. "Eloquence is like a harp," Quintilian wrote, "not perfect unless with all its strings stretched, it be in unison from the highest to the lowest note."

Quintilian's impact on the history of education has been profound. Remarks by his contemporaries JUVENAL and PLINY THE YOUNGER reveal the esteem in which he was held in his own time. The *Dialogue on Orators* by TACITUS borrows from

Quintilian, and so do JEROME's instructions on the education of Christian girls. Quintilian's ideas enjoyed great attention during the period of late antiquity, and he was often quoted in the works of French scholars during the 12th century. The humanist movement looked again to Quintilian, with scholars such as Petrarch, Erasmus, Martin Luther, and Philip Melancthon enlarging on his program. In England, Ben Jonson and Alexander Pope both read and praised Quintilian, and his techniques remained part of the English system of education well into the 19th century. Even in the 20th century, Quintilian is still recognized as a landmark figure in the history of education.

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Qur'an

See KORAN.

Qu Yuan (Ch'ü Yüan) (332–296 B.C.) poet
Qu Yuan was born in Zhikui (Chih-K'uei), Hubei (Hupeh) province, China, during the chaotic period of the Warring States (403–221 B.C.), when the authority of the Zhou (Chou) dynasty was decentralized among seven rival feudal states. Qu was a descendant of the royal family of Qu and later became the Left Counselor of King Huai of Qu. He belonged to the anti-Qin (Ch'in) party in the court,

which unfortunately went against his favor. Qu Yuan was sent into exile twice by two different Qu kings because he advised them not to continue diplomatic relations with the court of the rival state of Qin. For many years, he roamed from place and place before finally drowning himself after learning that the Qu dynasty had fallen to the Qin armies.

During his exile, Qu Yuan vented his grievances through his poems, such as the *Lisao*, the most famous of his works. The longest of Qu Yuan's lyrical poems, the *Lisao* reveals his devotion to and love of his country and his unyielding desire and determination to persuade his erring kings to avoid committing the gravest mistake by cultivating friendly relations with the treacherous Qin state. *Lisao* is divided into three sections. The first describes the ancestors, biographical details, and poet's desire to serve his king. A female character, probably the poet's sister, dominates the second section, in which she tries to persuade the poet of his foolhardiness. The final section contains a vivid description of Qu Yuan's imaginary pursuit of hope and truth. The poem ends on a despondent note as the poet laments:

*Alas! All is over.
My fellow countrymen know me not
Why should I pine for my native land?
Since there is none to govern well with me.
I shall join Beng Xian's abode.*

It is this keenness of expression which makes the *Lisao* a valuable document in the tradition of important Chinese literature, both as a poetic biography and as a model of poetic style and sentiment.

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R

Ramayana

See VALMIKI, MAHARISHI.

Rig-Veda (ca. 1500–600 B.C.) *sacred text, poem*

The oldest of the Vedas, the four books that make up the Hindu scriptures, is the Rig-Veda. Along with the Sama-Veda, the Yajur-Veda, and the Atharva-Veda, the Rig-Veda sets out the creation stories, the religious rituals, and the early prayers of the Hindu religion.

The Vedas were created as part of the Brahmanical tradition of the ancient Aryans, nomadic people who settled in the Indus River valley between 3000 B.C. and 2000 B.C. Their religion was based on the use of fire during sacrifices and the consumption of an intoxicating drink called soma, made from a plant that may be related to the mushroom known as “fly-agaric.” The Aryan Brahmanical tradition also placed a heavy emphasis on social order and served as a precursor to the later Hindu caste system.

The Rig-Veda contains 1,028 hymns, the earliest of which were probably composed around 1500 B.C. The hymns, or *mantras*, were recited by priests and preserved through an oral tradition (see ORAL LITERATURE/TRADITION) for hundreds of years. After 1000

B.C., the Rig-Veda was written down in Sanskrit, making it the oldest work in the Indian tradition and one of the oldest works of any kind in the Indo-European language system. The Sanskrit word *veda* means “knowledge.” Thus, the Rig-Veda concerns knowledge through hymns to the gods.

The central figures of the Rig-Veda are Indra, the god of thunder and battle; Agni, the god of fire; Varuna, the god of truth and order; and soma, the powerful intoxicating plant. Two other gods, Vishnu and Shiva, although of lesser importance in the Rig-Veda, later became two of the three most important gods in the Hindu religion.

More than 200 of the Rig-Veda’s verses are devoted to Indra. He was the most popular god in the Indo-Aryan pantheon and a devoted user of the plant soma. His heroic exploits helped to create the Indo-Aryan civilization. One of the most famous sets of hymns tells of his destruction of the serpent Vrtra, who had encompassed all the universe’s elements, including Water, the Sun, the Moon, the heavens, and the earth, within his coils. By destroying Vrtra, Indra released the elements that allowed life to flourish.

The importance of Agni in the Rig-Veda lies in his connection with fire and sacrifice. The early Indo-Aryan religion was a fire cult, and as the god

of fire, Agni was worthy of many hymns of praise. Agni served as a messenger between people and gods. Through the use of fire sacrifice, the Indo-Aryans were able to communicate with the gods and ensure their health and protection.

Soma was an essential part of the Indo-Aryan religion. The plant is mentioned nearly 1,000 times in the Rig-Veda, and the entire ninth book is devoted to hymns praising it. The plant's juice produced an effect on its users that allowed them to achieve superhuman tasks. Indra's use of soma, for example, allowed him to defeat Vrtra and other monsters throughout the text. Soma was also praised in the works of the Zoroastrian religion in Iran around the same time that the Rig-Veda was written.

Varuna played the god of order and Truth (or Rta), an extremely important role in the Indo-Aryan religion. Varuna's presence regulated the universe and kept all things from falling into chaos. He has often been portrayed as a moon god, though his role is more accurately described as god of the heavens, as well as of Truth. Though he held a position of great importance in the early religion, he was later eclipsed by Vishnu and Shiva in the Hindu pantheon.

The Rig-Veda's dual role as a sacred scripture of the early Indo-Aryan fire cults and of the Hindu religion have given it a place of the utmost importance in the history of religion and literature.

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romance, medieval (12th–14th centuries) *literary genre*

In 12th-century France, the term *romanz* referred to a work written in the vernacular literature rather than in Latin, which was the language used by scholars, lawmakers, the religious, and the ruling class. First used to indicate a poem that related historical facts, the term *romance* soon came to designate a new literary genre. This genre did not come about spontaneously; rather, it found its beginnings in ancient Greek, Arabic, and Celtic literatures. For example, medieval society was familiar with the triumph of love in CALLIMACHUS's works as well as Celtic stories, such as the romance of *TRISTAN AND ISEULT*. Medieval romances were also influenced by Arabic songs, brought into contact with Western culture through the CRUSADES, and by the political history of the province of Aquitaine in present-day France. William of Poitou, Duke of Aquitaine, who fought in the First Crusade, was also the earliest recorded TROUBADOUR. His granddaughter, Eleanor of Aquitaine, became Queen of France and then Queen of England, carrying to both courts a new tradition of love poetry that evolved into a code of CHIVALRY and COURTLY LOVE.

From 1150 until the end of the 14th century, the romance was the most popular secular genre in the literature of England and France. Scholars later tried to organize the immense proliferation and colorful variety of texts by organizing them into three main areas: the Matter of Britain, which involves the adventures of King Arthur and his knights; the Matter of Charlemagne, which includes the stories of Roland; and the Matter of Rome, which includes tales about Alexander the Great and the fall of Troy. Arthur, Alexander, and Roland all take their place among the favorite heroes of medieval romances. Even those narratives that are not related to these cycles share certain characteristics with the most famous and influential of the romance tales.

The first romance distinguishable as such may be the *SONG OF ROLAND*, which was composed in the latter half of the 11th century. Some scholars

maintain that the *Song of Roland* is still an example of the older heroic poetry similar to the Anglo-Saxon *BEOWULF* or the *EPICS* of ancient Greece and Rome. In addition, the *Romance of Thebes*, *The Romance of Aeneas*, and *The Romance of Troy*, written between 1150 and 1165, all deal with the matter of Rome, retelling the epic stories in romance form. During these same years, Béroutl wrote his *Tristan* and CHRÉTIEN DE TROYES his *Arthurian Romances*, which forever shaped the way these characters were known and continue to be perceived. Later writers also added to the treasury of stories, among them MARIE DE FRANCE and Robert de Boron, whose verse romances develop the story of the HOLY GRAIL and add to the Arthurian romances. Around 1225, GUILLAUME DE LORRIS began an elaborate allegorical poem called *The ROMANCE OF THE ROSE*, which was continued later by JEAN DE MEUN and which left an enduring stamp on the romance genre and the way love was poetically treated in the Western world.

From its roots in France, the romance tradition spread to Italy, England, Germany, the Netherlands, Portugal, Greece, and Spain. Two of the most popular Spanish romances, *The Book of Apollonius* and *The Book of Alexander*, composed between 1220 and 1240, return to the Matter of Rome. In England the most popular romances dealt with the legends of King Arthur, such as *Sir Gawain and the Green Knight* or Sir Thomas Malory's *The Death of Arthur*. In Germany, the romances of WOLFRAM VON ESCHENBACH and GOTTFRIED VON STRASSBURG also contributed to the Matter of Britain, and the most celebrated authors of Italian romances—Boiardo, Ariosto, and Torquato Tasso—all used characters from the Roland tradition.

Critical Analysis

As a genre, the medieval romance is distinct from the chronicle, which purported to relate a true history. The romance is also quite different from epics or the earlier heroic poetry. David Staines, who translated the Arthurian romances of Chrétien de Troyes, puts it thus: "Traditionally, the epic and the chronicle depict a nation; their characters are

the embodiment of a national destiny; their ultimate concern is the nation itself. By contrast, the romance depicts the individual." Scholar Foster Guyer also observes that the romance introduced several innovations into the literature: "important feminine roles, a love element in narrative form, a refined style, and an entirely new kind of plot."

All romances share certain motifs, which scholar John Stevens identifies as the following: the hero's sense of a vocation or quest; the presentation of the heroine as distant, beautiful, and desirable; the essential isolation of the hero and his experience; and the feeling of involvement in a mystery. Romances also frequently feature magic elements or supernatural experiences.

Medieval romances were popular because they focused their attention not on national character but on human character. As Terence McCarthy says, "Romance takes us close to its heroes; we share their thoughts and see into their hearts." The romance genre also explored in a new way the treatment of women in the medieval world. Scholar Rosamund Allen observes that in literature prior to romances, "Women were notoriously excluded from positions of authority in medieval society." For this reason, women in literature frequently appeared "in the archetypal roles of mother, sister, daughter, wife and queen-consort"; in short, female characters were defined by their relationship to men. On the surface, medieval romances seemed to elevate women by putting them in positions of power and worshipping them for their grace and beauty. Upon closer investigation, however, feminist scholars observe that by making them the focus of the male quest, trapping them in towers or prisons, and valuing them for beauty or wealth rather than for personality or achievements, medieval romances simply continued to treat women as powerless objects in stories dominated by men.

Almost as soon as it was established, the romantic tradition began to investigate and even parody itself. Romances frequently use humor to describe situations in which the hero finds himself, and even moments that the author intended to be serious and tragic may appear funny to modern eyes in

their extravagant detail and sensational excess. Certain authors of the later MIDDLE AGES questioned the romance with particular skill. In his *Troilus and Criseyde*, Geoffrey Chaucer examines the clash between the epic and romance genres that inevitably happens when an ancient tale is recast in romance form. Ariosto draws away from the romantic tradition in his *Orlando Furioso*, offering a comic treatment of the repetitive and formulaic nature of romance episodes and devices. And *Don Quixote* (1605), by Miguel de Cervantes, is frequently seen as the last great parody and the final break with romance as a leading medieval literary genre.

Still, romantic conventions persisted in literature. In the English tradition, many of William Shakespeare's plays stage a return to romance, but with remarkably more complex psychological detail. The Renaissance figures Sir Philip Sidney and Edmund Spenser revived elements of the medieval romance in *Arcadia* and *The Faerie Queene*, respectively, but in these works the once-viable characteristics of the romance appear archaic and even quaint. In its farthest reaches, however, the medieval romance is considered the precursor to the modern novel. Even the contemporary definition of *romance* inherits some qualities of its older counterparts. In modern terms, a romance is inevitably a love story and typically involves the quest of a hero or heroine whose experiences and emotions are the main focus of the tale; thus, this most popular genre of secular medieval literature permanently affected the way literature is received in the modern world.

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Romance of the Rose (ca. 1225–1277)

allegorical poem

The *Roman de la Rose* (Romance of the Rose) is one of the most famous and influential courtly love poems of the MIDDLE AGES. Written by two French authors, GUILLAUME DE LORRIS and JEAN DE MEUN, *Romance of the Rose* is an allegory in which emotions and abstract ideas such as Reason and Nature are personified by the story's characters.

The story tells how a young man in courtly society (represented in the literal story by a garden) seeks to win a young woman's love (represented by a rose). The man's attempt to seduce the woman is aided by her friendliness (or Fair Welcome), and by her passion (Venus), and repulsed at other moments by her haughtiness (as represented by the character of *Dangier*).

According to author C. S. Lewis, *Romance of the Rose* is "a love story of considerable subtlety and truth" in which the poets create the psychology of their characters by constructing an imaginary world in which the lovers' passions move and impress themselves vividly on the reader's mind.

Guillaume de Lorris, about whom almost nothing is known, composed the first 4,000 lines of the poem. After his death, the work's popularity led more than one writer to try to complete it. A first, very short anonymous conclusion was probably written shortly after the original, but much more

famous is the long continuation and conclusion by Jean de Meun.

Guillaume's major inspiration was the ideology and poetry of CHIVALRY and courtly love in which the lady plays the dominant role, kindly granting her favors or not, and the lover strives to please her in all things and be worthy of her. This type of love was an innovation and in direct contrast with the current idea of marriage in which the husband was expected to have complete control and domination over his wife. Guillaume and Jean de Meun also recognized that the love they were portraying contradicted the medieval ascetic tradition that condemned passion for its ability to destroy a person's reason; hence the appearance of Reason, whose character argues in vain against love.

Jean de Meun's sources included the works of Alan of Lille, a 12th-century poet of the school of Chartres, who wrote philosophical poetry about nature and creation. His other sources included Greek and Roman mythology (see MYTHOLOGY, GREEK AND ROMAN) and the allegorical traditions found in the BIBLE and in the works of ancient poets.

Critical Analysis

Romance of the Rose begins with the narrator dreaming of entering the beautiful Garden of Delight by permission of the gatekeeper Idleness. As he explores the garden, he looks into a well, where he sees two crystal stones and, reflected in them, a Rose growing a little way off. The God of Love shoots him with his arrows, and he falls in love and tries to reach the Rose. But he must first surrender to the God of Love, whom he takes as his lord, saying:

*This heart is yours; it is no longer mine;
For good or ill it does as you command.*

With the help of the lady's initial friendliness (Fair Welcome), the Lover tries to win the Rose's love. He grows too bold and is soon rebuffed by her *Dangier*. At this point, Reason, a beautiful woman, urges him to give up his quest.

Nothing but foolishness is this disease

*called Love; 'twere better if it were folly
named.*

The Lover rebuffs Reason and perseveres. Another character, Friend, who is already experienced in the ways of love, advises him on how to placate *Dangier*. The Lover again makes headway and soon asks if he can kiss the Rose. Fair Welcome at first demurs:

*. . . So help me God, dear friend,
If Chastity did not so frown on me,
I'd not deny you; but I am afraid
Of her and would not act against her will.*

At Venus's (desire's) arrival, however, Fair Welcome capitulates, and the lover kisses the Rose. Malebouche (Evil Mouths or gossip) spreads the news, and Jealousy builds a fortress around the Rose and imprisons Fair Welcome in its tower. The lover laments his defeat. It is at this point that Guillaume de Lorris's story ends and Jean de Meun's begins.

Sarah Kay describes Jean's conclusion, which is more than four times longer than Guillaume's beginning, as "less an expansion than an explosion of the original *Rose*." Around the framework of the simple story of the Lover and the Rose, Jean weaves vast discourses on dozens of subjects, including free will and predestination, the planets, and hypocritical religions. He displays a more critical and cynical attitude toward idealized courtly love and includes a number of satirical passages on women and relations between the sexes. One of the most famous characters, *Vekke*, the old woman who guards Fair Welcome, speaks at length about how women should take many lovers, cheat on them, and get expensive presents from them.

Jean de Meun's conclusion tells how the Lover argues again with Reason, who explains that those who engage in love for pleasure alone, without the desire to procreate, are wrong. The God of Love agrees to help the Lover, calling on his forces to storm the castle where the Rose is kept prisoner. They are defeated and finally call on Venus.

While this is happening, Jean introduces Nature's character, whose beauty the narrator cannot describe:

*For God, whose beauty is quite measureless,
When He this loveliness to Nature gave
Within her fixed a fountain, full and free
From which all beauty flows.*

As she is working in her forge to repair the ravages of death by the birth of new human beings, Nature hears of the Lover's quest. She goes to her confessor Genius (the god of reproduction) and complains of the disobedience of humans who refuse to procreate as God ordains. Genius goes to Love's forces, excommunicates those who refuse Nature's laws, and absolves those who are about to fight. Above all, he exhorts them to live so as to be worthy of the Park of the Lamb of God, for the beauty of the Garden of Delight is only an illusory image of the beauty of heaven. During the storming of the castle, Venus throws her torch and destroys the Rose's prison; at last the Lover enjoys and apparently impregnates his love.

Countless other authors have quoted *Romance of the Rose* and imitated its symbolism and imagery. It has been translated twice into Italian (*Il Fiore* and *Il Detto d'Amore*), numerous times in Middle English (a version often attributed to Geoffrey Chaucer) and Modern English, and in many other languages. Chaucer used the poem as one of his sources when creating the different moods of the heroine Criseyde in his long narrative poem *Troilus and Criseyde* (early 1380s). John Gower also used the poem as a source for his *Confessio Amantis* (The Lover's Confession, 1390s), in which he, too, portrays Genius as a confessor, this time for the lover. Later medieval authors, including Jean de Montreuil and Christine de Pisan, debated the morality of the poem and its treatment of women.

Modern critics disagree about Jean de Meun's ultimate intentions, questioning whether he approved of Guillaume de Lorris's original poem, whether he intended his cynical views to overshadow his religious views, and whether Nature or

Genius represent his true beliefs. Perhaps the answers to such questions lie somewhere in between. According to scholar Maxwell Luria, Jean de Meun's subject can be summed up as "Love itself, man's multifarious and conflicting and sometimes treacherous attraction toward the whole spectrum of created goods and their uncreated Maker." Within this subject there is room for both delight in and cynical realism about human love, as well as yearning for the divine. Scholar R. Allen Shoaf takes a broader look at the poem, viewing it as a form of criticism. In his essay "Rose Oser Sero Eros: Recent Studies of the *Romance of the Rose*," Shoaf writes that *Romance of the Rose* succeeds as a criticism of love "largely because Jean de Meun saw and expressed the inescapable mutual contamination of the languages of love, philosophy, and theology. . . ." Wherever future debates and scholarly criticism of the poem might lead, there seems to be no question that the *Romance of the Rose* will continue to be regarded as a masterpiece of medieval French literature.

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Roman de Renart (ca. 1175–1250) *satirical fable*

The *Roman de Renart* (Romance of Reynard) is a series of French tales composed over a span of several years. Altogether the poem covers tens of thousands of lines and has 27 branches, or episodes. The earliest recorded branches emerged in 1170, and additions continued until 1250. About 20 different poets had a hand in writing the stories, and although the names of Pierre de Saint-Cloud, Richard of Lison, and a priest of Croix-en-Brie are linked with certain early branches, most of the writers remain anonymous.

The French tale is stylistically the most sophisticated rendition of the hugely popular tradition of Reynard the Fox, which appears elsewhere in Dutch, German, and English literature. The character of the trickster fox hails back to the fables of AESOP, but fragments of medieval Latin poems contain some source material, including *Ysengrinus*, written at Ghent in 1148. As with many stories from folklore, the precise origins of the Reynard characters are obscure. The names are arguably Germanic; Reynard probably derives from Reginhard, which means “strong in counsel.” The German *Reinhart* manuscript, dated to 1180, and the Flemish variations of the stories likely draw on now-lost French originals that first circulated in the region of Alsace-Lorraine. The 13th-century English poem *Of the Fox and of the Wolf* and the Italian *Rainardo* also used the Reynard material. The *trouvères* (TROUBADOURS) of northern France developed these popular folktales into a work that is at once a fabulous epic BESTIARY and a political allegory, cultural commentary and verse romance, fireside story and literary parody.

Critical Analysis

Though a folk hero and an epic figure, Reynard is a trickster: This is the definitive aspect of his personality. As a fox, he uses trickery to get food, avenge himself, and defend himself against his enemies. Other characters in the story are Noble the Lion, Chanticleer the Rooster, Bruin the Bear, and Isengrin the Wolf. Together these figures represent the

main branches of feudal society: royalty, the nobility, the clergy, and the peasantry, respectively. The laws and morals that govern them strongly resonate with the ruling ideology of 12th-century France.

The story of Reynard begins, as do many MEDIEVAL ROMANCES, with the king—in this case, Noble the Lion—organizing a feast and calling all the animals to attend. The animals comply, and all of them have one complaint or another against Reynard. Curtois the Hound complains that Reynard has stolen food from him; Chanticleer the Rooster claims that Reynard has killed a hen. Corbant the Raven says that Reynard murdered his wife by pretending to be dead; when his wife approached to lay her ear to the fox’s mouth, Reynard snapped her up and ate her so quickly that only a few feathers remained. The king decides that Reynard must come forward to answer the charges.

No one has managed heretofore to convict Reynard of a crime. He is a master of deception, and with a seemingly reasonable explanation he always manages to befuddle his accusers. For instance, Reynard claims that Corbant the Raven’s wife died from eating too many worms. And when danger threatens, Reynard resorts to tricks; for instance, when Bruin is sent to bring him to court, Reynard bribes him with honey and traps the bear in a tree.

In time Reynard is at last brought to court and put on trial for his crimes. Despite his smooth talking, he is condemned to the gallows and only narrowly escapes death. Thereafter Reynard is sent on a pilgrimage as penance, and more adventures ensue, during which it becomes clear that he has not repented at all. When the fox is brought once more to trial, Isengrin determines to get revenge, still humiliated from a famous episode wherein Reynard pretended to teach the wolf how to fish with his tail and then took him to a frigid lake, where Isengrin became trapped when his tail froze in the ice. This battle between Reynard and Isengrin crowns the collection.

Scholars have long debated the literary qualities of *Renart*. Some claim that because he is a fox, all of Reynard’s activities can be explained by his motive to survive. Other critics read the animals

more imaginatively as the human types they were intended to represent in later versions of the stories. Roger Bellon says of Reynard that his “character is fully rounded, with a psychological richness which is the product of his trickery.” Though a fox, he possesses the human capacities of reason and intelligence. He also has the capacity for human affection and piety, as in this touching passage in William Caxton’s version when Reynard takes leave of his wife:

Reynard said to his wife, “Dame Ermelin, I be-
take you my children that you see well to them
and specially to Reynkin, my youngest son. He
belikes me so well, I hope he shall follow my
steps. And there is Rossel, a passing fair thief. I
love him as well as any may love his children.
If God give me grace that I may escape, I shall
when I come again thank you with fair words.”
Thus took Reynard leave of his wife.

Originally the Reynard tales were intended for purposes of entertainment, not instruction. In the earlier tales, the doings of Reynard and his counterparts had a largely comic relevance and helped create a new genre of literature: the beast fable, which blended the conventional fable with the epic. Translator Joseph Jacobs observes, “One of the chief points of interest in the study of the Reynard is this mixture of literature and folklore which thus gave rise to a new form of literature.” This genre proved to have important and innovative uses in attacking and exposing the follies of certain social, political, and religious aspects of medieval society.

As the stories of Reynard’s trickery grew, the beast fables turned into cutting satire. *Renart* contains many layers of tension, not the least being that because Renart’s character is a trickster, he is not the typical romance hero. As an animal, he is motivated by survival instincts, but as a being who can speak and reason, he also has the ability to deceive. He is treated as a comic character, yet his stories are often used to make a moral point. It is not always easy to sympathize with Reynard’s victims; sometimes they deserve

what they get. Later, Reynard became an emblem of hypocrisy among monkish orders. Certain stories show him donning a monk’s garb to outwit his foes or attending confession, being absolved of his sins, and promptly going forth to engage in more immoral behavior. After 1250, no new branches of the *Renart* cycle appeared, but poets such as Philippe de Novare and RUTEBEUF adopted the character of Reynard for moralizing purposes.

Another key characteristic of the Reynard stories, which may account for their popularity, is the fact that they are one of the few medieval genres developed for the enjoyment of the nonaristocratic classes. Like the fabliaux or the poetry of François Villon, the beast fables addressed life in the lower classes and examined the struggles of those who were, by the rules of feudalism, the hardest working and least powerful. In a world ruled by wealth and military might, cunning was often the only recourse against a tyrant, which may explain the enormous amount of sympathy and interest that audiences felt for the crafty fox. For some readers, Reynard symbolizes the resistance of the little man against more powerful foes and echoes other stories like David and Goliath or Jack and the Beanstalk.

Like many other French romances, *Renart* circulated beyond France into England, Germany, and the Low Countries (modern Belgium, Luxembourg, and the Netherlands), where several analogues or similar stories appear. An episode borrowed from the Reynard tradition appears in The Nun’s Priest’s Tale in *The Canterbury Tales* of Geoffrey Chaucer, where the protagonist of the story is Chanticleer the rooster and Russell is the name of the wily fox. William Caxton’s *History of Reynard the Fox*, based on a Dutch version, appeared in 1481. Goethe reworked the material into *Reinecke Fuchs* in 1794, and the English poet John Masefield’s hunting poem *Reynard the Fox* appeared in 1921, attesting to the continuing folkloric memory and comic appeal of this immortal and charismatic trickster.

See also SONG OF ROLAND.

English Versions of *Roman de Renart*

Caxton, William, trans. *The History of Reynard the Fox*. Edited by N. F. Blake. Rochester, N.Y.: Boydell and Brewer, 1970.

The Romance of Reynard the Fox. Translated by D. D. R. Owen. Oxford: Oxford University Press, 1994.

Renard the Fox. Translated by Patricia Terry. Boston: Northeastern University Press, 1983.

Works about *Roman de Renart*

Lodge, Anthony and Kenneth Varty. *Earliest Branches of the Roman de Renart*. New Alyth, Scotland: Lochee Publications, 1989.

Varty, Kenneth, ed. *Reynard the Fox*. New York: Berghahn Books, 2000.

Ruan Ji (Juan Chi) (210–263) poet

Ruan Ji was born into a traditional Confucianist family of government officials in Wei-shih, China. His father, Ruan Yu, was a minor poet and government official under Cao Cao (Tsa'o Tsa'o), a Wei warlord. Ruan Ji entered government service in 239 and served the Wei dynasty until its overthrow by Sima (Ssu-ma) I in 249. The coup d'état against the Wei dynasty was a turning point in Ruan Ji's life. Although his father and grandfather had served the Wei dynasty, Ruan Ji accepted nonpolitical posts under the new dynasty. One scholar describes Ji's efforts as a form of "passive resistance in which he could 'serve without serving.'"

Ruan Ji's poetry was a groundbreaking extension of his passive resistance. Some of his poems are an expression of his deeply personal thoughts and reflect his familiarity with Taoist philosophy. In this poem, for example, he describes an immortal "tortured" by his isolation and his apparent search for the meaning of life:

*Long ago there was an immortal man
who lived on the slope of Shooting
Mountain . . .
He could be heard, but not seen,*

*sighing sorrows and full emotion
self-tortured he had no companion
grief and heartbreak piled upon him
"Study the familiar to penetrate the
sublime"*

But time is short and what's to be done?

Other poems are filled with biting political satire and commentary and allusions to government figures and events, many of which were so obscure they could not be identified.

Ruan Ji served as a model for later poets who lived during similar years of political chaos, and he remains justly famous for his work.

A Work about Ruan Ji

Holzman, Donald. *Poetry and Politics: The Life and Works of Juan Chi, A.D. 210–263*. Cambridge: Cambridge University Press, 1976.

Rudel, Jaufré

See JAUFRÉ RUDEL.

**Rumi, Jalaloddin (Jalāl ad-Dīn ar Rūmī)
(1207–1283) poet**

Jalaloddin Rumi was born in Balkh, Afghanistan, to a family of learned theologians; his father was known as the "Sultan of Scientists." Escaping a Mongol invasion, Rumi and his family fled Afghanistan, made a pilgrimage to Mecca, and finally settled in Konya, Anatolia (Asia Minor). At age 24, Rumi, already a distinguished scholar, followed in his father's footsteps as a teacher and preacher of religious sciences at the college in Konya.

Rumi lived a wealthy, respectful life. The most distinguished philosophers of the time visited to discuss ideas with him, and his lectures in mosques drew enormous crowds. He became the sultan's consultant on law, and his opinion was considered the highest authority. However, he was dissatisfied and sought ways in which to learn more and impart his knowledge to others. Then, at age 37, he

met a wandering dervish (a Muslim religious order) named Shamsuddin of Tabriz.

Shamsuddin saw that Rumi's creative potential was stifled by the weight of his scholarly knowledge and the burden of authority. Consequently, Rumi spent 90 days in a private retreat with Shamsuddin, from which both men emerged spiritually transformed.

As a result of Shamsuddin's instruction, Rumi gave up everything he had in life and devoted himself exclusively to a prolific outpouring of poetry. He later named his collection the *Diwan-i Shams-i Tabriz-i* (The Works of Shams of Tabriz) in honor of Shamsuddin. The *Diwan* consists of about 40,000 verses, arranged according to rhythm, and was written over a period of 30 years.

Rumi wrote thousands of poems glorifying life and love for God, and he became the spiritual founder of the Mawlawi Sufi order, a leading mystical brotherhood of Islam that practiced "ecstatic whirling" as a form of glorifying life and God. When he died, his grave became a place of pilgrimage for people all over the world. The day of Rumi's death was named "Night of Union," and it is celebrated to this day in honor of his life and works.

Critical Analysis

Among the great variety of themes in Rumi's poetry, love in all its forms is manifest. The poet explores the immortal theme of love as passion in such poems as "Love Is the Master," "After Being in Love, the Next Responsibility," and "The Interest without the Capital." He sees passionate love as a selfless experience that enriches one's life:

*The lover's food is the love of the bread;
no bread need be at hand:
no one who is sincere in his love is a slave to
existence.*

(*Mathnawi* 3, 3020–3024)

Almost all of Rumi's love poems are ambiguous; they can be interpreted as addressing both the

earthly love that exists between two people and the higher love that exists between humans and God:

*A house of love with no limits,
a presence more beautiful than venus or the
moon,
a beauty whose image fills the mirror of the
heart.*

(*The Divani Shamsi Tabriz*, XV)

Other of Rumi's poems, called his "Spiritual couplets," give vivid depictions of the mystical experiences of ecstatic worship. These experiences are based on expressing love for God and life through a combination of poetry, music, and dance:

*This is love: to fly to heaven, every moment
to rend a hundred veils;
At first instance, to break away from
breath—first step, to renounce feet . . .*

(*Mystical Poems of Rumi*)

Beyond Rumi's mystical poems of passionate worship is his major work, the *Mathnawi* (Poem on Hidden Meaning). Compared to Rumi's mystical poems, the *Mathnawi* is relatively sober and reasoned. It comprises six books of poetry in a didactic style intended to convey instruction, information, pleasure, and entertainment. The poems take the form of engaging anecdotes or tales, with numerous digressions. Rumi tells each story to illustrate and discuss a moral, similar to what is done in Aesop's fables, and within this anecdotal structure, he illustrates the idea that it is important to distinguish between *form* (the external appearance of things) and *meaning* (internal, invisible reality):

*Form is a shadow,
Meaning is the Sun.*

(*Mathnawi*, 6, 4747)

Rumi used various sources to derive the material for these tales, including the KORAN and miscellaneous folktales. In spite of the striking variety

of his sources and forms, the *Mathnawi* is a unified work, planned around a central theme and aimed at proving different points, such as those found in Sufi's interpretations of Islamic wisdom.

In the *Mathnawi*, Rumi expresses pity for people who live as he used to—blind to the fact that the surrounding world is just a blanket covering reality. He describes the tangible things in life as dreams or prisons:

*Meaning of the wind makes it rush
about like a mill wheel—an internal
prisoner of a stream.*

(*Mathnawi*, 1, 3333)

For the poet, reality is love, and materialism and tangibility only fog its shining essence. He urges people to shake off the stifling cover of everyday life and to discover the real world:

*Let go of your worries
and be completely clear-hearted,
like the face of a mirror
that contains no images.*

(*The Divani Shamsi Tabriz*, XIII)

Rumi's poetry has influenced not only Islamic literature and civilization but also world literature, philosophy, and culture. Some elements of Hegel's philosophical teachings were inspired by Rumi, whose works have been translated into most world languages. The importance of Jalaloddin Rumi, "Teacher with Glowing Heart," as he is often called, cannot be overrated.

English Versions of Works by Jalaloddin Rumi

The Book of Love: Poems of Ecstasy and Longing.

Translated by Coleman Barks. New York: Harper-Collins, 2003.

Mathnawi. Translated by E. H. Whinfield. London: Watkins Publishing, 2002.

The Soul of Rumi: A New Collection of Ecstatic Poems.

Translated by Coleman Barks. San Francisco: HarperSanFrancisco, 2001.

Works about Jalaloddin Rumi

Friedlander, Shems. *Rumi and the Whirling Dervishes.* New York: Parabola Books, 2003.

Johnson, Will. *Rumi: Gazing at the Beloved: The Radical Practice of Beholding the Divine.* Rochester, Vt.: Inner Traditions International, 2003.

Lewis, Franklin D. *Rumi—Past and Present, East and West: The Life, Teachings and Poetry of Jalal al-Din Rumi.* Oxford, U.K.: Oneworld Publications, 2004.

Rutebeuf (fl. 1245–1285) poet, playwright, hagiographer

Very little is known of Rutebeuf's life, except that he lived in Paris, introduced a sense of individualism into medieval French poetry, and produced his works between 1248 and 1272. He apparently died before 1285.

Rutebeuf wrote in a variety of genres: hagiography (biography of saints' lives), drama, and of course, poetry. Rutebeuf mastered the various intricate forms of medieval French poetry, proving to be a virtuoso in rhyme. His poems range from moral polemics to crusade propaganda to political satire and to personal complaints of his poverty and misfortune.

Some of Rutebeuf's personal problems may have stemmed from his involvement in religious and political events of the time. Starting in 1252, the masters of the University of Paris quarreled with the Mendicant friars over authority in parish duties and teaching positions in the theology faculty. Although Pope Alexander IV ruled in favor of the friars in 1255, the secular masters of the university refused to recognize the ruling and continued to stage protests and resist the Mendicants' attempts to take control of parish duties and the theology faculty. The university masters hired Rutebeuf to write poems that explained and popularized their viewpoints while satirizing and attacking the friars' positions.

Rutebeuf also attacked the clergy in a morality play, *Le Miracle de Théophile* (The miracle of Théophile). Théophile is a cleric who makes a deal with the devil to regain his wealth and power,

which he then uses to insult his bishop and other priests. After seven years, Théophile repents to save his soul, and the Virgin Mary fights the devil and reclaims the priest's soul for heaven. Théophile publicly repents and summarizes his sin:

*The devil, who assaults good men,
Made my soul commit a sin
For which I should die;
But Our Lady, who directs her own,
Turned me from the path of wrong
Where I had strayed
And lost my way.*

Rutebeuf used another genre, the fabliau (a short, comic tale), to attack the self-interest and hypocrisy of both church and state in *Renart le Bestourné* (Renart the Hypocrite). This poem uses the characters from the *ROMAN DE RENART* to portray a society ruined by corruption and lies.

While poverty and bad luck were a common poetic trope of medieval poets, Rutebeuf gave it a personal stamp that prefigures the poetry of François

Villon. Many scholars see these complaints as Rutebeuf's greatest contribution to medieval French poetry. As the literary historian David Coward says, it "goes beyond a literary persona and expresses not collective values but a distinctive individual consciousness."

An English Version of Works by Rutebeuf

Medieval French Plays. Translated by Richard Axton and John Stevens. New York: Barnes & Noble, 1971.

Works about Rutebeuf

Coward, David. "Lyric Poetry to Rutebeuf" in *A History of French Literature: From Chanson de Geste to Cinema*. Oxford, U.K.: Blackwell, 2002.

Ham, Edward Billings. *Rutebeuf and Louis IX*. Chapel Hill: University of North Carolina Press, 1962.

Regalado, Nancy Freeman. *Poetic Patterns in Rutebeuf: A Study in Noncourtly Poetic Modes of the Thirteenth Century*. New Haven, Conn.: Yale University Press, 1970.



Saadi (Saḍī, Mosharref od-Dīn ibn Mosleh od-Dīn Saʿdī) (ca. 1210–ca. 1290)
poet, writer

Mosharref od-Dīn ibn Mosleh od-Dīn Saʿdī, known simply as Saadi, was born in Shiraz, Persia (present-day Iran). He received traditional Islamic education at the renowned Nezamiyeh College in Baghdad. The unsettled conditions following the Mongol invasion caused Saadi to leave his native land and wander for years through the lands of Syria, Iraq, Egypt, India, and Central Asia. After 30 years of wandering, he returned to Shiraz as an old man. His tomb in Shiraz is a revered shrine.

Saadi was a great master of love poetry and prose, rich with similes and metaphors: “She came forth as morn succeeding a dark night, or as the waters of life issuing from the gloom.” Another distinguishing feature of his writing is its symbolism; for example, when he uses love to represent a spiritual quest for fulfillment or knowledge: “The thirst of my heart cannot be slaked with a drop of water, nor if I should drink rivers would it be lessened.”

In his works, Saadi demonstrates a subtle understanding of human emotions and a great practical wisdom. Many of his quotations have become aphorisms because of their humor and precise phrasing, such as this one from an autobiographical sketch in which an old man tells the tired author,

who has traveled hard and stopped his journey at the foot of the mountain: “It is better to walk and rest, than to run and be oppressed.”

Saadi’s main works are the *Bustan* (The place of sweet scents, 1257) and the *Golestan* (The rose garden, 1258). The *Bustan*, a book of moral anecdotes in verse, is divided into several parts according to various aspects of human thought and behavior, as evidenced by the chapter titles: “On Justice, Wisdom, and Common Sense”; “On Love, Infatuation, and Insanity”; and “On Being Satisfied by the Little,” to name a few.

The *Golestan* is a combination of prose and poetry. It contains tales, personal anecdotes, humorous reflections, and moral advice. These works reveal Saadi’s preference for the freedom of dervishes, who choose their one way in life, over the fate of those who depend on others for their survival or happiness.

Saadi’s subtle humor and wisdom garnered him the title “The Genius of Shiraz,” for he is and continues to be one of the greatest masters of love poetry and philosophical aphorism.

English Versions of Works by Saadi

The Bostan of Saadi: (The Orchard). Translated by Barlas M. Aqil-Hossain. London: Octagon Press, 1998.

Morals Pointed and Tales Adorned: The Bustan of Saadi. Translated by G. M. Wickens. Toronto: University of Toronto Press, 1974.

Works about Saadī

Anonymous. "Sa'di-e-Shirazi." Available online. URL: <http://shirazcity.org/shiraz/Shiraz%20Information/Famous%20People/Sa'di%20e.htm>. Downloaded on April 8, 2004.

Bashiri, Iraj. "A Brief Note on the Life of Shaykh Muslih al-Din Sa'di Shirazi." Available online. URL: <http://www.angelfire.com/rnb/bashiri/Poets/Sadi.html>. Downloaded April 8, 2004.

Shah, Idries. *The Sufis*. New York: Anchor Books, 1971, 111–116.

saga (12th–14th centuries) *literary genre*

The saga, as a literary term, generally refers to a cycle of stories composed and written in the medieval Norse, Icelandic, and Germanic worlds. Though other cultures use the form of the saga in their literature (for instance, Celtic cultures retell family sagas in works of BARDIC POETRY), the Norse and Icelandic sagas are important for what they reveal about the history and mythology (see MYTHOLOGY, NORSE) of the Scandinavian cultures sharing a Germanic origin. Largely written in the 13th century, the stories in the sagas were composed and communicated for centuries as a type of ORAL LITERATURE and were recorded only when Christian missionary efforts brought a new type of literacy, and a new literary history, to Scandinavia. While works such as SNORRI STURLUSON's *Prose EDDA* reflect knowledge of the BIBLE as well as the myths of HOMER and VIRGIL, the sagas reveal native customs, beliefs, and social mores associated with Icelandic, Norse, and Germanic cultures.

Most of the sagas are assumed to have taken their final shape by the beginning of the 12th century, when efforts to record them began. Depending on where they were transcribed, most of the existing manuscripts were written in Old Icelandic and Old Norse. The scribes recording them would most likely have been educated through the

Church and would therefore have been Christian. The histories and tales recorded in the sagas, however, date almost entirely to a pre-Christian era when northern Europe was ruled by the Scandinavian tribes collectively known as the Vikings. Vikings are traditionally depicted as adventurers, merchants, and warriors with a strong appreciation for challenge who also celebrated achievement in battle. They migrated widely, and their explorations were broader still, reaching the eastern coast of North America sometime in the 10th century. Viking tales preserve a strong heroic code most aptly shown through fierceness in battle. In the sagas, human figures battle with or against divine creatures, and legends that abound in supernatural elements just as accurately represent the cultural values and religious beliefs of the pre-Christian Icelandic, Norse, and German peoples.

Many of the sagas, in addition to gods, kings, queens, and mighty warriors, feature a *Valkyrie* figure. These were the divine women who served mead in *Valhalla*, the hall where spirits of those killed in battle feasted and fought after their mortal deaths. They were also the choosers of the slain, and they decided who would die on the field of battle.

Although the Icelandic *NJAL'S SAGA* and Norse *Egil's Saga* are frequently read and referenced, the most famous saga has to be the *Volsunga Saga*, or *Song of the Volsungs* (ca. 1270), the Icelandic version of the *NIBELUNGENLIED* (ca. 1205). The Norwegian version, *Saga of Thidrek of Bern* (ca. 1250), replaces the hero with Thidrek (Dietrich to the Germans), but the outlines of the story remain the same. Sigurd, among his many other adventures, slays a dragon, finds the hoard of Nibelung gold, and rescues the warrior maiden Brynhild. He is later forced, through a magic drink, to marry Gudrun, and Brynhild plots revenge. In addition to a portrayal of the Germanic warrior code, the *Volsung* cycle contains echoes of CHIVALRY/COURTLY LOVE that reflect the influence of outside cultures and beliefs during the reign of King Haakon IV.

Other sagas composed in the 13th century include the *Eyrbyggja Saga*, which tells of the feud between the Snorri family and Thorolf Twist-foot.

Viga Glum's Saga, whose eponymous hero was a king who ruled Iceland around 940, portrays the social manners and legislative practices of 10th-century Iceland as well as the religious ideas of the time. The *Laxdaela Saga* (ca. 1245), thought by many to have been composed by a woman, tells the story of Aud the Deep-minded and her descendants. Weland the smith, who has semimagical powers, appears frequently in the Germanic sagas, as well as in the poem *BEOWULF* and certain OLD ENGLISH POETRY, indicating the shared Germanic origins of the peoples of northern Europe.

The color, vitality, violence, and poetry of the sagas continue to inspire retellings, perhaps most famously in the operas of Richard Wagner and *The Lord of the Rings* trilogy by J. R. R. Tolkien.

English Versions of Sagas

Egil's Saga. Translated by Hermann Palsson and Paul Edwards. New York: Penguin Classics, 1977.

The Saga of the Volsungs. Translated by Jesse L. Byock. New York: Penguin Classics, 2002.

The Sagas of the Icelanders. Edited by Robert Kellogg. New York: Penguin 2001.

Sagas of Warrior-Poets. Translated by Diana Whaley. New York: Penguin Classics, 2002.

Seven Viking Romances. Translated by Hermann Palsson and Paul Edwards. New York: Penguin Classics, 1985.

Works about the Sagas

Byock, Jesse L. *Feud in the Icelandic Saga*. Berkeley: University of California Press, 1993.

Jones, Gwyn. *A History of the Vikings*. Oxford: Oxford University Press, 2001.

Roberts, David and Jon Krakauer. *Iceland: Land of the Sagas*. New York: Villard, 1998.

Saints

See AMBROSE, SAINT; AUGUSTINE, SAINT; FRANCIS OF ASSISI, SAINT; FULGERTIUS, SAINT; JEROME, SAINT.

Sallust (Gaius Sallustius Crispus) (86–35 B.C.) *historian*

Sallust was a Roman historian and political propagandist who lived and worked during a time of great unrest in the Roman world. The old order of the Roman Republic was breaking down, and new demagogic leaders, particularly Julius CAESAR, were coming to power.

Sallust was born in the town of Amiternum. Throughout much of his life, he played an important role in the political events in Rome. As a member of the Senate, he supported Caesar's ambitions and also served as the commander of one of Caesar's legions. For his loyalty, Caesar rewarded Sallust by making him governor of Numidia, a province in North Africa. As a governor, Sallust was more interested in making money for himself than in benefiting the people for whom he was ostensibly responsible. After Caesar's assassination in 44 B.C., Sallust fell out of favor and retired to his estate. No longer directly involved in politics, he turned his thoughts to intellectual pursuits and labored on his scholarly projects until his death.

One of Sallust's most important works is his *History of the Roman Republic*, which was written in five volumes, of which only fragments remain. Despite its title, the work does not cover the history of Rome, only the political unrest which Sallust either participated in or witnessed.

Sallust's best-known work is a monograph titled *The Conspiracy of Catiline*, about the famous events of 63 B.C. The conspiracy was an attempted coup by Catiline, a disaffected Roman politician who had failed to achieve high office through constitutional means. He sought to raise a rebellion against Rome, burn the city, and seize power in the resulting chaos. In his monograph, Sallust details the course of events during Catiline's bid for power and how the plot was defeated.

The style of *Catiline* is largely based on the writings of THUCYDIDES, and it is also clear that much of Sallust's political philosophy comes from PLATO.

The historian emphasizes drama over accuracy and seems to be more interested in telling a good story than in telling a truthful one. Therefore, although his writings are the best source of information on the Catilinian conspiracy, many of its details are questionable.

Furthermore, as Sallust had been deeply involved in politics himself, his own personal feelings clearly interfered with his presentation of historical facts. As he had been allied with Caesar, his depiction of Caesar's opponents is highly negative, aside from the famous statesman Cato, whom Sallust seems to have respected. Sallust's style betrays a feeling of resentment toward those with views different from his own, and much of the material in his monograph seems to be simple moralizing rather than historical reconstruction.

Sallust's other important work, less famous than *Catiline*, is another monograph called *War against Jugurtha*, also known as *History of the Jugurthine War*. Jugurtha was a North African king against whom Rome fought a bitter and difficult war from 111 to 105 B.C., and it is through Sallust's writings that modern historians have a good understanding of this war's events. Nevertheless, as with the *Catiline*, the account and details are biased.

Sallust's writings are important for their historical and literary significance. Despite their inaccuracies, his works provide much valuable information on the Roman world during a highly confusing period. Sallust's literary style, based largely on earlier Greek writers such as Thucydides, greatly influenced later authors. The Roman historian TACITUS, in particular, clearly took much of his stylistic inspiration from Sallust.

English Versions of Works by Sallust

Histories. Edited by Patrick McGushin. Oxford: Oxford University Press, 1992.

The Jugurthine War and the Conspiracy of Catiline. Translated by S. A. Hanford. New York: Penguin Classics, 1978.

Works about Sallust

Syme, Ronald. *Sallust*. Berkeley: University of California Press, 2002.

Wilkins, Ann Thomas. *Villain or Hero: Sallust's Portrayal of Catiline*. New York: Peter Lang Publishers, 1994.

Sappho of Lesbos (fl. ca. 610–ca. 580 B.C.) lyric poet

Sappho was born on the prosperous Aegean island of Lesbos, a seat of intellectual and cultural activity, and spent most of her life in Mytilene, its largest city. Her father, Skamandronymos, and her mother, Kleis, were of the aristocracy and also had a son, Charaxos. Sappho married Kerkyllas of Andros, a prosperous businessman with whom she had a daughter named Kleis, after Sappho's mother. Near the end of her life, it is believed she may have been exiled to Sicily.

On Lesbos, the poet established a school to instruct the daughters of well-to-do families in the arts of poetry and music. Sappho, with her pupils—who had little contact with men until they were betrothed—formed a cult devoted to Aphrodite, the goddess of beauty and love. Based on the scant evidence found in her poetry, it appears Sappho taught her young students, not inappropriately, to luxuriate in their loveliness and to look forward to matrimony. In “Song of the Wedding Bed,” for example, she espouses the emotional and carnal pleasures of marriage:

*Bride, warm with rose-
colored love, brightest
ornament of the Paphian,
come to the bedroom now,
enter the bed and play
tenderly with your man.
May the Evening Star
lead you eagerly
to that instant when you*

*will gaze in wonder
before the silver throne
of Hera, queen of marriage.*

Sappho's poems were originally collected in nine books, of which only a few fragments and one complete poem ("Prayer to Aphrodite") still exist. The last of her nine books comprised "Epithalamia," lyric nuptial odes sung at different phases of wedding ceremonies. She wrote in the Lesbian-Aeolian dialect, and her themes were primarily of personal relationships (often with other women) and love.

It is tempting to believe the much-perpetrated legend that the passionate poetess ended her life by flinging herself from a cliff into the sea because her love for a beautiful youth, Phaon, was unrequited. However, this tale probably arose from a misinterpretation or mistranslation of some ancient work, for the facts of Sappho's death simply are not known.

Critical Analysis

Sappho's poetry arose from oral tradition, in which poems were sung or recited, often to the accompaniment of music (see ORAL LITERATURE/TRADITION). Unlike her predecessors, however, Sappho experimented with rhythm, meter, and monody, a technique characterized by a single line of melody. She invented, or at least perfected, the so-called Sapphic strophe, a complex, rigorous, and challenging four-line verse later adapted by Roman poets.

Sappho dedicated many of her poems to her pupils, of whom she clearly had favorites. Her devotion to them and her anguish when they left the school, withdrew their love from her, or transferred their affections to others, is obvious. In "To Atthis," she addresses this torment:

*Love—bittersweet, irrepressible—
loosens my limbs and I tremble.*

*Yet, Atthis, you despise my being.
To chase Andromeda, you leave me.*

And in "To Anaktoria," she expresses her sorrow at a loved one's departure:

*Some say cavalry and others claim
infantry or a fleet of long oars
is the supreme sight on the black earth.
I say it is*

*the one you love. And easily proved.
Didn't Helen—who far surpassed all
mortals in beauty—desert the best
of men, her king,
and sail off to Troy and forget
her daughter and dear kinsmen? Merely
the Kyprian's gaze made her bend and led
her from her path;*

*these things remind me now
of Anaktoria who is far,
and I
for one*

*would rather see her warm supple step
and the sparkle of her face—than watch all
the
dazzling chariots and armored
hoplites of Lydia.*

In "Prayer to Aphrodite," we see Sappho's dedication to and the manner of her dependence on the goddess:

*On your dazzling throne, Aphrodite
sly eternal daughter of Zeus,
I beg you: do not crush me with grief,
but come to me now . . . and free me
from fearful agony.*

In other lines from the poem, we see an external outpouring of Sappho's thoughts and beliefs concerning her loves, losses, and evidence of Aphrodite's aid. ". . . Come to me now," Sappho begs, "as once / you heard my far cry, and yielded." Aphrodite replies, "What does your mad heart desire? / Whom shall I make love you, Sappho, / who is turning her back on you?" And upon agreeing to make Sappho's loved one love her in return,

Aphrodite warns, “She will love you, though unwillingly.”

Sappho has been censured throughout history for her erotic expressions of affection for her pupils, but it is entirely possible that what is translated as “I” was originally written to denote “we.” This means poems that appear to express the exquisite longing of a single individual were actually written to be performed in public by choruses made up of Sappho’s young students. In addition, modern readers must take into account that the affection Sappho reveals in her poetry may have been the norm in her time and culture.

In other poems, such as “Kleis,” we see not only Sappho’s simplicity of style and skillful use of words, but also her love for her daughter:

*I have a small daughter who is beautiful
like a gold flower. I would not trade
my darling Kleis for all Lydia or even
for lovely Lesbos.*

Critic Daniel Mendelsohn writes, “With a directness seemingly unmediated by vast stretches of time, Sappho seems to speak to us quite clearly today . . .” Centuries after Sappho flourished, Plato wrote, “Some say nine Muses—but count again. / Behold the tenth: Sappho of Lesbos.” What comes to us of Sappho’s simple yet evocative and provocative verse—by turns witty, graceful, and fraught with passion—has a radiant vitality that still resonates with modern audiences.

English Versions of Works by Sappho of Lesbos

If Not, Winter: Fragments of Sappho. Translated by Anne Carson. New York: Alfred A. Knopf, 2003.

Sappho’s Lyre: Archaic Lyric and Women Poets of Ancient Greece. Translated by Diane Rayor. Berkeley: University of California Press, 1991.

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Mendelsohn, Daniel. “In Search of Sappho.” *The New York Review of Books* L, no. 13 (August 14, 2003): 26–29.

Reynolds, Margaret. *The Sappho History.* New York: St. Martin’s Press, 2003.

Sei Shōnagon (ca. 965–unknown)

memoirist, poet

Sei Shōnagon was born to a father named Moto-suke, a member of the Kiyō-wara family, who worked as an imperial official and was also a scholar and poet. Some historians believe that Sei Shōnagon was briefly married to a government official named Tachibana no Norimitsu, with whom she had a son. It is known for certain that she served as a lady-in-waiting to Empress Sadako until Sadako’s death in 1000. After her service with the empress ends, nothing more about Sei’s life is known, including the date of her death. Tradition has it that she died lonely and in poverty, but this may be the invention of those who disapproved of her worldly ways.

Her name may be a title obscuring her given name: *Shōnagon* means “minor counselor,” and *Sei* refers to her father’s family. However, her contemporary and fellow court writer MURASAKI SHIKIBU, who wrote *The Tale of Genji*, mentions Sei Shōnagon in the context of “those Chinese writings of hers that she so presumptuously scatters about the place . . . full of imperfections.” Murasaki calls her a “gifted woman, to be sure,” but utterly frivolous. This scorn perhaps reflects a competitive spirit prevalent at a court where Sei’s intelligence, wit, sensitivity to beauty, observation of detail, and occasional intolerance and callousness were perceived as a threat.

What is known about Sei Shōnagon’s life survives in the *Makura no Soshi*, or *Pillow Book*, which she began writing in 994 and continued for more than 10 years. The *Pillow Book* is a miscellany of lists, vignettes, descriptions, thoughts, and poems. None of the 300 selections in the book are longer than a few pages, and they are arranged in no obvious order. During the Heian period in Japan, both upper-class men and women were educated and literate, and many frequently recorded thoughts and informal notes that they kept in their

sleeping quarters, possibly in the drawers of their wooden pillows. Sei's book makes reference to the works of at least a dozen other authors, only one of whose manuscripts survives.

Sei is remembered as a snob for the occasional derision she shows to those of the lower classes; she is equally critical of people with poor grooming habits or unattractive appearances. Nonetheless, the minute detail, rhythmic language, and frank tone of her work provide a varied and engaging look at court life in imperial Japan.

Sei's *Pillow Book* established a tradition of *zuihitsu*, or "random notes," which continues to the present day and represents some of the most valuable works of Japanese literature. Despite Murasaki Shikibu's criticism Sei's language is pure Heian Japanese, with very few Chinese words or inflections. Historians appreciate the wealth of information her work provides about life in Japan over 1,000 years ago.

In her writing, Sei Shōnagon's approach to life is primarily aesthetic. Her frequent use of the words *okashi* (charming) or *medetashi* (splendid) not only serve as descriptive terms but also create a repetitive, incantatory writing style that can prove difficult to translate into modern English. Sei evaluates things by the feelings they provoke and thoughtfully analyzes the qualities of both ugliness and beauty. Among her many lists are those things that give a feeling of heat (such as a very fat, hairy person or a coppersmith at work) and a list of unpleasant things (including people who show off their children, mosquitoes who appear just when one is about to sleep, and having a story interrupted by someone who has just entered the room).

Other sections of the *Pillow Book* recount events at court or offer vignettes of Sei's life and observations, showing her keen awareness of the transient nature of life. Although not sexually explicit, the *Pillow Book* also speaks candidly of Sei's—and others's—love affairs.

The original manuscript of the *Pillow Book* disappeared, and the earliest manuscript that survives was compiled 500 years after the period during

which Sei Shōnagon wrote. The work was popular enough to be recopied many times, but copyists frequently made changes that have led to several different existing versions, many with the sections arranged in varying order. The *Pillow Book* was issued as a printed book in the 17th century and has become a revered classic in Japan.

English Versions of a Work by Sei Shōnagon

The Pillow Book of Sei Shōnagon. Translated by Ivan Morris. New York: Columbia University Press, 1991.

The Pillow Book of Sei Shōnagon. Translated by Arthur Waley. New York: HarperCollins, 1979.

A Work about Sei Shōnagon

Blensdorf, Jan. *My Name is Sei Shōnagon*. New York: Overlook Press, 2003.

Seneca (Lucius Annaeus Seneca, "Seneca the Younger") (ca. 4 B.C.–A.D. 65)
philosopher, orator, essayist, dramatist, nonfiction writer

Of Spanish descent, Seneca was born in Cordova into a distinguished family of some means. As a young boy, he went to Rome to pursue an education. His father, Seneca the Elder, was of the wealthy equestrian class and spent a great deal of time in Rome. A renowned orator, Seneca the Elder counted among his intimates the outstanding rhetoricians of the time. In his declining years, at the urging of his three sons, he penned his memoirs, basing them on recollections of his eminent colleagues. He was also an exacting disciplinarian who planned his sons' education to prepare them for prominent political positions in Rome.

Seneca's mother, Helvia, was a woman of exceptional intelligence with a profound interest in philosophy. She might have pursued formal study if her husband, 30 years her senior, had not opposed it. However, she played an influential role in her son Seneca's career.

Seneca was frail and perpetually dogged by ailments, but he overcame his frailty and compensated for his physical limitations by exercising his mind. A self-disciplined and enthusiastic pupil, he received instruction in language, literature, and rhetoric, for which he proved to have a natural flair. His teachers of philosophy included Attalus the Stoic and representatives from the Cynic sect and the Pythagorean school.

Having spent his early adulthood visiting Egypt, Seneca returned to Rome in the year 31 to launch his political career. His aunt, into whose care he had been entrusted in Rome, was married to the governor of Egypt and used her influence to get Seneca elected to the quaestorship (a financial administrative position); later, he became a magistrate of public works. As a lawyer, Seneca's trenchant oratory and pithy observations secured his reputation and earned him a private fortune. Regrettably, these orations, and all his works prior to 41, have been lost.

The emperor Caligula was jealous of Seneca's fame and talent and would have condemned him to death if a courtesan had not persuaded Caligula that Seneca was in poor health and soon to die. Ironically, this brush with mortality prompted Seneca to abandon his profession in favor of writing and philosophical study. During Claudius's reign, though, the milieu of political intrigue nearly undid him once again when the emperor's third wife, Messalina, unjustly charged Seneca with illicit goings-on in the company of the princess. An execution was ordered, but his sentence was later commuted to banishment, and Seneca spent eight years in Corsica.

In *Ad Helviam Matrem de Consolatione* (Consolation to Helvia), Seneca uses his rhetorical eloquence to entreat his mother not to lament his fate, making the Stoic argument that the mind is boundless, infinite, beyond time and place, and incapable of being "exiled." He goes on to explain that while he may be banished physically, he still possesses the knowledge of nature's beauty and his own goodness.

Ad Polybium was also written and published during this period. Addressed to one of the em-

peror's freedmen, it is written in a spirit very different from the philosophy with which Seneca consoled his mother. The exile describes his abject misery and heaps extravagant praise upon the attendant in an effort to have his expulsion retracted. Though these appeals were fruitless, Seneca was eventually recalled from Corsica in 49 by Agrippina, Emperor Claudius's fourth wife, to tutor her son, Nero, in rhetoric and etiquette.

Five years later, Agrippina poisoned Claudius, and Nero acceded to the throne. For the next five years, under the tutelage of Seneca and Burrus, the young emperor's prefect, Nero administered the public affairs in Rome with integrity and benevolence. Seneca recognized Nero's brutal nature, however, and wished to instill in him a sense of mercy and forbearance. Agrippina, on the other hand, scorned moral instruction and, as a result, Seneca retired from public life.

During his retirement, Seneca wrote a multitude of works, but his writing ended when, in the year 65, he was accused of complicity in a conspiracy to assassinate Nero, who subsequently ordered him to commit suicide, an order he obeyed with stoic courage.

Critical Analysis

Although Seneca dabbled in diverse schools of philosophical thought, he was particularly influenced by Stoicism, the creed of the Roman aristocrat, which found its way into even his courtroom discourse. Stoicism held that nature is governed by divine reason, and since humans should strive to coexist in concert with nature, living a life illuminated by reason is the ultimate virtue. Those who conduct themselves in this way have no fear of ill fortune, nor should they be tempted by good fortune, for they are masters of their inner domain. Seneca also believed that when he encountered vice in others, it was his obligation to attempt reform. These tenets must have provided no small comfort to him when he was expelled to Corsica, particularly his self-assurance of his own virtue.

Seneca's *Epistulae morales*, a collection of 124 moral essays, largely reflect and promote Stoic

ethics, morals, and social outlook, with numerous asides providing an insider's glimpse into Roman political life in the mid-first century. They include *De Providentia* (On Fortune), which explores why bad things happen to good people; and *De Ira* (On Anger), which conveys Seneca's aversion to anger and the blood lust and unbridled violence that it engenders. He argues that greatness exists only in tranquillity; that people of character may choose not to act impulsively; and that by cherishing others, people can set aside real and imagined abuses.

De Clementia (On Mercy), another moral essay, was intended as instruction for Nero. Mercy, Seneca says, means refraining from retaliation or punishment when one has the power to inflict it. In one particularly persuasive passage, he reminds Nero of an incident in which the emperor demonstrated leniency. Burrus was about to execute two outlaws and produced paper on which Nero was to seal their fate, but the emperor cried out, "Would that I had not learned to write." Seneca praises Nero lavishly for his response:

What an utterance! All nations should have heard it. . . . What an utterance! It should have been spoken before a gathering of all mankind, that unto it princes and kings might pledge allegiance. What an utterance! Worthy of the universal innocence of mankind. . . .

Seneca also suggests that if Nero continues to behave in such a manner, his greatness will be assured:

That kindness of your heart will be recounted, will be diffused . . . throughout the whole body of the empire, and all things will be molded into your likeness. . . . There will be citizens, there will be allies worthy of this goodness, and uprightness will return to the whole world. . . .

(De Clementia, Book II)

Throughout the centuries, Seneca has inspired thinkers and artists—Romantics, transcendentalists, absurdists, existentialists, and more—who

have been attracted by the Stoic belief in self-reliance, the notion that God is present in both the natural and the rational, the refusal to become embroiled in a civilization gone mad while maintaining a sense of responsibility to society and humankind, and the fascination with the questions of death and suicide. As Anna Lydia Motto writes in her work *Seneca*:

Among the outstanding personalities of imperial Rome there is no one who can more readily arouse our interest and admiration than Lucius Annaeus Seneca. Tutor, guardian, minister, victim of Nero, author of tragedies, scientific treatises, philosophical essays, and moral epistles, he was a man to honor—and to serve—any age. . . .

From Seneca's *Epistulae morales* and other surviving works, it can be deduced that his philosophical and literary training served him well. His *Naturales quaestiones* (Natural Questions) is a seven-book scientific discourse on the natural universe, most notably cosmology. *Apocolocyntosis divi Claudii* (The Pumpkinification of the Divine Claudius) is a satire, and his 10 tragedies—including *Phaedra*, *Agamemnon*, *Oedipus*, *Medea*, *Thyestes*, and *Hercules Enraged*—are adaptations of Greek myths and legends (see MYTHOLOGY, GREEK AND ROMAN). These works, as scholar Kenneth J. Atchity points out, reflect "the hope and despair of a progressively decadent empire" and reveal Seneca's knowledge of "the darkest recesses of the human heart." Perhaps this is why Seneca holds a significant place in the body of world literature, for despite the passage of time, the heart of the matters upon which he expounded remain timeless.

English Versions of Works by Seneca

Hercules. Translated by Ranjit Bolt. New York: Theatre Communications Group, 1997.

Moral and Political Essays. Translated by John M. Cooper. Cambridge, U.K.: Cambridge University Press, 1995.

Oedipus of Lucius Annaeus Seneca. Translated by Michael Elliot Rutenberg. Wauconda, Ill.: Bolchazy-Carducci, 2001.

Seneca: Tragedies: Hercules, Trojan Women, Phoenician Women, Medea, Phaedra, Vol. 1. Edited by John G. Fitch. Cambridge, Mass.: Harvard University Press, 2002.

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Henderson, John. *Morals and Villas in Seneca's Letters: Places to Dwell.* Cambridge, U.K.: Cambridge University Press, 2004.

Mayer, Roland. *Seneca: Phaedra.* London: Gerald Duckworth & Co., 2003.

Motto, Anna Lydia. *Seneca.* New York: Twayne Publishers, 1973.

Pratt, Norman T. *Seneca's Drama.* Chapel Hill: University of North Carolina Press, 2001.

Veyne, Paul. *Seneca: The Life of a Stoic.* Translated by David Sullivan. London: Taylor & Francis, 2002.

Sextus Empiricus (ca. 150–ca. 225) philosopher

Sextus Empiricus was a Greek physician most likely connected with one of the great schools in Athens, Alexandria, or Rome. The ideas set forth in his *Outlines of Pyrrhonism* form the basis of our understanding of the philosophy of skepticism as founded by Pyrrho (ca. 360–270 B.C.). The philosophies of SOCRATES, PLATO, and ARISTOTLE, though not strictly Pyrrhonian in practice, also rest on the exercise of doubt and inquiry to advance knowledge and discover truth. For Sextus, the practice of skepticism required setting one judgment against another, or contrasting one appearance with another, to successively undermine the validity of any form of knowledge and finally reach a suspension of judgment. Only in this manner could one avoid dogmatism. The ultimate goal of skeptical inquiry was to achieve *ataraxia*, a state of unperturbedness equated with peaceful living and tranquility. Two other contemporary philosophies, those of the Stoics and of EPICURUS, sought the same end but through slightly different means.

In total, 11 books by Sextus survive, in which he applies his trademark skeptical methodology to the fields of logic, physics, natural philosophy, and ethics. *Against the Physicists* (sometimes translated as *Against the Mathematicians*) and *Against the Logicians* (also known as *Against the Dogmatists*, or *Against the Professors*) have been translated and studied by generations of scholars. The rediscovery of Sextus's works in Europe in the 16th century influenced other skeptics such as Michel de Montaigne and René Descartes.

English Versions of Works by Sextus Empiricus

Against the Ethicists. Translated by Richard Bett. Oxford, U.K.: Oxford University Press, 2000.

Against the Grammarians. Translated by David L. Blank. Oxford: Oxford University Press, 1998.

Outlines of Pyrrhonism: Sextus Empiricus. Translated by R. G. Bury. Amherst, N.Y.: Prometheus Books, 1990.

Works about Sextus Empiricus

Bailey, Alan. *Sextus Empiricus and Pyrrhonian Skepticism.* Oxford, U.K.: Clarendon Press, 2002.

Floridi, Luciano. *Sextus Empiricus: The Transmission and Recovery of Pyrrhonism.* Oxford: Oxford University Press, 2002.

Hallie, Philip P., ed. *Sextus Empiricus: Selections from the Major Writings on Scepticism, Man, & God.* Indianapolis, Ind.: Hackett Publishing, 1985.

Shahnameh (Shah-nama, Shahname, The Epic of Kings, The Book of Kings) (10th century) Persian epic

The *Shahnameh*, an EPIC poem, is not only a masterpiece of Persian literature but also an important work for Persian national identity. It was written in the 10th century, after three centuries of Arab yoke, when Persian nationalism was slowly reviving.

The *Shahnameh*, was created by Abū ol-Qāsem Mansūr, later known as FIRDAWSĪ, a highly educated Persian intellectual who lived in the late 10th and

early 11th centuries. In the text of the *Shahnameh*, Firdawsī repeatedly emphasizes that his role as author is minor, that all he did was versify the myths and narratives of the ORAL LITERATURE/TRADITION of his people. Yet his accomplishment is profound. The *Shahnameh* contains approximately 50,000 couplets that contain multiple stories and a host of heroes.

The first two-thirds of the *Shahnameh* include ancient myths, legends, and historical figures, such as Alexander the Great, dating back to the sixth century B.C. The last third of the poem contains fictionalized stories about historical people, kingdoms, and events, including the Parthian and Sassanian dynasties, ending around the middle of the A.D. seventh century.

The *Shahnameh*'s themes are as varied as its stories. They include fate, immortality, filicide, and God's preference for Persia (modern-day Iran) above other nations. Indeed, the poem ends when, in 652, Persia's ruler, Shah Yazdegerd III, is killed. The theme that holds all of the stories together concerns the Persian belief in the role of kings; as long as the kings survive, so does Persia.

Many of the characters in the *Shahnameh* are ancient Persian heroes—generals and commanders who defended the country against its enemies. In vivid and eloquent verse, Firdawzi tells of a multitude of battles and other challenges to Persian sovereignty. His central character is Rostam, called Jahan-Pahlavan ("Champion of the World"), the guardian of the divine right of kingship in Persia and a symbol of the king's sovereignty.

Perhaps the most compelling story in the *Shahnameh* is "The Story of Sohrab and Rostam," in which Rostam kills his son Sohrab for assaulting the ruling *shah* (king). The story is fast-paced, with battles, romance, and inherent conflicts. In addition, the tragic scene in which Rostam realizes the wrongness of what he has done is one of the most poignant scenes ever written in verse. When Rostam removes Sohrab's armor and discovers the man he has mortally wounded is his son, he says:

"Oh, brave and noble youth, and praised
among
All men, whom I have slain with my own
hand!"
He wept a bloody stream and tore his hair;
His brow was dark with dust, tears filled his
eyes.
Sohrab then said, "But this is even worse.
You must not fill your eyes with tears. For
now
It does not good to slay yourself with grief.
What's happened here is what was meant
to be."

("The Death of Sohrab," ll. 71–78)

Thus, Sohrab's death underscores the poem's theme of God-chosen rulers. By attacking the shah, Sohrab goes against the "natural order" of the world; in turn, Rostam goes against the same when he kills his own son. Yet none can deny that the king Sohrab attacked continues to live for a reason: It is God's will.

Yet another important aspect of the *Shahnameh* is its language. In the 10th century, when the epic was written, the dominant language of literature and culture was Arabic. Persian was deeply affected by this dominance, and more and more Arabic words were entering the Persian language. In his epic, Firdawzi made a conscious effort to avoid words of Arabic origin, using Middle and Modern Persian instead.

The only complete English translation of the *Shahnameh* was published in 1925 by Arthur George and Edmond Warner, while Reuben Levy wrote a prose translation of select verses in 1967, titled *The Epic of the Kings*. The *Shahnameh*, written in rich, expressive language, is considered to be a great masterpiece of world literature and the embodiment of the Persian national spirit.

English Versions of the *Shahnameh*

The Epic of the Kings; Shah-nama, the National Epic of Persia. Translated by Reuben Levy. Chicago: University of Chicago Press, 1967.

Robinson, B. W. *Persian Book of Kings: An Epitome of the Shahnama of Firdawsi*. London: Taylor & Francis, 2002.

The Tragedy of Sohrab and Rostam from the Persian National Epic, the Shahname of Abol-Qasem Ferdowsi. Translated by Jerome W. Clinton. Seattle: University of Washington Press, 1996.

Works about the *Shahnameh*

Davidson, Olga M. *Poet and Hero in the Persian Book of Kings*. Ithaca, N.Y.: Cornell University Press, 1994.

Davis, Dick. *Epic and Sedition: The Case of Firdawzi's Shahname*. Fayetteville: University of Arkansas Press, 1992.

Hillenbrand, Robert. *Shahnama: The Visual Language of the Persian Book of Kings*. Aldershot, Hampshire, U.K.: Ashgate Publishing, 2003.

Shikishi, Princess (d. 1201) poet

Princess Shikishi was a 12th-century Japanese poet who wrote in the TANKA form. Like many women in the imperial court, little is known about her life. She was the third daughter of Go-Shirakawa, who became Japan's 77th emperor in 1155. Early in her life she was selected to become a high priestess of the Kamo Shrines, but illness required her resignation. Sometime during the 1190s, she became a Buddhist nun and acquired the Buddhist name Shonyoho.

Shikishi was well known for her poetry, much of which centers on her isolation. Fifteen of the 21 imperial anthologies include 155 of her poems, and 399 poems altogether have been recovered. The majority of her work appears in 100-poem sequences called *hyakushu-uta*, which translator Hiroaki Sato described as a "mosaic describing the changing of the seasons, love, and other matters."

In *Go-Kuden*, a treatise on poetics, Emperor Go-Toba (1180–1239) calls Shikishi one of the most outstanding poets of their time. Her seasonal poems show great sensitivity and creativity in addressing traditional *tanka* themes, such as the arrival of spring and the scattering of cherry blossoms:

*Though warblers
have not called,
in the sound of cascades
pouring down rocks
spring is heard.*

Her poems about love, on the other hand, focus more on the psychological impact of love than on the meditation of natural images:

*My sleeves' hue
Is enough to make folk ask—
I care not!
The depth of my love—
If only you would believe in it . . .*

Shikishi's poetry is important in that it provides a rare glimpse of a woman's perspective in 12th-century Japan and because it reflects a spiritual dimension that offers several layers of meaning. In addition, Shikishi shows a clear understanding of the Buddhist way of life, full of compassion and detachment from earthly pursuits. Its role in her poetry rivals the animistic themes and passionate passages.

An English Version of Works by Princess Shikishi

String of Beads: Complete Poems of Princess Shikishi.

Translated and edited by Hiroaki Sato. Honolulu: University of Hawaii Press, 1993.

Snorri Sturluson (1179–1241) poet, historian

A descendant of the poet and hero of *Egils Saga*, Egill Skallagrímsson, Snorri Sturluson was born in Iceland and brought up at Oddi in the home of Jon Loptsson, the most powerful chieftain of his time, from whom he gained a deep appreciation of Icelandic tradition. In 1199 Snorri married an heiress and began to acquire land and power, settling in Reykjaholt, where he wrote most of his works, between 1223 and 1235. He also served as

“lawspeaker,” or president, of the Icelandic commonwealth for many years. In 1218, he traveled to Norway as a guest of King Haakon IV. As a result of this visit, he became entangled in various political intrigues that ultimately led to his assassination.

Snorri wrote prolifically on a wide range of topics. He is best known for two works, both vast in their scope. The first is the *Prose Edda* (also known as *Younger Edda*), a handbook of poetics that recounts the various legends of Norse mythology (see MYTHOLOGY, NORSE) and catalogs the variety of poetic meters used in Icelandic verse. He also wrote the *Heimskringla* (ca. 1220–35), a history of Norwegian kings beginning with their legendary descent from Odin, the Norse warrior-god up to 1177.

Much of the information detailed in Snorri’s histories was gathered from ORAL LITERATURE/TRADITION transmitted from the times of the actual events. His genius lay in his ability to utilize his firsthand knowledge of 13th-century politics to illuminate the past. As Magnus Magnusson and Hermann Palsson state in their introduction to Snorri Sturluson’s *King Harald’s Saga*, “It is primarily the vastness of the conception of *Heimskringla*, the sweep and range of its scope, that marks it out from all the many other Icelandic saga-histories. . . . No one, before or after, attempted anything on such a grand scale.”

English Versions of Works by Snorri Sturluson

Heimskringla: History of the Kings of Norway. Translated by Lee M. Hollander. Austin: University of Texas Press, 1991.

King Harald’s Saga: Harald Hardradi of Norway. Translated by Magnus Magnusson and Hermann Palsson. New York: Penguin, 1966.

Prose Edda: Tales from Norse Mythology. Translated by Jean I. Young. Berkeley: University of California Press, 2002.

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Ciklamini, Marlene. *Snorri Sturluson*. Farmington Hills, Mich.: The Gale Group, 1978.

Socrates (ca. 469–399 B.C.) philosopher, teacher

Socrates was born in an Athenian township, the child of Sophroniscus, who may have been a sculptor or stoneworker, and Phaenarete, a midwife. The family must have had some financial resources but were certainly not wealthy, for Socrates would later serve with the hoplites, heavily armed foot soldiers who defended the Greek city-states. (According to regulations, citizens who could afford the equipment—helmet, shield, armor, weapons—but could not afford horses served as hoplites.) Socrates distinguished himself numerous times during the course of the Peloponnesian War between Athens and Sparta (431–404 B.C.), a monumental conflict that ultimately stripped Athens of its empire.

The arts, sciences, culture, and civilization of ancient Greece were at their zenith in Socrates’ time. The Greek city-states had defeated the mighty Persian Empire in two wars, heroic conflicts that were immortalized as history by HERODOTUS and as drama by AESCHYLUS, SOPHOCLES, EURIPIDES, THUCYDIDES and ARISTOPHANES also flourished during the fifth century B.C.

Socrates was a product of his time, a philosopher who sought to understand the inner self and human behavior, rather than to explain the phenomena of the outside world. Originally, he studied cosmological and natural philosophical theories, but he found them confusing and contradictory. Moreover, he was disappointed that they did not address the issues of selfhood and human morality that had begun to preoccupy him.

There is an often-told—and probably true—tale accounting for Socrates’ transformation into a wry and sardonic interrogator. According to the story, Chaerephon, a friend and follower, asked the Oracle at Delphi whether any living man was

wiser than Socrates. “No” was the answer. Pondering this, Socrates realized how little he really knew and concluded that he must have been proclaimed wisest only because he appreciated how ignorant he was. His mission, then, would be to procure the assistance of other wise men in his quest for that which is invariably and eternally true, particularly regarding the virtues of individuals and societies.

From this is derived the image that most people today have of Socrates (probably an accurate one): a barefoot, robed, bearded individual wandering and pondering throughout the city of Athens. He has also been described as being subject to fits of abstraction, and Aristophanes has depicted him as strutting like a duck and habitually rolling his eyes, until he arrives at some suitably public arena. Here, he buttonholes an ostensibly wise man—a teacher or a politician, for example—and grills him before an audience in a painstaking truth-seeking exercise that ultimately shows the supposed authority to be uninformed at best, foolish at worst, and always a less-than-rigorous thinker.

This process was the so-called Socratic method, exemplified by the philosopher PLATO, Socrates’ most illustrious pupil, in many of his dialogues. Critic David Denby describes the Socratic method like this:

Socrates the great teacher seems to flatter his students and friends, praising them extravagantly. Oh, yes, they’re so wise, so clever, and his own powers are so feeble, so terribly feeble! But he’d just like to ask them some small question: What do they mean by such-and-such a word, such-and-such an idea? And then *wham!* he catches them in some contradiction or confusion, and they’re knocked sprawling.

According to Plato, Socrates himself referred to the process as “midwifery,” believing the answers already existed in the minds of his students and needed merely to be “birthed” by a skilled specialist. It can be assumed that Socrates’ principal goal

was elucidation and not humiliation, but that did not detract from the entertainment value of his methods.

Socrates’ marriage to Xanthippe is another detail of the great philosopher’s life with which most modern readers are familiar. History paints her as a scold, a nag, and a shrew. Another viewpoint depicts her as a devoted and long-suffering woman whose husband did not provide adequately for his family. (Socrates and Xanthippe had at least one son, possibly two or more.) As the scholar I. F. Stone suggests, “Xanthippe had a lifetime of trying to make ends meet and feed the children while [Socrates] went around enjoying himself in philosophical discourse. Socrates’ constant boast that unlike the Sophists he never took a fee from his pupils was a luxury for which his poor wife paid the bill.”

After Sparta’s victory in the Peloponnesian War, Athens was ruled briefly by a brutal right-wing oligarchy known as the Thirty Tyrants. When democracy was restored, Socrates was brought to trial on two charges: “not worshipping the gods whom the State worships, but introducing new and unfamiliar religious practices” and “corrupting the young.” Some critics have suggested that Socrates was really indicted because he had been the teacher of two of the rebels and because he remained in Athens during the terrorist dictatorship without protesting the activities of the regime. In any event, he was found guilty and sentenced to death. Plato’s *Phaedo* claims to recount the last day of Socrates’ life, which ended when he drank hemlock, a poison. (In fact, Plato was absent from that occasion due to travel or illness.)

Critical Analysis

What is known of Socrates’ teachings and beliefs has been construed from his biographers and defenders, namely XENOPHON, ARISTOTLE, Aristophanes, and especially Plato.

Xenophon, a historian, former pupil, and disciple, defended Socrates against his indictment by portraying him as a popular teacher of morality

and ethics, while Aristotle praised Socrates' use of "inductive arguments" and "universal definitions." Xenophon's works about Socrates include his *Memorabilia* and *Symposium*. In *Clouds*, Aristophanes depicts a deceitful farmer who enrolls his son in a school of philosophy known as the Thinkery, hoping he will become crafty enough to figure out how to erase his debts. Socrates is depicted as "traversing the air and contemplating the sun." Plato, in his Dialogues, attributed some beliefs to Socrates that were not his, like the theory of Forms that is so characteristic of Platonism.

Socrates was, first and foremost, concerned with ethics and human excellence, and he looked for generalities or universal definitions through specifics. He classified values as either intrinsic or instrumental, i.e., serving as a means or agent to another end. Knowledge, integrity, and valor have intrinsic value since they are esteemed for themselves, whereas physical beauty, wealth, and power have only instrumental value as they are appreciated only because of what further use they can be, and may be ill-used as well. Only that which has intrinsic value can give an individual excellence and make him happy. Socrates believed that virtue was synonymous with wisdom and that happiness lies in virtue. Therefore, wickedness could only be a consequence of ignorance, for why would someone knowingly choose to be unhappy? In Plato's *Apology*, the character of Socrates describes himself like this:

"And so I go about the world obedient to the god, and search and make inquiry into the wisdom of anyone, whether citizen or stranger, who appears to be wise, and if he is not wise, then in vindication of the oracle I show him that he is not wise; and my own action quite absorbs me, and I have not time to give either to any matter of public interest or to any concern of my own."

In the Prelude to *The Trial of Socrates* (which begins, "No other trial, except that of Jesus, has left

so vivid an impression on the imagination of Western man as that of Socrates"), I. F. Stone discusses the mutual debt of Plato and Socrates:

It is to Plato's literary genius that Socrates owes his preeminent position as a secular saint of Western civilization. And it is Socrates who keeps Plato on the best-seller lists. Plato is the only philosopher who turned metaphysics into drama. Without the enigmatic and engaging Socrates as the principal character of his dialogues, Plato would not be the one philosopher who continues to charm a wide audience in every generation.

Yet it is Socrates who has influenced the whole of Western thought. His teachings on ethics and the way he lived his life—according to his beliefs—have been followed by philosophers ever since. Socrates' impact on modern thought continues to the present day in the way we define such concepts as ethics, morals, ignorance, and wisdom.

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Song of Igor, The (1185–1196) *epic poem*

Composed between 1185 and 1196 in southern Russia, *The Song of Igor* is a heroic EPIC recounting the defeat of Prince Igor's forces from the city of Novgorod-Seversk by a Polish army. Apparently composed by a well-educated nobleman whose name is no longer known, it is said to be the most artistically complete work of old Russian epic literature.

Like most traditional epics, *The Song of Igor* was intended to be performed and accompanied by music, and was only later set down in writing. The book is divided into five sections. In the introduction, the author addresses his audience as brothers and explains that, unlike other epics, he has striven not only to create beautiful music but also to recount historical events. He then begins his narration of Igor's adventures. Despite the bad omen of a solar eclipse, Igor, his brother Vsevolod, and their sons prepare themselves for battle against a nomadic Polish force, a battle they will ultimately lose.

To contrast this defeat, which is caused by Igor and his brother's egoistical quest for personal glory, the second chapter recounts the victorious battle of the righteous Grand Duke Svyatoslav in the old Russian capital of Kiev. This is followed by a complaint spoken by Igor's young wife for her absent husband, who has been imprisoned by the Polish enemy. The poem closes with a retelling of Igor's daring escape from prison and return to his wife.

Though the heroic epic enjoyed a golden age in the old Russian capital of Kiev in the 12th century, *The Song of Igor* stands apart for its poetic sophistication and dramatic force. Characters' moral and political predicaments are vividly described, and the action itself is presented with much energy and pathos. These elements allow favorable comparison of the work to other medieval European epics, from the Old English *BEOWULF*, to the Middle High German *NIBELUNGENLIED* to the Old French *SONG OF ROLAND*.

The manuscript of *The Song of Igor*, together with other old Russian texts, was discovered in a monastery library in the late 18th century by

Count Mussin-Puschkin, the Procurator-General of the Holy Synod in St. Petersburg. Copies of the manuscript were published in 1800, and it found a large audience due to the newfound interest in Russia and Europe, in medieval nationalistic epics, and in the high literary quality of the work. The original manuscript was later lost in a fire, but thanks to the 1800 republication, the work has been preserved in its entirety.

An English Version of *The Song of Igor*

The Song of Igor's Campaign, An Epic of the Twelfth Century. Translated by Vladimir Nabokov. New York: Ardis, 1989.

A Work about *The Song of Igor*

Mann, Robert. *Lances Sing: A Study of the Igor Tale*. Columbus, Ohio: Slavica, 1990.

Song of Roland (*Chanson de Roland*)

(ca. 1030–1070) *epic poem*

The best-known French EPIC poem of the MIDDLE AGES, the *Song of Roland*, is an exciting story of war and treachery, heroic knights and Christian faith—all set in a medieval world in which loyalties and chivalry collide. One scholar, Bernard Cerquolini, has said, "The reason we are medievalists is to study the *Song of Roland*."

The poem is based on an actual event. In 778, Charlemagne, the king of the Franks, who had been campaigning in Spain, was returning to France through the Pyrenees Mountains when his rearguard was ambushed by Basques at a pass called Roncevaux and killed to the last man. The dead included Roland, Lord of the Breton Marches. The story of this attack was recorded earlier by the Frankish noble Einhard (*Life of Charlemagne*, ca. 829–836). Almost 200 years later, the story of this battle became the focus of an Anglo-Norman French poem called the *Chanson de Roland* (Song of Roland). The poem is now housed in a manuscript in the Bodleian Library in Oxford, England, and its last line reads: "Ci faut la geste ke

Tuoldus declinet,” which means, “Here ends the tale that Tuoldus used for his poem.”

The true source or sources for the poem, however, are not known. The *Song of Roland* makes mention several times of an *ancienne geste* or *geste Francor*, a tale of heroic deeds written by the baron Saint-Gilles, who was supposedly present at the battle of Roncevaux. But this source, which may have been in Latin and was certainly much later than the battle, has not survived.

The poem may have originally been the work of a *jongleur* or minstrel, who sang it to entertain noble audiences. Many later manuscripts of the *Song of Roland* are based on the Bodleian manuscript, though they all differ in many ways from the original.

The date of the French poem indicates that it was influenced by the Christians’ struggle against the Muslims in the first CRUSADE (1095–99). The author turned the original story (where Charlemagne actually fought in alliance with a Muslim prince in Spain) into a fight between the forces of Islam and Christendom.

Critical Analysis

The *Song of Roland* consists of some 4,000, 10-syllable lines, divided into *laissez*, or strophes of varying numbers of lines. The poetic technique is that of assonance, or similar vowel sounds at the ends of lines, and occasional rhymes. There is some repetition and sometimes different versions of the same lines within the poem, perhaps because it was copied incorrectly or because more than one source manuscript was used.

The story begins by telling us that Charlemagne has been fighting the Saracens in Spain for seven years. The Saracen king of Saragossa, Marsile, admits that his army cannot defeat the Christians. After he decides to pretend to convert to Christianity and become Charles’ vassal to get the Christians to leave the country, he sends messengers to Charlemagne’s camp.

Roland, the emperor’s nephew and a favorite and most valiant knight, opposes the plan, warn-

ing that the Saracens have been treacherous in the past, killing the envoys Basan and Basile. Ganelon, Roland’s stepfather, thinks they should accept the offer. When another knight, Naimon, argues persuasively that it is best to show mercy to an enemy who cannot win, the army finally agrees.

Charles decides to send a messenger to Marsile with the news, but when Roland volunteers, Charles refuses to let him go. Roland then suggests that Ganelon should go, and everyone agrees, but Ganelon is angered because he perceives Roland’s suggestion as an insult to his honor, perhaps for not having volunteering himself. Roland does not take Ganelon’s anger seriously and laughs, unwittingly inciting Ganelon’s desire for revenge. As a result, when Ganelon meets with Marsile, they plot together to destroy Charlemagne’s rearguard.

Ganelon returns to the Christian army with hostages that Marsile sends as a false pledge of good faith. As the army is about to cross the Pyrenees, Ganelon convinces Charlemagne that Roland should be left in command of the rearguard. Roland, though he does not know the whole of Ganelon’s treachery, realizes his suggestion is malicious. He denounces Ganelon but accepts the task, swearing that Charlemagne will cross safely over the mountains.

When the main part of the army is over the pass, the Saracens attack the rearguard as Ganelon had planned. Oliver, Roland’s friend, sees them coming and asks Roland to blow his horn to summon Charles and the rest of the army back to help them fight the Saracens. Roland refuses because he feels it is his duty to fight the battle for his lord; anything less, he believes, would be shameful. Roland and Oliver quarrel over this, but Roland will not be moved.

The battle is bloody. Beside Roland and Oliver is Archbishop Turpin, a priest, who does not hesitate to kill Saracens with his own hands. Roland soon realizes, despite some initial success, that the rearguard has no chance of winning the battle. When he finally blows his horn to alert Charlemagne to the ambush, the veins in his temple

burst. Oliver too has been mortally wounded, and as they both lay dying, they make up their quarrel.

Only when he is the last man alive does Roland lie down under a tree and take his final breath:

*He proffered his right glove to God;
Saint Gabriel took it from his hand.
Roland laid his head down over his arm;
With his hands joined, he went to his end.*
(ll. 2389–92)

The Archangel Gabriel and St. Michael are sent from God to bring Roland's soul to heaven.

When he hears the horn, Charlemagne realizes Ganelon's treachery and has him put in chains. He finds the bodies of Roland and the other heroes, then pursues the Saracens and defeats them. In the meantime, the emir Baligant has roused an enormous force of Saracens from the eastern kingdoms, and they arrive in Spain to help Marsile. Charlemagne defeats and kills the emir in single combat.

On their return to Aix-la-Chapelle, Ganelon is put on trial. He defends himself by saying he had the right to avenge his honor, which Roland had impugned. His ally, Pinabel, concurs with this view and says that anyone who wants to convict Ganelon must fight him. The court is ready to acquit Ganelon when Thierry, one of the smallest and slenderest of the knights, agrees to fight Pinabel. Because God is with Thierry, he defeats Pinabel, and Ganelon is executed. Only then does the Archangel Gabriel return to call Charlemagne back to war.

Some critics, including Pierre Le Gentil, see the *Song of Roland* as a tragedy, believing that Roland's pride and anger against Ganelon lead to an unnecessary loss of life at Roncevaux. The poem contains details that skillfully foreshadow the tragedy, as when Ganelon drops the glove that Charlemagne holds out to him as he accepts his mission. Other critics, however, including Robert Cook, believe that Roland is not proud but acts in perfect accord with the rules of CHIVALRY: "He is at Roncevaux to

represent Charles, and his first duty is not to himself. . . . Roland has already committed himself to fight if attacked, and if he calls for help instead he will be breaking his word."

The characters in *Song of Roland* are portrayed as larger than life. Roland is the fiercest knight, Oliver the wisest. Charlemagne is portrayed as a venerable old man with a white beard, though in reality he was only 36 at the time of the Saracen battle. He is a religious leader as well as a warrior for whom God works miracles, making the sun stand still while he fights the Saracens.

The author seems to have known very little about the actual beliefs of Muslims. He represents them as "pagans," worshipping not only MUHAMMAD but also Apollo as idols. Nevertheless, the poet celebrates the bravery of individual Muslims. Of Baligant he says, "Oh God, if he were a Christian, / what a noble baron!" (l. 3164). For Christians, on the other hand, fighting with a pure heart against God's enemies means martyrdom and an assurance of reaching heaven. The poem's ultimate message appears to be that individual destinies and quarrels have no place when the ultimate fate of Christendom is at stake. The times called for heroism from every man.

The *Song of Roland* had an immense influence on the development of medieval epics. Later poets from many lands developed the legend of Roland and Charlemagne's other warriors into a whole series of epics, including Matteo Maria Boiardo's *Orlando Innamorato* (1487) and Lodovico Ariosto's *Orlando Furioso* (1516).

An English Version of the *Song of Roland*

The Song of Roland. Translated by Glyn Burgess. New York: Penguin Books, 1990.

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Sophocles (ca. 496 B.C.–ca. 405 B.C.)
playwright

Sophocles, son of the wealthy Sophilus of Colonus, was born near Athens. He was good-looking and a talented dancer and musician who led public victory hymns as a teenager. His lyre instructor was Lamprus, who was a widely celebrated master of traditional Greek music. Sophocles' true love, however, was the theater, and after a few appearances as an actor in his own youthful productions, he devoted himself entirely to the writing of Greek tragedies.

Sophocles was widely admired and his work was a popular success. His first of 24 competitive dramatic victories came in 468 B.C., when he bested the venerable Aeschylus in a theatrical contest. He penned nearly 125 dramas—of which a mere seven survive—and supplanted Aeschylus as the poet of Athens.

Sophocles was also active in public life, serving as treasurer of the Athenian Empire (443–442 B.C.) and as general (441–440 B.C.). During the unsuccessful revolt of Samos around 412 B.C., he was appointed to a board of commissioners in the aftermath of the doomed Sicilian expedition. He was also a lay priest in the cult of Asclepius, a deity of healing, and was associated with other well-known men of letters, including the historian Herodotus; Archelaus, a natural scientist and teacher of Socrates; and the many-talented and prolific Ion of Chios.

Upon the death of his fellow tragedian Euripides in 406 B.C., Sophocles expressed his respect and grief by clothing actors in mourning dress during a rehearsal for a drama competition. He himself died not long after, and his play *Oedipus at Colonus* was produced posthumously by his grandson. Yale professor Eric A. Havelock writes that Sophocles “was remembered and celebrated as an example of the fortunate life, genial, accomplished, and serene.”

Sophoclean tragedy is tense, startling, and disquieting. The cast of characters tends to be comparatively small, and the individuals' personal natures are boiled down to the essentials, so the significance of each action is intensified. Action in

Sophocles' plays is always indicative of character. Causality is a prominent theme, with separate factors often combining to produce to an inevitable result. Sophocles' tragic vision is that life exists only at the price of suffering.

Ajax was produced around 442 B.C. and is thought to be Sophocles' earliest extant play. Its title character is a Trojan warrior whose bitterness over losing the armor of the legendary Achilles to a rival drives him mad, and he slaughters a flock of sheep, believing they are his Greek foes. When Ajax regains his reason, shame drives him to take his own life. His compatriots are persuaded to give him an honorable burial in a typically Sophoclean scene that sees an outcast reconciled with God and society.

The Women of Trachis (ca. 420s B.C.) is one of the few Greek tragedies that features Heracles (Hercules in Latin). Although a stunningly popular mythological figure, Heracles was rarely a theatrical subject. The play takes place during the last of Heracles' famed 12 labors. His wife is duped into giving him a poisoned garment that so scalds his skin he chooses to be burned alive on a pyre.

In *Electra* (ca. 415 B.C.), the playwright tells of the familial curse on the House of Atreus that Aeschylus so thoroughly dramatized. The title character in *Philoctetes* (ca. 409 B.C.) is a Greek hero who has angered the gods by accidentally stumbling onto one of their sacred sites. He suffers divine retribution but is mysteriously rescued from his punishment. Critics, including Aristotle, have censured the play's use of the artificial device of *deus ex machina* to bring the play to a conclusion.

Oedipus the King (ca. 427 B.C.) dramatizes the deeply tragic yet fascinating story of the King of Thebes and how he unwittingly brought pestilence to his realm and ruin to his family and himself. In *Oedipus at Colonus*, the erstwhile sovereign—aged, exiled, blinded, and broken—is sent by the gods to his death, but not before finding redemption. Produced at roughly the same time as *Ajax*, *Antigone* follows one of the daughters of the late king, whose only crime is wishing to see her slain brothers buried properly, and who pays for it with her life.

These three productions are collectively known as the “Theban Plays.”

Critical Analysis

As *Oedipus the King* opens, a group of suppliants stands before the royal palace beseeching their ruler to save Thebes from a deadly blight that has ravaged the city: plants are not bearing fruit, livestock are sick, and women are barren.

A priest reminds Oedipus that he rescued the city once before, directly upon his arrival in Thebes, when he freed the people from the tyranny of the cruel Sphinx by solving the beast’s riddle. (The riddle asks what walks on four legs in the morning, two in midday, and three at night, and the answer is “Man”: as a crawling infant, as an adult, and as an elderly person with a cane.)

Oedipus’s brother-in-law, who has just paid tribute at the temple of Apollo, reports that, according to the god, the land has been defiled by the presence of the slayer of King Laius, who was killed by robbers while in an embassy. Shortly thereafter, Oedipus muses how, having restored order in Thebes, he had won the hand of Laius’s widowed queen, Jocasta.

The murderer must be located and either exiled or executed, according to the report; only then will Thebes be purified and fruitfulness restored. Oedipus promises that anyone who comes forth with knowledge of the homicide will not be harmed, but all Thebans are forbidden to shelter the guilty man. As for the killer himself, Oedipus proclaims:

Upon the murderer I invoke this curse—
whether he is one man and all unknown,
or one of many—may he wear out his life
in misery to miserable doom! If with my
knowledge he lives at my hearth
I pray that I myself may feel my curse.

(ll. 246–251)

Little by little, the awful saga unfolds. Jocasta reveals that, years ago, an oracle had warned Laius

that he would die at the hands of their son; so when a son was born, they left him abandoned on a hillside. Oedipus, with growing dread, recalls that, although he was reared by the king and queen of Corinth and considered them his parents, he was once accused by a drunken dinner guest of being illegitimate. Furthermore, an invocation of Apollo foretold his doom: to murder his father and lie with his mother. With horror, monstrous realization dawns: Oedipus was the abandoned son. He had encountered Laius that fateful day and murdered him in a fit of pique, then married his wife—Oedipus’s mother. A tortured Jocasta hangs herself, while Oedipus puts out his own eyes with her brooches and banishes himself:

I do not know with what eyes I could look
upon my father when I die and go
under the earth, nor yet my wretched
mother—
those two to whom I have done things
deserving
worse punishment than hanging. . . .
And my city,
its towers and sacred places of the Gods,
of these I robbed my miserable self
when I commanded all to drive him out,
the criminal since proved by God impure
and of the race of Laius.

(ll. 1372–1383)

Sophoclean audiences would have been familiar with the tale of Oedipus, so the tragedian’s task was to make the narrative interesting in a new way. He did this by introducing irony into every possible situation to create intense dramatic tension. Oedipus, the famed solver of riddles, is stumped by the circumstances of his own birth, marriage, and kingship. He is symbolically blinded by pride and arrogance when he is literally a seeing man, and after he “sees” the truth, he blinds himself physically. He accuses a blind prophet, a “seer” who grasps that Oedipus killed his father and married his mother, of lying in an effort to seize the throne.

However, like Sophocles' other protagonists, Oedipus is shown ultimately to be a man of some honor, as he refuses to take his own life, but rather accepts the fate that he himself meted out and the gods ordained.

"A full study of the influence of Sophocles on modern literature has yet to be written," according to Harvard professor Ruth Scodel. "The task would be immense, touching on the histories of scholarship, reading and education. . . . While works which use explicitly Sophoclean themes are not hard to find, often those where Sophocles has been used less obviously have used him more profoundly. . . . At once satisfying, disturbing, and frightening, the Sophoclean world seems inexhaustible."

English Versions of Works by Sophocles

The Oedipus Plays of Sophocles: Oedipus the King, Oedipus at Kolonos, and Antigone. Translated by Robert Bagg. Introduction by Mary Bagg. Boston: University of Massachusetts Press, 2004.

Sophocles I. Translated by David Grene. Chicago: University of Chicago Press, 1991.

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Strabo (ca. 63 B.C.–ca. A.D. 24) *geographer, historian*

With the rise of the Roman Empire, the political influence of the Greeks diminished. However, Greece remained a center of intellectual and literary activ-

ity throughout the era of the Roman Empire. One of the important Greek writers of this time period was Strabo, the first great geographer in history.

As with so many other figures in ancient times, little is known of Strabo's life. He was born in the Greek city of Amasia, in today's northern Turkey. He received an excellent education and was deeply influenced by Stoical philosophy. While he traveled extensively throughout the ancient world, it is believed that he probably lived in Rome. Despite the fact that Strabo was a Greek, he was of the opinion that the Roman Empire was a positive influence on the world. The order and stability it provided allowed people like him to pursue intellectual and literary activities, without being interrupted by war or politics. This attitude is clearly expressed in his writings.

Strabo was the author of 47 books known as the *Historical Sketches* (compiled in 20 B.C.), a history of Rome of which only fragments remain. His greatest work, most of which is extant, is *The Geography*, or *Geographical Sketches*. This work, written in 17 volumes, was a general survey and summary of the geographic world familiar to the Greeks and Romans: Europe, India, Syria, and Asia, among other countries. Strabo describes the various mountains, rivers, and regions that had been explored up to that time. He also discusses important cities, the cultural tradition of various tribes and nations, and the art and architecture of many of the places he visited. *The Geography* is invaluable not only for its historical information, but also for what it reveals about the extent of geographic knowledge possessed by the ancient Greeks and Romans.

English Versions of Works by Strabo

The Geography of Strabo. Translated by Horace Leonard Jones. Cambridge, Mass.: Harvard University Press, 1967.

Isaeus. Loeb Classical Library. Translated by Edward Seymour Forster. Cambridge, Mass.: Harvard University Press, 1992.

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Dueck, Daniela. *Strabo of Amasia: A Greek Man of Letters in Augustan Rome*. London: Routledge, 2000.

Syme, Ronald. *Anatolica: Studies in Strabo*. Edited by Anthony R. Birley. Oxford: Oxford University Press, 1995.

Strassburg, Gottfried von

See GOTTFRIED VON STRASSBURG.

Sturluson, Snorri

See SNORRI STURLUSON.

Sundiata, an Epic of Old Mali (13th century) *epic poem*

Sundiata, an Epic of Old Mali relates the story of Sundiata (also called Son-Jara), the 13th-century hero-king of Mali, a kingdom in West Africa. The *Sundiata* is a conceptual prose rendition of the original EPIC poem (see EPIC OF SON-JARA), written in the Mande language. D. T. Niane, the compiler, adopted this approach to make the story of Sundiata more accessible to non-Mande speakers. Niane's translation retains the general chronology of events as well as the main themes and ideas contained in the original.

The book begins with the prophecy of the future king's birth and the meeting and marriage between Sogolon Kunde (the Buffalo-woman) and the then-king of Mali. Their union produces the future king, Sundiata, who must go through a series of tests and trials, including exile, before he returns triumphantly as the hero after defeating the evil king Soumaroa Kante.

The epic addresses several important themes, including destiny, bravery, and friendship. The importance of prophecy is emphasized in Sundiata's transformation from a cripple into a powerful and remarkable king. The irreversibility of destiny is

clearly shown in the eventual reclaiming of the Mali kingship by Sundiata, despite the many attempts made by his enemies, among them the wicked Sassouma, to foil his destiny.

Bravery constitutes another important theme of the book. The young and crippled Sundiata shows great courage and fortitude in his determination to overcome his handicap and protect his family from harm. He goes to battle with Soumaroa Kante, the sorcerer king, even when he has not discovered the secrets of the latter's prowess.

Another major theme is friendship, represented in the loving and sacrificial relationship between Sundiata and his half brother Manding Bory. Because of their close friendship, both characters are able to survive their trials and tribulations and remain undaunted as they resist their enemies. Sundiata willingly goes into exile to ensure that Manding Bory remains unharmed.

This tale, originally told by griots, or the West African keepers of oral traditions, gives invaluable information about not only the rich oral traditions of West African society, but also about its history and heroic past.

See also ORAL LITERATURE/TRADITION.

English Versions of *Sundiata, an Epic of Old Mali*

The Epic of Son-Jara: A West African Tradition. Translated by John William Johnson. Text by Fa-Digi Sisoko. Bloomington: Indiana University Press, 1992.

Niane, D. T., Comp. *Sundiata: An Epic of Old Mali*. Translated by G. D. Pickett. London: Longman, 1969.

Sunzi (Sun Tzu, Sun-tzu) (late sixth century B.C.) *military strategist, essayist*

Sunzi was a native of the Qi (Ch'i) state who worked as a military adviser of the kingdom of Wu ruler, He Lu. Not much is known about Sunzi's

early life, as there are few existing works containing only scant biographical information; however, an anecdote of how he came to the Wu king's attention is contained in the work of Sima Qian (Ssu-Ma Ch'ien), the grand chronicler of pre-Han China. As the story goes, Sunzi was asked to demonstrate how he could put his theories of military organization into practice. Sunzi convinced the Wu king of his ability when he was able to transform a cohort of the king's concubines into an organized and disciplined drill unit. Scholars have estimated that this incident probably occurred not long after He Lu came to the throne.

According to Sima Qian and the *Shiji (Shi-chi)*, Sunzi most probably died before his patron's death in 496 B.C. The last time Sunzi was mentioned was in connection with his role in assisting He Lu in his defeat of the Qu (Ch'ü) state in 512 B.C. Sunzi's greatest legacy is his composition on military strategies, titled *Ping-fa (The Art of War)*. In his translation and commentary on Sunzi's work, Lionel Giles praises the author's genius: "They [Sunzi's words] reflect the mind not only of a born strategist, gifted with a rare faculty of generalisation, but also of a practical soldier closely acquainted with the military conditions of his time."

The Art of War represents the work of an experienced warrior. This has led to speculation that Sunzi began to write this work close to the end of his career when He Lu's military adviser. The work contains 13 chapters, each one examining a particular military topic or strategy. *The Art of War* is not merely a collection of sound and effective military plans and strategies; it is also a historical text that describes the events and personalities of Sunzi's lifetime. In two passages, for example, Sunzi refers to the size of the armies of the Wu kingdom and its adversaries, the Yueh.

Sunzi's work attained recognition and status from not only his contemporaries but also later generations of famous generals and warriors. Military leaders, including Han Xin (Han Hsin) and

Yue Fei (Yueh Fei), learned much from *The Art of War* and acknowledged their debt to it. Even purely literary men such as SU SHI's father, Su Xun, paid compliments to the great strategist.

The scholar Zheng Hou (Cheng Hou) also praised Sunzi in this extract contained in *Impartial Judgements in the Garden of Literature*:

Sun Tzu's 13 chapters are not only the staple and base of all military men's training, but also compel the most careful attention of scholars and men of letters. His sayings are terse yet elegant, simple yet profound, perspicuous and eminently practical. Such works as the *Lun Yu*, the *I Ching* and the great Commentary, as well as the writings of Mencius, Hsun Kuang and Yang Chu, all fall below the level of Sun Tzu.

Sunzi's work continues to influence present-day society, in both military and commercial matters. Modern writers have tried to adapt Sunzi's ingenious cunning to the new competitive age of commerce and international business. Examples include Mark McNeilly's work *Sun Tzu and the Art of Business: Six Strategic Principles for Managers* and Check Teck Foo and Peter Grinyer's book *Organizing Strategy: Sun Tzu's Business Warcraft*.

An English Version of a Work by Sunzi

The Art of War. Translated by Lionel Giles. Singapore: Graham Brash, 1988.

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Foo, Check Teck and Peter Grinyer. *Organizing Strategy: Sun Tzu's Business Warcraft*. Boston and Singapore: B-H. Asia, 1994.

McNeilly, Mark. *Sun Tzu and the Art of Business: Six Strategic Principles for Managers*. Washington, D.C.: National Defense University Press, 1997.

———. *Sun Tzu and the Art of Modern Warfare*. Oxford and New York: Oxford University Press, 2001.

Zi Chang Tang. *Principles of Conflict: Recompilation and New English Translation with Annotation on Sunzi's Art of War*. San Rafael, Calif.: T. C. Press, 1969.

Su Shi (Su Shih, Su Tung-po) (1037–1101)
poet

Su Shi was born in Meishan in the Sichuan (Szechwan) Province of China. He was educated at home by his Buddhist parents and then later at a private school by a Taoist priest. In 1056, he went to the capital, Kaifeng, with his older brother to take the civil service examination. Both brothers passed with distinction. In 1060, after observing the customary three-year mourning period following his mother's death, Su Shi returned to the capital with his father and brother, and all were assigned government posts.

During his first years in the government, Su Shi became an outspoken critic of the reform program, the "New Laws," of the ruling party in Kaifeng. In 1079, he fell out of favor with the leader of the ruling party, Wan Anshi (Wang An-shih), and was tried for slander. The "New Laws" party used Su Shi's own poems as evidence against him, and the poet was banished to Huangzhou (Huangchou), an insignificant town on the banks of the Yangtze River. Su Shi was able to return to the capital the following year, after the "New Laws" party lost power. He was banished a second time, however, when the party returned to favor in 1094. He remained in southern China for the rest of his life and never returned to the capital. Because of Su Shi's political situation, most of his poems were banned during his lifetime, and it was not until after his death that his works were widely distributed and read.

Despite his political failings, Su Shi was one of the great poets of the Sung dynasty, and more than 2,400 of his poems have survived. His poetry was heavily influenced by the Buddhist and Taoist education he received in his youth. During his political

career, he spent a great deal of time visiting Buddhist temples, and many of his poems reflect his ongoing association with the Zen Buddhist school of thought, as can be seen in these lines from "Water Music Prelude" (addressed to his younger brother):

*The moon should have no regrets.
Why is she always at the full when men are
separated?
Men have their woe and joy, parting and
meeting;
The moon has her dimness and brightness,
waxing and waning.
Never from of old has been lasting
perfection.
I only wish that you and I may be ever well
and hale,
That both of us may watch the fair moon,
even a thousand miles apart.*

Su Shi experimented with all styles of poetry: five- or seven-character *shi* (*shih*) poems; *ci* (*tz'u*), or songs; and rhapsodic prose poems called *fu*. Most of his works deal with his personal life and his deep Taoist connection to nature. Perhaps the best example of Su Shi's ability to connect nature with emotion can be found in his poem "Tune: The Charms of Nien-nu," which he wrote 10 years after his wife passed away:

*Last night in a dream I returned home
And at the chamber window
Saw you at your toilet;
We looked at each other in silence and
melted into tears.
I cherish in my memory year by year the
place of heartbreaking,
In the moonlit night
The knoll of short pines.*

Su Shi's brilliance is evident not only in the sheer volume of his poems, but also in his poignant

expression of emotion. As translator Burton Watson remarks, "A great [poet] had to have such complete mastery of the [poetic] tradition that he could at the same time express his own thoughts freely and naturally, and could advance and enrich the tradition in some way, adding new depth and nuance. This [Su Shi] did."

English Versions of Works by Su Shi

Su Tung-p'o: Selections from a Sung Dynasty Poet.

Translated by Burton Watson. New York: Columbia University Press, 1965.

The Prose-Poetry of Su Tung-p'o. Translated by Cyril Drummond Le Gros Clark. New York: Paragon, 1964.

A Work about Su Shi

Egan, Ronald C. *Word, Image, and Deed in the Life of Su Shi.* Cambridge, Mass.: Harvard University Press, 1994.



Tacitus, Cornelius (ca. 56–ca. 120)

historian, biographer, essayist

Tacitus was born into a wealthy family in Northern Italy. He received an education appropriate for a Roman from a good family, mastering public speaking skills, oratory, and debate. Throughout his life, he occupied prestigious high-ranking positions in the Roman Empire, beginning his career as a senator, then becoming a consul and, finally, a governor of Anatolia, one of the largest provinces of the empire. Most of what we know about Tacitus's life comes from his works and letters he exchanged with his good friend PLINY THE YOUNGER.

Though Tacitus was very successful politically, it is as a historian and moralist that he is best remembered. As a writer of history, he sought “to distinguish right from wrong, the useful from the dangerous” (*Annales* 4, 33). As a result, much of his writing is focused on denouncing the Roman emperors for their cruelty, attributing the decline of the Roman Empire to this and other imperial vices.

In the year 98, Tacitus wrote his first work, *Agricolae De Vita Iulii*, a biography of his father-in-law, after whom the book is named. In this work, Tacitus expresses his respect and admiration for Agricola as a highly virtuous man. Soon after, he wrote the treatise *Concerning the Origin and Location of the Germans*, commonly called *Germania* (Ger-

many, ca. 98). Although the book contains a detailed description of the customs and geographic locations of Germanic tribes, it is not an objective ethnographic study since the essence of the work is political. It is colored with subtle irony toward some of the German tribes' primitive customs, descriptions that glorify the simple German way of life, and comparisons of these with the corruption and luxurious immorality of the Romans.

Around the year 81, Tacitus composed his *Dialogus de Oratoribus* (Dialogue on Orators), an essay on education, the art of oratory in Rome, and oratory's decline. It is written in the style of CICERO and, as was typical of the declamatory genre, is rich with rhetorical figures and metaphors, illustrating Tacitus's talent as an expressive speaker. He became one of the foremost prosecutors of his day, but after the year 100 he gradually devoted more time to writing until his death in Rome.

Critical Analysis

Tacitus is most famous for his *Annals* (ca. 115–117) and *Histories* (ca. 104–109). In these historical works, the traditional declamatory writing is replaced by a highly individual, polished style that makes use of rich vocabulary and diverse sentence structure and is reminiscent of LONGINUS. Both works contain bitter criticism of imperial

power. Tacitus believed that the emperor had so much power that no one could occupy the throne without being corrupted by that power. Therefore, his history is a tale of a succession of corrupt despots, lust for power, and government scandal.

Histories presents a history of the Roman Empire from the year 69 until the death of Domitian in 96. The original work comprised 14 books, but only the first four books and part of the fifth have survived.

Tacitus's later work, *Annals*, of which 16 books are preserved, is a history of the emperors from Augustus to Nero (37–68). Throughout *Histories* and *Annals*, Tacitus makes good use of sarcasm. The surviving fragments describe the revolt by the northern tribes of Gaul, their defeat at the hands of the Roman army, and the establishment of the Pax Romana (Roman Peace) in the Gallic territories. While he describes some emperors, namely Augustus, with belittling innuendos, he describes others with severe criticism. Emperor Tiberius, for example, is portrayed as sinister and cruel, a man who purges his opponents from the Senate by having them tried for treason and executed. Claudius and Nero are painted in similarly dark colors. The account contains incisive character sketches, ironic passages, and eloquent moral conclusions about how the Roman character was declining due to the lack of character in its rulers. In *Annals*, Tacitus remains faithful to the spirit of passionate criticism of the emperors' cruelty and inhumanity. Thus, he describes the terror that Nero imposed on Christians who deviated from the traditional worship of Greco-Roman gods:

Nero created a diversion and subjected to the most extra-ordinary tortures those hated for their abominations by the common people called Christians. Mockery of every sort was added to their deaths. . . . Covered with the skins of beasts, they were torn by dogs and perished, or were nailed to crosses, or were doomed to the flames. These served to illuminate the night when daylight failed”

(*Annales* 15, 44)

Tacitus's works differ from the usual panegyric writing, which expresses admiration of the deeds of those in power regardless of their actions. By contrast, Tacitus provides a new perspective on the personalities and deeds of these great historical figures, allowing for a better understanding of the events and people who colored his world.

English Versions of Works by Cornelius Tacitus

Agricola and Germany. Translated by Anthony Birley. Oxford: Oxford University Press, 1999.

Annals and the Histories. Translated by Alfred J. Church and William J. Brodribb. New York: Random House, 2003.

Histories. Book I. Edited by Cynthia Damon et al. Cambridge, U.K.: Cambridge University Press, 2003.

Tacitus: Dialogus de Oratoribus. Edited by Roland Mayer et al. New York: Cambridge University Press, 2001.

Works about Cornelius Tacitus

Haynes, Holly. *The History of Make-Believe: Tacitus on Imperial Rome*. Berkeley: University of California Press, 2003.

Mellor, Ronald. *Tacitus*. London: Routledge, 1994.

O’Gorman, Ellen. *Irony and Misreading in the Annals of Tacitus*. New York: Cambridge University Press, 2000.

Tale of Genji, The

See MURASAKI SHIKIBU.

Talmud (ca. 200–ca. 550)

The Talmud is a collection of writings concerning Jewish religious and civil law. It contains scriptural interpretations of the Five Books of Moses (Genesis, Exodus, Leviticus, Deuteronomy, and Numbers) as well as complete guidelines according to the rabbinic authorities for human conduct in daily life. Known as the Oral Torah because it was handed down and built upon by teachers through

the ages, the Talmud is studied together with the Written Torah (the Five Books of Moses, the Prophets, and the Scrolls) and forms the core of Jewish learning. The Talmud is considered the next most important text in the Jewish religion after the BIBLE itself.

The Talmud was born in the wake of the catastrophic destruction of the Second Temple in Jerusalem by the Romans in 586 B.C. The Temple had been the core of the Jewish people who were forced to leave Israel and became scattered throughout Babylon. In an effort to keep the Jewish people unified, exiled leaders who possessed the ancient Jewish teachings in the form of oral and written doctrine from the Temple established study houses. In these houses, which came to be known as synagogues, sacred learning was available to the Jewish masses. This development in Judaism, though spawned by dire necessity, was revolutionary. Until the destruction of the Temple, only the priests had been allowed to read the doctrines. The result of mass learning and prayer in the synagogues instilled in the exiles a love of Jewish scripture, creating the need for a new class of teachers.

The foremost of these teachers was a religious scholar named Ezra, who adapted the ancient doctrines to make them appropriate for a group of people living in exile. He then founded what was called the Great Assembly, a core group of teachers to whom he gave the amended doctrine. He saw this doctrine as a way of instructing people to live a moral and ethical life that would unify them with one another and with God, thus preserving the existence and integrity of the Jewish people. The members of the Great Assembly, in turn, gave this doctrine to the teachers in the synagogues.

The passage of time and the political and social changes that occurred demonstrated the need for the Torah to be a living document that could be adapted to the Jews' changing lives. Thus the teachers, or rabbis, developed the Talmudic method of scriptural interpretation, a systematic way of questioning scripture, finding answers through the use of intellect and reason, to under-

stand what God wants for and from his people. The result of this method of religious study resulted in the development of an exhaustive code of conduct that applied to every aspect of human life, including marriage and bodily hygiene. The rabbis taught this code to the masses in the synagogues, both in Palestine and throughout Babylon. As the Talmud's founding teacher Ezra had held, the rabbis of generations following also believed that the devoted study of the Talmud and practice of its teachings would promote the individual's compassionate treatment of his fellow people and bring the Jews closer to God.

Critical Analysis

Two versions of the Talmud exist. The first is the Palestinian Talmud (also called the Jerusalem Talmud), which was written by Palestinian scholars from the third century to the early fifth century (ca. 408). The second is the Babylonian Talmud, which was written by scholars from the third century to the early sixth century (ca. 500).

There are numerous historical translations of and commentaries on the Talmud. The British rabbi Isidore Epstein was the first scholar to translate the Babylonian Talmud into English, a task that lasted from 1935 to 1952. The Palestinian Talmud was translated into Latin by the Italian historian Blasio Ugolino, who titled the work *Thesaurus Antiquitatum Sacrarum* (1744–69). Before this, Moses MAIMONIDES, a Spanish philosopher and physician, wrote *Mishnah Tora* (Repetition of the Torah, ca. 1180), and French and German rabbis wrote numerous commentaries on the Talmud from the 12th to 14th centuries.

The Talmud is composed of three main parts: the Mishnah, the Gemara, and the Midrash. The Mishnah, completed around 352, contains six sections called Orders, which are each broken down into chapters. The Orders deal with laws concerning agriculture, observance of the Sabbath and other Festivals and Holy Days, women, legal matters, rituals concerning daily life and dietary laws, and cleanliness of body and home. The following example from Dr. Abraham Cohen's English trans-

lation of the Talmud concerns medical treatment and gives an excellent example of the way in which Talmudic rabbis interpreted scripture to promote ethical treatment of human beings:

If the patient says he wants something and the physician says he may not have it, the former is listened to. For what reason? “The heart knoweth its own bitterness.”

(Proverbs 14:10)

The Gemara, as it has been recorded, is actually a series of lively debates between scholars and students who disagreed on the interpretations found in the Mishnah. This form of scholarly debate provides the system of Jewish learning and continues to this day.

The third portion of the Talmud is the Midrash (derived from the Hebrew word *darash*, meaning “to reason or search out”), which was developed during the same period as the Mishnah. A Midrash can best be described as a story the rabbis invented to answer questions that arise from passages in the Bible that seem unclear. The story is then used as a tool for understanding God’s will for mankind. For example, in Genesis 1:27, the Bible says: “So God created man in his own image, in the image of God created he him; male and female created he them.” The story of God’s creation of woman from Adam’s rib does not occur until Chapter 2 in Genesis. The rabbis used midrash to explain this gap by creating the legendary story of Lilith, the first woman, who would not act as a helpmate to Adam. In the midrash, Lilith treats Adam as an enemy rather than as a husband; therefore, she is banished from the Garden of Eden to wander as a demon. The Rabbis used this story to show the importance of a man and woman’s cooperation in life.

The Talmud has proven to be the unifying force its originators intended it to be, and history attests to this cohesive force. With the rise and passing of numerous cultures throughout the centuries, Judaism as a religion and culture has survived and continues to thrive.

English Versions of the Talmud

Talmud. Translated by H. Polano. Whitefish, Mont.: Kessinger, 2003.

The Jerusalem Talmud. Edited by Heinrich W. Guggenheimer. Berlin: Walter de Gruyter, 2000.

Wit and Wisdom of the Talmud: Proverbs, Sayings, and Parables for the Ages. Edited by George J. Lankevich. Garden City Park, N.Y.: Square One Publishers, 2001.

Works about the Talmud

Bokser, Ben Zion. *The Wisdom of the Talmud*. New York: Kensington, 2001.

Cohen, Norman J. *The Way into Torah*. Woodstock, Vt.: Jewish Lights Publishing, 2004.

Grishaver, Joel Lurie. *Talmud with Training Wheels: Courtyards and Classrooms*. Los Angeles: Torah Aura Productions, 2004.

Kolatch, Alfred J. *Masters of the Talmud: Their Lives and Views*. Middle Village, N.Y.: Jonathan David Publishers, 2001.

Rubenstein, Jeffrey L. *The Culture of the Babylonian Talmud*. Baltimore, Md.: Johns Hopkins University Press, 2003.

tanka *Japanese poetic form*

A tanka poem comprises 31 syllables, ordered into five lines of five, seven, five, seven, and seven syllables, respectively. The form dominated Japanese poetry for more than 1,000 years. Today the haiku has in some ways replaced tanka in popularity, but the tanka form is still quite commonly used. Since it is somewhat longer than haiku, tanka has a more lyrical quality and is highly valued for its concise nature:

*I shall pass away
soon. To keep your memory
in that other world
I so long to see your face
again, for just one last time.*

(Izumi Shikibu)

Tanka poets rely on internal alliteration (the repetition of consonants), assonance (the repetition of vowels), an absence of rhyme, and the use of concrete images to express intense emotional experiences and moods and to describe everyday events.

An English Version of Works by Tanka Poets

The Ink Dark Moon: Love Poems by Ono No Komachi and Izumi Shikibu, Women of the Ancient Court of Japan. Translated by Jane Hirshfield and Mariko Aratani. New York: Vintage Books, 1990.

Tao Yuanming (T'ao Yüan-ming, Tao Qian [Tao Ch'ien]) (365–427) *poet*

Tao Yuanming was one of the first in the tradition of the Chinese recluse poets; HAN SHAN is another notable example. Tao spent the early part of his life as a government official after the collapse of the Han dynasty. This tumultuous period in Chinese history was marked by intermittent clan wars, weak rulers, and political instability. As a result, the life of many government officials at the time was fraught with danger. Tao's Confucian principles made him loathe to support or serve a government that was not equal to his ideals. These principles conflicted with the only avenue that was available to him for living a life of wealth and privilege. In "The Return," he says, "My instinct is all for freedom, and will not brook discipline or restraint. Hunger and cold may be sharp, but this going against myself really sickens me." Finally, at age 40, Tao's principles rose to the forefront, and he abruptly resigned his government post, retiring with his family to a farm in the Lu Mountains.

Tao Yuanming, whose name translates as "the recluse Tao," found true happiness after his retirement. He wrote many pastoral poems extolling the virtues of the simple life to be found on a farm. While he and his family lived in poverty, Tao found his life in the mountains to be much more rewarding than his former career: "My home remains unsoiled by worldly dust / Within bare rooms I have

my peace of mind." ("Returning to the Farm to Dwell," ll. 17–18).

Tao Yuanming's poems reflect his calmness and the joy he found in moments of idleness. He wrote often about honor, the ills of seeking money, and the pleasures of observing nature and sharing good wine with friends. His lyrics served as models for many great poets, such as WEI ZHUANG, LI BAI, and Tu Fu, who followed.

An English Version of Works by Tao Yuanming

The Selected Poems of T'ao Ch'ien. Translated by David Hinton. Port Townsend, Wash.: Copper Canyon Press, 1993.

A Work about Tao Yuanming

Hightower, James R. and Florence Chia-Ying Yeh. *Studies in Chinese Poetry.* Cambridge, Mass.: Harvard University Press, 1998.

Tarafah 'Amr ibn al-'Abd (543–ca. 569) *poet*

Tarafah 'Amr ibn al-'Abd is one of the most important poets of the pre-Islamic Arabic world and one of the seven celebrated authors of the *Mu'allaqāt*, (the Golden Odes; see *HANGED POEMS*). Born into the Bakr tribe in the Bahrain region of the Persian Gulf, Tarafah led a life that is a matter of colorful legend. Traditional accounts claim that in his youth he developed dissolute habits as well as a talent for satire, which led to his exile from the tribe. After gaining recognition for his *mu'allaqah*, or ode, he—along with his uncle and fellow poet Mutalammis—was favored by Amr ibn Hind, who became king of al-Hirah in 554.

It was said that Tarafah's sarcastic tongue soon caused trouble because of a verse in which he declared he would rather have a bleating sheep than Amr bin Hind around his tent. Lascivious advances to the king's sister, a reported beauty, earned Tarafah and his uncle a mission to return to Bahrain with a pair of sealed letters for the governor. Mutalammis

opened his and discovered its contents contained a death warrant, which he quickly destroyed. Tarafah, determined to meet his fate, delivered his letter and was thereupon imprisoned and executed. His early and avoidable death (tradition held that he was still in his 20s) earned him the title “the murdered lad.”

Though other fragments of his poetry survive in various collections, Tarafah is best known for his *qasidah* of about 100 lines. The *qasidah* was a popular form of poetry that generally contained two sections: a glimpse of the beloved and then an enforced exile involving a dangerous journey through the desert, where the poet's only companion was his camel. Tarafah's ode contains the traditional description of the beloved, which according to translator A. J. Arberry in *The Seven Odes* translates to a “young gazelle, dark-lipped, fruit-shaking.” It also gives a quite detailed and extensive description of the camel.

Tarafah's ode incorporates themes that probably helped fuel the legends about his rebellious and libertine ways. Historian Reynold Nicholson, in *A Literary History of the Arabs*, calls Tarafah's *mu'al-laqa* “a spirited portrait of himself.” His ode shows his appreciation for and generosity with his *khamr*, or wine, in these reckless lines (translated by Philip Kennedy in *The Wine Song in Classical Arabic Poetry*): “Whenever you come to me in the morning, I give you a cup of wine that quenches your thirst; if you can do without it, then do without it and more!” Elsewhere Tarafah offers his philosophy on life, sagely saying, “A noble man satiates himself in life, for you will know / if we die tomorrow which of us is thirsty.” Kennedy calls this “the clearest and most direct expression of *CARPE DIEM* [seize the day],” which seems to be the poet's personal motto.

Tarafah's ode also incorporates the classic element of *fakhr*, or self-glorification. He portrays himself as important and the center of attention, claiming, “I am not one that skulks fearfully among the hilltops . . . / if you look for me in the circle of the folk you'll find me there.” The *qasidah* frequently ends with a celebration of pleasure and

an image of repatriation into the tribe. The images in Tarafah's homecoming involve all three of his favorite things—wine, boon companions, and a beautiful woman—indicating, as Nicholson says, the poet's “insistence on sensual enjoyment as the sole business of life.”

In the century following Tarafah's death, Arabic poetry changed in significant ways. The first movement of the *qasidah* evolved into the *ghazal*, a highly influential form of love poetry. In the 600s, the birth of the prophet MUHAMMAD brought profound changes to Arabic culture with the introduction of Islam, and the poetry changed in tone.

The *Mu'allaqāt* was compiled in the mid-eighth century by Hammād al-Rāwiyah, who selected seven poets as the exemplars of pre-Islamic poetry. IMRU' AL-QAYS, Zuhayr ibn Abi Sulma, LABID, Antara ibn Shaddad, 'AMR IBN KULTHUM (the very king supposedly responsible for Tarafah's death), and al-Harith join Tarafah in this esteemed group. *Mu'allaqāt* is traditionally interpreted to mean “the suspended ones,” alluding to a practice where the prize-winning works of poetry contests would be written out in letters of gold and suspended, or hung, for viewing in a public place. Later compilers added to or changed the *Mu'allaqāt* as they wished, but Tarafah is customarily included. His appeal endures not only in his fantastic biography of a daring rebel killed in his prime, but also in the evidence of his poetic gifts and his personal resolution to live life to the fullest.

An English Version of a Work by Tarafah 'Amr ibn al-'Abd

“The Ode of Tarafah.” In *The Seven Odes: The First Chapter in Arabic Literature*. Translated by A. J. Arberry. London: George Allen & Unwin, 1957.

Works about Tarafah 'Amr ibn al-'Abd

Kennedy, Philip F. *The Wine Song in Classical Arabic Poetry*. Oxford: Oxford University Press, 1997.

Nicholson, Reynold A. *A Literary History of the Arabs*. New York: Kegan Paul International, 1998.

telapnaawe narratives (*telapnanne* narratives) *Zuni tales*

For more than 2,000 years, the Zuni were pueblo dwellers in what is now New Mexico. Today, only about 12,000 Zuni still live in New Mexico, but their culture is rich with tradition, religion, art, music, and dance.

Religion, which is at the center of the Zuni culture, is told through stories and myths. Similar to the Winnebago *WAIKAN* and *WORAK NARRATIVES*, Zuni myths and folktales are divided into two types: creation stories known as *chimiky'ana'kowa* (meaning “the beginning”), based on true events; and *telapnaawe* (or *telapnanne*), entertaining, fictional stories. The creation stories are told only by priests during religious ceremonies. *Telapnaawe* narratives, on the other hand, are relayed by *telaapi*, or storytellers, who tell their tales only during the winter.

Zuni scholar Dennis Tedlock notes that the *telapnaawe* begin with a traditional exchange between storyteller and listener. The listener will ask the *telaapi* to “take up a tale,” to which he will respond, “Now we take it up.” The tales can last from 30 minutes to one hour or longer. The stories’ subjects range from the trickster Coyote (see *COYOTE TALES*) to marriage, family, and hunting.

Some *telapnaawe* tales include “The Boy and the Deer,” a story about a boy who is raised by deer; “The Hopis and the Famine,” a story of a scorned husband who seeks revenge by causing a famine; and “The Girl Who Took Care of the Turkeys,” a story about a girl who abandons the turkeys she cares for to go to a dance.

Frank Hamilton Cushing was the first white American to collect and translate Zuni myths. He lived with the Zuni in the late 19th century and published many books and articles on Zuni culture. In the 20th century, anthropologist Franz Boas and his student Ruth Benedict also studied Zuni culture and published numerous works on the subject. Scholar Dennis Tedlock translated many Zuni tales into English, maintaining the complexity and integrity of the Zuni originals.

English Versions of *Telapnaawe* Narratives

Benedict, Ruth. *Zuni Mythology*. New York: Columbia University Press, 1935.

Cushing, Frank Hamilton. *Zuni Folk Tales*. New York: G. P. Putnam’s Sons, 1901.

Peynetsa, Andrew and Walter Sanchez. *Finding the Center: The Art of Zuni Storytelling*. Translated by Dennis Tedlock. Lincoln: University of Nebraska Press, 1999.

Works about *Telapnaawe* Narratives

Shell, Marc. *American Babel: Literatures of the United States from Abnaki to Zuni*. Cambridge, Mass.: Harvard University Press, 2002.

Tedlock, Barbara. *The Beautiful and the Dangerous: Encounters with the Zuni Indians*. Albuquerque: University of New Mexico Press, 2001.

Terence (Publius Terentius Afer) (ca. 185–159 B.C.) *playwright*

Terence was born in Carthage to Libyan parents and brought to the Roman Empire as a slave. His family name, Afer, means “African,” which probably reflects his origin. His owner was a Roman senator, Terentius Lucanus, who quickly recognized his slave’s ability and not only emancipated Terence but also provided him with a classical Roman education. Terence became popular among the Roman aristocracy and was also highly respected by such distinguished thinkers as CICERO and HORACE. He died an early, tragic death; before he turned 30, he was lost at sea during his journey to Greece. It is said that Terence translated 108 of MENANDER’s plays, all of which were lost in the same shipwreck.

Terence wrote his first play, *Andria* (The Maid from Andros), when he was only 19. The play is a romantic comedy about a long-lost daughter’s return to her home, a story Terence adapted from one of Menander’s plays.

Like PLAUTUS, Terence adapted Greek plays from the late phases of Attic comedy (farical dramas that evolved from fertility rites mixed with song

and rudimentary dialogue produced in the region known as Attica during the third and fourth centuries B.C.). However, he differed from his predecessor in his choice of style. While Plautus wrote for the Roman public, who were hungry for anything vulgar, Terence delighted in subtle irony and refined yet natural expression. In addition, Terence's plots far surpassed those of Plautus.

A perfectionist, Terence polished his works until they were flawless. He wrote only six plays, all of which survive to this day, and his skill progressed with each completed work. First staged in 160, *The Eunuch*, a tale of the love exploits of two brothers, was met with such success that it was performed twice a day. Other plays include *Adelphi* (The Brothers), in which Terence explores how the upbringing of two brothers (one strict, the other not) affects their behavior as adults; *Hecyra* (The Mother-in-Law), in which a man discovers that he is the one who raped his wife and got her pregnant; and *The Phormio*, which is based on one of APOLLODORUS's plays and tells the story of how a sycophant helps two brothers convince their father to accept their lovers.

Terence's refined comedies remained popular throughout the MIDDLE AGES and the Renaissance. The medieval playwright Hroswitha of Gandersheim claims to have written her plays so that her nuns would spend less time reading Terence. His comedies also influenced the works of a number of later authors. Molière adapted Terence's *Phormio* in one of his earliest plays, *The Trickeries of Scapin* (1671), and Richard Steele adapted Terence's *Andria* in his play *The Conscious Lovers* (1722).

English Versions of Works by Terence

The First Comedy of Pub. Terentius, Called Andria.

Translated by Joseph Webbe. London: Scholar Press, 1972.

Plautus and Terence: Five Comedies. Translated by Deena Berg and Douglass Parker. Indianapolis, Ind.: Hackett Publishing, 1999.

Terence: Eunuchus. Edited by John Barsby et al. New York: Cambridge University Press, 1999.

Terence: The Woman of Andros, The Self-Tormentor, The Eunuch, Vol. 1. Translated by John Barsby. Cambridge, Mass.: Harvard University Press, 2001.

Works about Terence

Leigh, Matthew. *Comedy and the Rise of Rome.* Oxford, U.K.: Oxford University Press, 2004.

Moore, Timothy J. "Terence and Roman New Comedy" in *Greek and Roman Comedy: Translations and Interpretations of Four Representative Plays.* Translated by George F. Franko, et. al. Edited by Shawn O'Bryhim. Austin: University of Texas Press, 2001.

Theophrastus (Tyrtamus) (ca. 372–ca. 287 B.C.) philosopher, rhetorician, scientist, teacher, nonfiction writer

The son of a fuller, or cloth handler, Theophrastus was born in Eresus on the island of Lesbos. Certain biographers suggest he studied at PLATO's Academy in Athens. By age 25 he had formed close ties with Plato's favorite student and successor ARISTOTLE, whom he accompanied to the court of Philip of Macedonia when Aristotle was hired to tutor the young prince Alexander. Upon their joint return to Athens in 334, Aristotle founded the Peripatetic school, where Theophrastus became his most gifted student. After Alexander's death, the Athenian democracy experienced civil disorder as various persons struggled for control of the city. Theophrastus spent a year in exile when a political decree banished all philosophers, but in 306, when the decree was revoked, he returned and took over as head of the Peripatetic. Under his leadership, the school enjoyed the peak of its influence and success, attracting more than 2,000 students. When Theophrastus died, Athenians accompanied his bier on foot as a mark of honor.

Originally named Tyrtamus, Theophrastus, which means "divine speaker," earned the name by which he is known through his impressive command of rhetoric. STRABO said that "Aristotle made

all his students eloquent, but Theophrastus most eloquent.” Like his mentor, Theophrastus’s interests ranged from the natural sciences to logic, metaphysics, rhetoric, poetics, politics, and ethics. His ideas on philosophy and metaphysics built on the ideas of Plato and Aristotle, though during Theophrastus’s tenure at the Peripatetic, Zeno was formulating Stoic philosophy and EPICURUS founded his own Epicurean school at the Garden.

Diogenes Laertius, who wrote an early biography of Theophrastus, called him “a very intelligent and industrious man . . . ever ready to do a kindness and a lover of words.” Laertius attributed 224 works to Theophrastus, everything from 24 books on law to treatises on the winds, types of sweating, tiredness, plagues, fainting, and dizziness. The sheer diversity and breadth of topics shows the extraordinary breadth of his knowledge and the inquisitiveness of his mind. He wrote on abstractions such as flattery and piety and on practical activities such as sleep and dreams, music, and judicial speeches. He analyzed virtually every aspect of the natural world, from fruits and flavors to wine and olive oil. He meditated on emotions, virtue, and the nature of the soul and wrote manuals on kingship, the rearing of children, and the art of rhetoric. Other topics he studied included melancholy, derangement, slander, metals, fire, and old age, to name just a few.

What remains of Theophrastus’s work, aside from scattered fragments and quotations in texts of late antiquity and the MIDDLE AGES, are two treatises on botany and assorted essays on natural sciences, sense perception, and metaphysics. His most-remembered work is what was, perhaps to him, his most unimportant: the *Characters*, which became a paradigm for European literature and contributed to the development of the English essay.

Critical Analysis

The work *Characters* consists of a table of contents, a preface explaining the purpose of the collection, and 30 chapters, each devoted to a different aspect of personality. None of the listed traits are very

pleasant or admirable. Each individual chapter is titled with the trait under attack and commences with a general definition, leading to a description of the characteristic actions of a person of this sort. Some sketches are followed by moralizing epilogues, which scholars suspect are later additions. The true worth of *Characters* lies in the detailed descriptions of each figure, which read like a series of lecture notes or scribbles in a personal sketchbook. The structure of these descriptions is uniformly peculiar and distinctive: Each begins with the formula “X is the sort who . . .” and commences with a series of modifiers listing the behaviors to which this sort of person is prone. The details are vivid and often hilarious. There are no virtues featured in these sketches; the characters are buffoons, braggarts, tricksters, and examples of all sorts of vice.

Theophrastus, along with his students, had a reputation for dressing finely and living well, which may explain why so many of the characters he writes about are parodies of stinginess. He was also known for his elegant manners and sophistication, so several of the bumbling characters lack social graces. The work is clearly not meant to instruct, either on the basis of ethical behavior or as an example of rhetorical style; alone of Theophrastus’s compositions, *Characters* seems designed for sheer entertainment. What moral judgments that exist are thought to be the interpolations of later authors. Theophrastus takes the stance of the natural scientist—studying, classifying, and remarking on distinct traits, without attempting to moralize or rationalize upon them.

The details of the descriptions clearly anchor them in Athens in the last decades of the fourth century B.C., revealing the city’s customs, institutions, practices, and prejudices. The sketches were likely composed over a decade or so, and most of the internal evidence, or references within the work, suggest dates between 325 and 315 B.C. The descriptions abound with fascinating information about everyday life in Athens, as can be seen in this description of the character Obsequiousness:

He gets frequent haircuts and keeps his teeth white, and discards cloaks that are still good, and anoints himself with perfumed oil. In the marketplace he goes frequently to the money-changers; among gymnasia he spends his time at those where the ephebes work out; in the theater, whenever there is a show, he sits next to the generals. He buys nothing for himself, but for foreigners he buys letters of commission for Byzantium, and Laconian dogs for Kyzikos, and Hymettos honey for Rhodes, and as he does so tells everybody in town about it.

Despite the specificity of the detail, however, Theophrastus's characters do not belong only to ancient Greece. When he summarizes the ungenerous person as "the sort who, if he wins the tragedy competition, dedicates to Dionysus a strip of wood with only his own name written on it," even readers unacquainted with this practice can guess readily enough what it means. Many of Theophrastus's characters are universal types.

In his approach to the work, Theophrastus uses a theory of personality predicated on the belief that traits may be isolated and separately studied. He inherited from Aristotle the idea that badness of character resulted from excess or extremes. Excellence of character—what we would call virtue—required moderating or balancing between the extremes. While Theophrastus's characters borrow from Aristotle's *Ethics*, at least in their examples of vice, he also incorporates elements of comedy and satire perfected by the dramatists, for example ARISTOPHANES. MENANDER's style of New Comedy owes much to the philosophy of character contained in Theophrastus. After Theophrastus, character writing was often imitated, most successfully by SENECA and PLUTARCH. The works of HORACE, MARTIAL, JUVENAL, and LUCIAN all demonstrate their knowledge of the *Characters*.

The several existing copies of the manuscript, in various stages of decay, owe their survival to the frequency with which the work was anthologized in manuals of rhetorical instruction. The character

sketch was a rhetorical exercise recommended by CICERO and QUINTILIAN as a way of developing writing skill as well as providing an understanding of human nature. Medieval writers borrowed the technique of a gallery of personality portraits; the most notable examples are the Prologue to *The Canterbury Tales* by Geoffrey Chaucer, the catalog of the Seven Sins in *Piers Plowman* by William Langland, and *Ship of Fools* by Sebastian Brandt. The 1592 edition of *Characters* by Issac Casaubon inspired renewed attention to the character sketch.

Renaissance writers showed a keen interest in the literature and ideals of the ancient Greeks, among them François Rabelais, Miguel de Cervantes, Desiderius Erasmus, Michel de Montaigne, and Ben Jonson. Several writers of the 17th century attempted their own series of characters modeled after Theophrastus, most notably Jean de La Bruyère, who translated Theophrastus and then continued with his own updated character sketches. Though the technique of the literary "portrait" belonged to the 17th and 18th centuries, the art of describing characters through descriptions of manners and behaviors was adapted by 19th-century novelists from Charles Dickens to George Eliot. In many ways, therefore, the technique of characterization used in the modern-day novel can be dated all the way back to the height of ancient Greece and the work of Theophrastus.

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Thomas Aquinas, Saint (ca. 1224–1274)
theologian, philosopher

Thomas Aquinas was born at the castle of Roccasecca, near Naples, Italy, to a noble family. He was sent away before he was five to be educated at the Benedictine monastery of Montecassino, where his father's brother was abbot. Later he studied at the University of Naples. In this culturally rich environment Thomas became familiar with the writings of the Muslim thinkers AVICENNA and AVERROËS, whose study of the Greek philosopher ARISTOTLE, the ideas of whom had been almost forgotten following the collapse of the Roman Empire, was beginning to attract the interest of Christian Europe. Thomas Aquinas was among those who studied Aristotle's theories.

In Naples, Aquinas also met members of the new Dominican order of mendicant friars, who led a more austere and self-denying life than that practiced by the older established monastic orders such as the Benedictines. Aquinas was still a teenager when he decided to join the Dominicans. His family opposed this decision and held him captive for more than a year, trying to force him to change his mind. Eventually they had to accept that their efforts were wasted, and he was allowed to take his vows in 1244.

The Dominicans sent young Thomas to Cologne to study with the scholar Albertus Magnus (later known as Saint Albert the Great, ca. 1200–80). Albertus Magnus had made an extensive study of Aristotle, and this shared interest contributed to the close relationship between master and pupil, which lasted for many years. Aquinas moved to Paris when Albertus Magnus took up a teaching position there in 1245. After completing his studies, he remained in Paris as a professor for another three years. He then spent 10 years in Italy, much of the time in attendance on the pope, but

returned to Paris for another three years before taking up a teaching position at the University of Naples. A mystical experience in 1273 that made all his work seem to him "like straw," as he told a friend, led to his ceasing to write, but he continued with his teaching and administrative work. When he was about 50 years old, he was on his way to Lyons on church business when he died, not far from his birthplace.

Critical Analysis

Thomas Aquinas wrote more than 60 works, all in Latin, the language of scholarship in his day. There are sermons, biblical commentaries, polemical tracts (he was often called on by Church leaders to respond to controversies and potential heresies), philosophical expositions, and theological works. His 13 commentaries on the works of Aristotle are still valued by students of philosophy for the help they give in understanding Aristotle's ideas, but as a Christian philosopher, Aquinas probably saw them more as a means to a clear understanding of the unity of God's creation.

The early medieval Catholic Church tended to dismiss classical philosophers like Aristotle, who had lived before the time of Christ, as pagan and therefore irrelevant or even harmful to Christianity. Aquinas demonstrated that Aristotle's ideas were in fact compatible with Christian teaching. Aristotle's confidence in the capacity of human reason to uncover the underlying order in the universe by studying the details of creation was pursued by Aquinas, who identified that underlying order with God. Aristotle's proof of the existence of a prime mover was developed by Aquinas as proof of the existence of God. His modification of Aristotle's approach was to argue that human reason could not discover everything, and God's revelation was needed to discover the fullness of truth.

Aquinas's greatest book, the *Summa Theologica*, which he began around 1265 and was still working on when he stopped writing in 1273, was conceived as an aid to students of theology and metaphysics. The original title, *Summa Totius The-*

ologiae, may be translated as “the summary of all theology,” and the work is indeed ambitious. It has three parts, dealing with the nature of God, ethics, and Christ. In a logical progression of ideas, Aquinas takes a philosophical and theological approach to reconciling the concepts of reason and faith. He includes commentaries by such philosophers, theologians, and scholars as Avicenna, IBN GABIROL, Averroës, AUGUSTINE, and MAIMONIDES.

Aquinas was the most important Christian theologian of the European MIDDLE AGES, providing a new balance between theology and philosophy that held until the age of science began in the 17th century.

Aquinas was officially recognized as a saint by the Church in 1373, and his teachings (collectively known as “Thomism”) have become identified with the doctrine of the Roman Catholic Church. His work is still studied by modern philosophers.

English Versions of Works by Saint Thomas Aquinas

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Thousand and One Nights, The (*Alf Layla wa-Layla, Arabian Nights*)

(9th–13th centuries) *Islamic story collection*

The Arabic *Alf Layla wa-Layla* (*The Thousand and One Nights*) is a vibrant and extensive collection of stories brought together in the Islamic world of the ninth–13th centuries. Also known as *The Arabian Nights*, the original tales have Indian, Persian, and Arabic antecedents and were likely told for centuries before being written down.

A cycle of tales with no single author and no single source, *The Thousand and One Nights* is enormously diverse and entertaining. Long regarded as a collection of fairy tales, like the folklore of the Grimm brothers or the fables of Aesop, the tales, as Robert Irwin observes in *The Arabian Nights: A Companion*, include “long heroic epics, wisdom literature, fables, cosmological fantasy, pornography, scatological jokes, mystical devotional tales, chronicles of low life, rhetorical debates and masses of poetry.”

Though compilers can select among hundreds of original stories, the traditional opening remains the same. Long ago, Sultan Shahryar, bitterly disappointed by the infidelity of his wife, vowed never again to trust a woman. He proposed instead to marry a new wife each night and have her killed the next morning. After some time had passed, the beautiful and clever Scheherazade developed a plan to end the tyranny. She persuaded her father to marry her to the sultan, then begged the sultan to allow her sister, Dunyazad, to spend her last night on earth with her. Just before dawn, Dunyazad woke Scheherazade and asked her to tell a story. When dawn broke, the story was unfinished, and the sultan realized he must keep her alive in order to hear the end. By the next morning the tale was still unfinished, and once more the execution was delayed. This cycle continued for more than three years—for a total of 1,001 nights—during which time Scheherazade bore the sultan three healthy sons, and he fell deeply in love with her.

The Thousand and One Nights entered Western consciousness with the French translation by Antoine Galland (1646–1715) of a Syrian manuscript

dating to the 14th or 15th century. His publication, preserved at the National Library in Paris, is now the oldest extant manuscript of the *Nights*. Edward Lane undertook an English translation in 1838–41, with large sections excised to suit the sensitivities of 19th-century Victorians. The 1885 translation by Sir Richard Burton, who traveled widely through the Middle East and India (and also introduced the English-speaking world to the *KAMA SUTRA*), is not entirely faithful to the Arabic versions, mixing in tales by Geoffrey Chaucer and François Rabelais. Since some of Galland's added stories have been translated into Arabic, it is now virtually impossible for any but the most devoted scholar to trace the complex web of influences. Readers can therefore simply relax into the magical world of *The Thousand and One Nights*, losing themselves among its colorful characters: brave travelers and lovely princesses; capricious rulers and trickster magicians; and the demons, witches, and clever genies who constantly test human ingenuity.

Critical Analysis

The narrative technique of using a frame story to link a series of smaller tales is a standard feature of ORAL LITERATURE and also appears in such written works as the *PANCHATANTRA* of India, OVID's *Metamorphoses*, Chaucer's *Canterbury Tales*, and Giovanni Boccaccio's *Decameron*. The multitude of stories in *The Thousand and One Nights* are linked by the irresistible figure of Scheherazade, who, in Burton's translation, is both educated and beautiful:

. . . indeed it was said that she had collected a thousand books of histories relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts, and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred.

In addition to the stories told by Scheherazade, the other characters begin to tell their own stories, and the narrative thread can become quite compli-

cated. Readers of *The Thousand and One Nights* find this interweaving of narratives one of its most appealing characteristics. Novelist A. S. Byatt, in the introduction to the Modern Library edition of Burton's translation, celebrates this structure and sees it as supporting a larger theme:

A character in a story invokes a character who tells a story about a character who has a story to tell. . . . Everything proliferates. The *Nights* is a maze, a web, a network, a river with infinite tributaries, a series of boxes within boxes, a bottomless pool. It turns endlessly on itself, a story about storytelling. And yet we feel it has to do with our essential nature, and not just a need for idle entertainment.

For Scheherazade, storytelling is the way to extend her life. The themes of the individual stories continually echo the themes of the larger work: kings and powerful beings like genies constantly demand to hear stories; the weak or oppressed are constantly brought to judgment and must use their wits to protect their lives; wily sages and thieves pop out of corners to trick honest citizens out of their earned wealth; the stouthearted undertake fantastic voyages and return with remarkable tales. Magic elements abound in the stories, but human cleverness predominates.

An example of the nested narrative technique appears in the tale of "The Fisherman and the Genie," where the genie, waiting for the fisherman to return to fulfill a sentence of execution, is approached by an old man and a hind, and so begins the story "The Old Man and the Hind." The narrative thread always finds itself, however; the first story ends with the fisherman tricking the genie into going back into his bottle, and the sly fisherman quickly stoppers it up.

Although certain translators have tended to regard *The Thousand and One Nights* as no more than engaging tall tales, and to collect them as *The Arabian Nights' Entertainments*, these ostensibly diverting stories carry a prickly subtext. Certain tales seem uncannily modern, as in the tale of "The

Ebony Horse,” where a sage creates a flying machine that an enterprising prince learns to operate. Moreover, close readers will observe that the *Nights* offers an intriguing series of lessons on public relations. The tales expose a broad view of all classes and levels of society, creating a stage where kings rub elbows with street thieves. Through frequent praises and invocations, Allah serves as a constant presence and a unifying force that binds the tales; Burton’s translation illuminates this in its opening and closing addresses to MUHAMMAD. Characters of different races and religions populate the *Nights*, offering glimpses into the diverse world of the Middle East. The seemingly riotous tales of crosses and double-crosses include useful advice on how to operate within a society where it is accepted that women occupy subordinate positions, class differences are distinct and insurmountable, and rulers have the power to distribute justice, grant life, and demand death.

The Thousand and One Nights has had a profound impact on all the cultures it has reached. In their childhoods, the English poets Samuel Taylor Coleridge and William Wordsworth and the Victorian novelist Charles Dickens immersed themselves in tales of the Arabian nights; both Marcel Proust and Edgar Allan Poe saw themselves as Scheherazades of sorts. Twentieth-century novelists have composed modern versions of oriental fables—for example, Salman Rushdie in *Haroun and the Sea of Stories* and Naguib Mahfouz in *Arabian Nights and Days*. The *Nights* have sparked the imagination of filmmakers and musicians, and almost any child has heard at some point, and in some version, the tale of Aladdin and his enchanted lamp, the seven voyages of Sinbad the Sailor, and the tale of Ali Baba and the Forty Thieves. Many a child has perhaps wished for a lamp containing a wish-granting genie without realizing the true moral of Aladdin’s story: that genies are tricky creatures and wishes are dangerous things.

Some maintain that *The Thousand and One Tales* is an achievement unparalleled by any work of literature in any other culture. Its sheer volume, diversity, and complexity are unrivaled. It sheds

light on the culture of its creators, and it continues to spark the imagination of new generations with its promise of magic and its lesson that storytelling is the only sure way to achieve immortality.

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Thucydides (ca. 460–ca. 400 B.C.) *historian*

Very little is known about the life of Thucydides, particularly his early years. He was born and raised in Athens as an aristocrat, “son of Olorus,” as he described himself, and apparently relished his status.

Athens and Sparta were both military superpowers; the former ruled the seas and the latter boasted the world’s greatest army. After the Greek city-states unexpectedly defeated the powerful Persian Empire in the early fifth century B.C., the alliance between Athens and Sparta disintegrated. The allies became adversaries, each struggling for dominance, leading to the Peloponnesian War.

Thucydides fought for Athens in the war, and by 424 B.C., he had been designated a general. Stationed in the Balkans in a region called Thrace, he

failed to thwart the capture of the strategically positioned port city of Amphipolis. When he described the incident in his only known work, the *History of the Peloponnesian War*, Thucydides defended his good intentions, saying that even though he “sailed in haste with seven ships,” the citizens surrendered before he could reach them. For this mistake, he was exiled from Athenian territory for 20 years, until the end of the war, when Sparta, with the aid of Persia, annihilated the mighty Athenian navy, cut off the food supply until the city surrendered, and installed an oligarchy at Athens.

From adversity arose opportunity. “Because of my exile,” Thucydides wrote, “I was enabled to watch quietly the course of events.” Like his older colleague HERODOTUS, Thucydides became an observer and investigator of both warring factions. He was permitted to return to Athens in 404 B.C., but he must have died within a few years of his return, for he never completed his *History of the Peloponnesian War*.

Critical Analysis

Whatever his feelings about his exile, Thucydides wrote *History* without rancor or prejudice. He gives equal attention to both parties, who perpetrated brutality and bloodshed in an acquisitive and ruthless grasp for power. His *History* is an important treatise on the nature and causes of war, its impact and consequences, and under what circumstances it will continue to disgrace and destroy civilization.

Unlike Herodotus, who often digresses during his history of the Persian War, Thucydides remains focused on recording military events and their implications. He divides *History of the Peloponnesian War* into three military phases. The first covers the conflict between Sparta and Athens, which lasted from 431 to 421 B.C. The second covers the Athenians’ expedition into Sicily and its failure during the years 415 to 413 B.C. The third phase covers the new war between Sparta and Athens, which lasted from 413 to 404 B.C., although Thucydides’s writing ends in 411 B.C.

The historian begins his opus by clarifying his methodology and assuring readers that his conclusions are reliable, based on the “clearest data.” He acknowledges, however, that memories are imperfect, impressions fallible, and eyewitnesses biased. Unlike “the compositions of the chroniclers that are attractive at truth’s expense” (presumably Herodotus), “[t]he absence of romance in my history will . . . be judged useful by those inquirers who desire an exact knowledge of the past as an aid to the interpretation of the future. . . . I have written my work . . . as a possession for all time.”

Thucydides concludes in his introduction, “The real cause” of the Peloponnesian War was “the growth of the power of Athens, and the alarm which this inspired in” Spartan territory, which “made war inevitable.” Important throughout the *History* is his ongoing comparisons of the two antagonists. Athens was a democracy that had only recently gained influence in Greece. Because its power was naval, its economy was a commercial one. Thucydides believed, incorrectly, that Pericles, a statesman and military commander of the time, perfected Athenian democracy; thus, he includes several of Pericles’ speeches in Book II of his *History*.

In Sparta, government was controlled by a handful of powerful men, and the city-state was known for its long-standing power and military prowess. As its forces were land-based, so was its agrarian economy. If Athens was enterprise and innovation, Sparta was fortitude and discipline.

A turning point in the war occurred after the revolt of Mytilene, the chief city on the prosperous island of Lesbos, home of the lyric poet SAPPHO. All of Attica had been ravaged by the Spartans, and Athens had been blockaded. Teeming with refugees who had fled the countryside, the city succumbed to overcrowding, creating abysmal sanitary conditions and a plague that killed Pericles. During the Mytilene uprising, Athens was still reeling from the devastation, but its forces nevertheless laid siege to Mytilene, which finally succumbed when conditions there became intolerable.

The rulers of Athens were in no mood to be magnanimous in dealing with the insurrectionists;

the assembly voted to slaughter the men and sell the women and children. A warship was promptly dispatched, but the assembly soon regretted its decree. Wholesale extermination would eliminate potential friends as well as foes; it might trigger rebellion rather than suppress it; and Mytilene had military and monetary resources that could help Athens defeat Sparta. Even though Cleon, Pericles' successor, insisted that mercy was not in the empire's best interests, cooler heads prevailed, and the two cities eventually became allies.

Throughout the remainder of the *History*, Thucydides characterizes Athens as increasingly bloodthirsty and repressive, and less the idealistic, enlightened force depicted at the beginning. He emphasizes how the Athenians compromised their principles, gave way to revenge, attained a feverish level of ruthlessness, and justified murder for political gain despite their democratic ideals.

Just one example of this overriding desire for power appears in Thucydides' account of the conflict between Athens and Melos. Melos was a colony of Sparta that endeavored to remain neutral during the Peloponnesian War. Athens, affronted, tried to force an alliance with the small island city-state, to no avail. According to Thucydides, during a conference between councils for the two entities, the Athenian representative asserted that the "will to power" is a fundamental human drive and, essentially, that "might makes right":

[We] both alike know that into the discussion of human affairs the question of justice only enters where the pressure of necessity is equal, and that the powerful exact what they can, and the weak grant what they must. . . . For . . . of men we know, that by a law of their nature wherever they can rule they will. This law was not made by us, and we are not the first who have acted upon it; we did but inherit it, and shall bequeath it to all time, and we know that you and all mankind, if you were as strong as we are, would do as we do.

In 416 B.C., the Athenians inflicted on Melos and other Greek city-states what it had spared Mytilene: massacre, slavery, and occupation. As the war persisted, Thucydides portrayed Athenians as becoming weak in body and spirit, fractious and factious; he saw the ideal of Athenian democracy deteriorating as a result. According to Harvard professor John H. Finley, Jr., the end of the *History* expresses "a mood of fear, instability and division" among the Athenians. "As description, the account of the slow death . . . of Athens' strength and hope is Thucydides' masterpiece and one of the masterpieces of all historical writing."

Classics scholar H. C. Baldry writes:

Thucydides' proud claim to immortality has proved correct: his book is still absorbing reading. . . . His swift narrative . . . breathes the spirit of contemporary rationalism yet has an old-fashioned flavor; it is concise and austere, yet forceful and impassioned. [Thucydides is] deeply moved by Athens' folly . . . and its disastrous results; yet he austere surveys the whole story as a clinical example of human behavior under the stresses of imperialism and war.

As such, the *History of the Peloponnesian War* influenced a host of Greek writers, politicians, and historians, including XENOPHON, Cassius Dio (ca. 164–ca. 229), Polybius (ca. 200–ca. 118 B.C.), Thomas Hobbes (1588–1679), and more recently author Lewis Lapham. More importantly, however, Thucydides' *History* has influenced the perception of war—its philosophy and politics—throughout the ages and up to the present day.

English Versions of Works by Thucydides

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The Peloponnesian War: The Complete Hobbes Translation. Translated by Benjamin Jowett. Buffalo, N.Y.: Prometheus Books, 1998.

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Titus Livius

See LIVY.

Titus Lucretius Carus

See LUCRETIUS.

Tristan and Iseult (*Tristram and Iseult*) (1100s–1200s)

Tristan and Iseult are a fictional pair of lovers who dominated the Western European medieval imagination. The story of their adulterous love even became part of the King Arthur story cycle.

Tristan (also rendered as Tristram or Tristram) is the favored nephew of King Mark of Cornwall, and he is sent to accompany the king's new bride, the Irish princess Iseult (also rendered as Iseut, Isolt, Isolde, Ysolt, etc.), on her boat ride to her new husband in Cornwall. On the voyage, Tristan and Iseult mistakenly drink a love potion that was intended for her and King Mark; consequently, they fall passionately in love. Once they arrive at court, they continue to conduct their affair in secret. King Mark loves both his nephew and his wife, so when some of his knights and courtiers tell him they suspect Tristan and Iseult, he initially refuses to believe them. Finally, the king finds out about their

affair, and the pair are sent off in exile, where they continue to meet.

In several versions of the story, Tristan marries a princess of Brittany named Iseult of the White Hands; even though he performs the marriage in an attempt to forget his one love, he is still so obsessed with Iseult that he marries the princess only because she has the same name. Tristan is mortally wounded, and he sends word to Queen Iseult to come to him. Iseult sets out to meet her lover and heal him, but she arrives after his death, and she dies of grief. The two are buried side by side.

The origins of the Tristan and Iseult story may be Celtic; the place- and character names derive from Cornish and Welsh, and references to King Mark and Tristan appear in Welsh bards' story collections of the 11th century. But two 12th-century French romances are the earliest surviving sources. One is by a poet called Bérout, and the other is by a man who calls himself Thomas à Angleterre (Thomas of England). Both versions are unfinished, but an Old Norse translation of Thomas's version is complete. A French prose version of the story dates from the mid-13th century, and this is the version that incorporates Tristan into the world of King Arthur and the quest for the HOLY GRAIL. This extremely popular version was translated into Italian, Spanish, and even Russian and Polish, spreading the Arthurian tales into Southern and Eastern Europe.

German medieval literature, however, not only produced the earliest complete version of *Tristan and Iseult* (1170–90), but also one of the great works of medieval literature, the *Tristan* of GOTTFRIED VON STRASSBURG (1200). Gottfried's poem is incomplete, but it is masterful in its exploration of the characters' psychological states. Gottfried uses the fatal love potion as a metaphor for "love at first sight." Even though he focuses on the joy that their love brings them, Gottfried does not neglect the pain and betrayal that the affair causes every character involved. This version of the Tristan and Iseult legend was enormously popular and influential, inspiring Richard Wagner's great 19th-century opera *Tristan und Isolde*.

The Tristan and Iseult story inspired other writers not usually associated with the Arthurian cycle. MARIE DE FRANCE wrote a *lai*, or short song, called “*Chevrefoil*” (“Honeysuckle”) about Tristan and Iseult, arranging one of their rendezvous in the woods. Other short works or fragments from longer ones depict episodes based on the famous lovers. Several surviving short poems in French describe incidents in which Tristan pretends madness or disguises himself as a wandering minstrel or beggar in order to visit Iseult while he is in exile. The story was so popular that it even appeared in the tapestries and textiles that decorated medieval castles.

Part of the appeal of the Tristan and Iseult legend stems from its time period and the culture that produced it; Tristan is the knight as courtly lover, while Iseult combines fidelity to her lover with resourcefulness in meeting him. The overwhelming power of their attraction to each other, as well as the painful consequences of their love, overrides any moral or ethical problem that their affair poses to readers, and their troubled passion has set the tone for literary depictions of romantic love for most of Western world literature.

Critical Analysis

The earliest French versions of the Tristan and Iseult story differ in tone and emphasis. Medievalists have called the Bérout version the “common version” because it takes a commonsensical and action-oriented approach to the narrative. When it focuses on the lovers’ duplicity, it seems to regard their cleverness as admirable rather than despicable. When Iseult pleads her innocence before King Marc and King Arthur, she and Tristan plot for him to disguise himself as a leper and help carry her across a marshy brook. Thus, when she swears that the only men who have been between her thighs are her husband and the leper who carried her over the marsh, she technically tells the truth. Finally, the Bérout version contains earthy moments that are both humorous and disturbing. When King Mark tries to punish Iseult and Tristan the first time, he initially plans to burn them alive. When a leper proposes that a better punish-

ment would be to give Iseult to the leper colony, Bérout spares no detail in describing why this would be worse than death:

*No lady in the world could tolerate
A single day of relations with us!
Our ragged clothes stick to our bodies; . . .
When she sees our squalid hovels
And shares our dishes
And has to sleep with us,
And when, instead of your fine food, sir,
She has only the scraps and crumbs
That are given to us at the gates. . . .*

Marc agrees this is a fate worse than death and hands Iseult to the lepers.

Thomas à Angleterre’s narrative does not focus on the main characters’ trickery and action as much as it does on their psychological states and the effects the adulterous relationship has on other characters. This version, called the “courtly” version, is not simply more refined but more concerned with how the two main characters’ passion has consequences for themselves and others. Tristan chooses to marry Iseult of the White Hands in Brittany because he imagines that marriage will offer him a release from physical frustration since he is separated from Queen Iseult. Yet as Thomas describes his thought process, this is not a simple problem that can be solved by substituting one woman for another:

*When they cannot have their desire
Or what they love most,
They do what is in their power to do;
Out of desperation they will do something
Which often increases their pain twofold,
And, seeking to be free,
They yet cannot break the bond.*

Instead of finding peace within his marriage, Tristan feels little attraction toward his wife and guilt for betraying his true love and causing Iseult of the White Hands to feel rejected and bitter. Iseult, on the other hand, does not enjoy any pleasure with

her husband, Marc, because he is not Tristan. To contradict the old saying, all cats are not gray in the dark, and probably the greatest innovation in the Tristan and Iseult story is the insistence that individuals cannot be commanded to love because of social institutions or codes of loyalty. Love becomes a wild force that threatens the social order: Tristan loses his standing in court and the protection of his closest kinsman, Iseult loses her husband's trust, and King Mark loses respect from his court because of his lenient dealings with the pair. Yet the doomed lovers are portrayed sympathetically in all versions of the story, and their struggle between social obligations and individual desires continues to inspire the Western imagination.

See also ABÉLARD AND HÉLOÏSE; MEDIEVAL ROMANCE.

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troubadours (12th–13th centuries)

The troubadours were poets and musicians who became common in the south of France during the early 12th century. Like the medieval *jongleur*, or

minstrel, troubadours traveled widely, but unlike the minstrels, troubadours composed and performed their own work. They wrote in a medieval language called Provençal, today called Occitan, and their lyrics resembled modern song lyrics in that they were meant to be sung to musical accompaniment. While most of the poets known to us were male, there were also female troubadours called *trobairitz*. The *trouvères*, the northern French counterparts of the troubadours, borrowed their ideas and techniques from the southern troubadours.

The troubadour style flourished over a span of about 200 years. The early troubadours first appeared in the first half of the 12th century in the province of Poitiers. From 1150 to 1180, they prospered under the patronage of Eleanor of Aquitaine, and in the years 1180–1209, the troubadour fashion reached courts in Italy, Spain, Hungary, and even Malta. With the beginning of the Albigensian CRUSADE (1208), however, the interest in courtly poetry began to decline, especially when troubadours lost their wealthy patrons, and religious fervor began to supplant earthly love as the popular theme for poetry. By the late 13th century, devotional songs addressed the Virgin Mary rather than mortal women, and the troubadours effectively disappeared.

The most important contribution the troubadours and *trobairitz* made to Western literature was their evolution of the concept of courtly love, or *fin' amor* ("fine love"). Courtly love, part of the code of CHIVALRY, concerned the worship of a noble woman by a poet who made himself a servant to love. This concept profoundly affected later MEDIEVAL ROMANCE, as seen in the works of such authors as CHRÉTIEN DE TROYES, MARIE DE FRANCE, and JEAN DE MEUN, as well as in stories about King Arthur and the HOLY GRAIL. While the style of troubadour poetry might be either light and courtly or brooding and reflective, the poems frequently use and reuse certain images, devices, and conventions to describe the poet's experience of love and life.

Many of the troubadour manuscripts contain short sections called *vidas* (from the Latin *vita*

“life”) that serve as a brief biography prefacing the poet’s songs. Troubadours could be of any class, from noble to peasant, and in the 13th century troubadours frequented courts all over western Europe, from Portugal to the Holy Land. Since it is difficult to know whether the poet or another authored the *vidas*, it is virtually impossible to determine how much is factually true and how much was added to create interest. Several of the *vidas* serve as touching narratives that could stand as separate pieces of literature.

Critical Analysis

Troubadour poetry could address a variety of topics or take on any number of forms. The *vers* was often a moralizing poem, and the *sirventes* was a poem of blame or praise, frequently about deeds of war. The *tenso* was a debate poem that staged an argument between two or more parties; the *alba* was a song addressed to the dawn; the *pastorela*, based on the Greek pastoral image, involved the love affairs of shepherds and shepherdesses; and the *planh* was a lament on the death of a king or other important personage.

By far the most prevalent and influential of the genres was the *canço*, the song about love. In their treatments of love, troubadours often drew on biblical sources but also borrowed classical tropes from love poets such as OVID. From this they developed a concept of courtly love with very specific rules. The poet is invariably in love with a noble lady or *domna*, a situation innovated by William IX, Count of Poitiers and Duke of Aquitaine (born 1071), the earliest recorded troubadour. The lady is portrayed as possessing refined manners and speech and surpassing beauty. William writes, “[f]or the sweetness of her welcome, for her beautiful and gentle look . . . a man who wins to the joy of her love will live a hundred years.” To love the lady is the chief joy of the poet’s life. As William says:

“The joy of her can make the sick man well again, her wrath can make a well man die. . . .”

The French troubadour Marcabru (fl. ca. 1130–56), supports this notion that love is the pursuit of the poet’s life, singing: “He whom noble Love singles out lives gay, courtly and wise; and he whom it rejects, it confounds, and commits to total destruction.” And Arnaut Daniel declares that he prefers his lady’s love to any of earth’s highest honors: “I’d not have the empire of Rome, nor be made pope of it, if thereby I might not return to her for whom my heart burns and crackles.”

But the lady whom the poet adores is married, so the lover can only long for her from a distance, which produces an understandable state of distress. Equally distressing to the lover is the lady’s behavior, which according to the rules of courtly love may be gracious or distant by turns. Sometimes she will treat him with warm affection, sometimes with icy disdain, and she may destroy his heart by faithlessly giving herself to another. Additionally, the lover may suffer from competitors’ slanders, all of which add a tone of lament to the poetry. As Peire VIDAL complains, “No more than the fish can live without water, love-service cannot be without slanderers, hence lovers pay dearly for their joy.”

When not complaining of the lady’s coldness or infidelity, the lover in the poem frequently begs for her attention and love, as in these lines by Italian troubadour Sordello (ca. 1200–ca. 1269): “For Pity’s sake I pray you, fair beloved, that with some little crumb of love’s joy you come to my help, swiftly. . . . For otherwise I can have no joy, unless pity and mercy take you.” In any circumstance, the pursuit of his lady causes the poet to suffer. Thus, love is the highest and most astonishing experience of which the human being is capable.

The female *trobairitz*, though addressing male lovers, use the same stylistic techniques and express the same sentiments of courtly love. For example, the Countess of Dia sings of her fidelity to her lover and her joy in love:

. . . my love for him has never strayed,
nor is my heart the straying kind.

*I'm very happy, for the man
whose love I seek's so fine.*

In another verse, she expresses a bitter lament over her lover's coldness and lack of faith:

*. . . I feel your heart turn adamant
toward me, friend: it's not right another
love
take you away from me, no matter what she
says.*

The clear style, pitch of feeling, and complexity of emotion achieved in troubadour lyrics helps explain why, when blended with skillful melodies, these songs pleased audiences for so long and gained the poet noble favor above all other entertainers at court.

Though the early troubadour poetry reveals inventive experimentation with topics and images, later troubadour poetry became rather formulaic in its adherence to certain devices, such as the love triangle, the feeling that there is no joy above that of loving another, and the lover's long suffering marked by periodic bursts of happiness. Though troubadours eventually disappeared, their code of courtly love persisted in medieval literature through the late MIDDLE AGES into the Renaissance and beyond, appearing in such works as Ludovico Ariosto's *Orlando Furioso*, Geoffrey Chaucer's *The Book of the Duchess*, Sir Thomas Malory's *Le Morte d'Arthur*, and Edmund Spenser's *The Faerie Queene*. Writers of later ages and nationalities continued to elaborate on and improve the tradition of lyric love poetry: the Italians DANTE and Petrarch, the French François Villon and Pierre de Ronsard, the Spanish Miguel Cervantes and Luis de Góngora, the German minnesingers, and English poets from William Shakespeare to John Donne, to name only a few. As translator Alan Press says, "the work of the troubadours lies at the origin of a centuries-long tradition of high lyric poetry in western Europe." In effect, the troubadours created and communicated to the rest of Eu-

rope an original way of composing poetry and talking about love whose forms and language have survived in Western culture to the present day.

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Troyes, Chrétien de

See CHRÉTIEN DE TROYES.

tuuwutsi narratives *Hopi storytelling*

Tuuwutsi represent the principal narrative genre of Hopi traditional literature. In the custom of Native American storytelling, these oral narratives have a strong aural component. Among the Hopi, *tuuwutsi* are stories that a storyteller has heard secondhand. The context is secular, and the subjects are make-believe things. The Hopi distinguish *tuuwutsi* fantasy stories from *ka'atsa* ("not false") stories, which have preserved events in Hopi history. COYOTE TALES, called *istutuwutsi*, comprise a subgenre of the *tuuwutsi* narratives.

Hopi storytellers typically set off the *tuuwutsi* fictional narratives from normal discourse by using special phrases that provide formulaic beginnings and endings. For example, *Aliksaii* is the Hopi counterpart of "once upon a time," and *paigakpola* translates as "now to where it ends." The audience replies in expected ways at key places as the narratives are told.

Some of the Hopi *tuuwutsi* include “The White Dawn of the Hopi,” a story of how the Hopi came to be; “The Hopi Boy and the Sun,” a tale about a boy who travels with the Sun, his father, learns how to treat people rightly, and then returns to his own people to teach them the same; “Son of Light Kills the Monster,” a story about how the Son of Light retrieves his kidnapped wife by conquering the monster Man-Eagle in a series of contests; “The Revenge of Blue Corn Ear Maiden,” a tale of rivalry between two friends; and “A Journey to the Skeleton House,” a story of a young boy’s learning what became of the dead, his journey to the Otherworld, and how the living and the dead began to work together.

Both the *tuuwutsi* and *ka’atsa* are used by the Hopi, as are stories in other Native American nations, to recount tribal history, continue the ORAL

LITERATURE/TRADITION, explain the creation of the world and its occupants, teach morals or lessons, entertain, and preserve cultural traditions and knowledge.

English Versions of *Tuuwutsi* Narratives

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Malotki, Ekkehart, and Ken Gary. *Hopi Stories of Witchcraft, Shamanism, and Magic*. Lincoln: University of Nebraska Press, 2001.

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Valmiki, Maharshi (fl. ca. 550 B.C.) *poet*

Valmiki is the Indian seer, or *rishi*, credited with creating the epic *Ramayana*. Because of his long practice of penance and seclusion in his retreat by the river Tamasa, Valmiki earned the title of Maharshi, “maha” meaning great. He is celebrated as the first poet to compose in Sanskrit, and his *Ramayana* is considered the first real poem of India.

Legend surrounds Valmiki and the creation of his EPIC work. Some stories have it that he started life as a robber but saw the error of his ways and became spiritually devout. According to tradition, Valmiki was walking along the river Tamasa one day and watched a pair of lovebirds nesting together in a tree. When a hunter approached and killed one of the birds, Valmiki was so shocked and distressed that he cried out, cursing the hunter, “Thou shalt never command any respect in society for years to come as you have shot dead one of the innocent birds engrossed in love.” Upon considering his statement, Valmiki realized that, in the Sanskrit tongue, he had spoken four rhythmic lines of eight syllables each, which closely resembled the meter of Vedic literature. He decided to call this poetic meter the *shloka* and use it as the form in which to tell an epic tale of love, devotion, separation, and sacrifice. Inspired by the god Brahma and

the sage Narada, who first told him the story of Rama as a model of humanity and kingship, Valmiki composed the first and most beloved poem of Indian history.

In the tradition of Sanskrit literature, the *Ramayana* is thought to closely follow the Vedas and thus is of an earlier date than the *PURANA* or the *MAHABHARATA*, the longest and most ornate of epics. Like other ancient poems, the *Ramayana* most likely first existed as a collection of stories passed along by storytellers who recited the poem by heart. Valmiki, though considered the poet, may never have put his work into written form. Scholars of Indian literature have debated at length about the date of composition, and no firm consensus has yet been reached. Tradition places the poet at the dawn of history, shortly after the Aryans began to migrate into what is now India. The majority of *Ramayana* scholars believe from various archaeological and other literary evidence that Valmiki, and Rama, lived sometime between the seventh and 11th centuries B.C. A genealogy of kings, which exists in the *Purana*, cites Rama as an actual prince of the Ikshavaku dynasty, but no dates are given.

The poem has been so extensively revised, extended, and transcribed that distinguishing the

original subject matter devised by Valmiki from the later additions becomes simply an argument of style. Scholar C. V. Vaidya believes that sometime in the first century B.C., the poem was rewritten and recompiled into the form in which it exists today. Originally the poem celebrated Rama as a great man and the best of kings. The first-century additions and adaptations reflect the evolving beliefs concerning the avatars, or incarnations, of the god Vishnu. In Hindu tradition, the gods incarnated in human form to provide models for right living and intervene in certain affairs. In the *Mahabharata*, the god Vishnu incarnated as Krishna to help Arjuna win his great battle. After the composition of the *Mahabharata*, it was seen that Rama had been the god Vishnu in a different, previous form that had come to earth expressly to conquer the demonic tyrant Ravana. Scribes embellished the text of the *Ramayana* to reflect that belief.

Most critics accept the attribution of the *Ramayana* to Valmiki because the poet appears in two places in the action of the epic itself. In the first, during their exile in the forest, Rama, his wife Sita, and his brother Lakshmana visit Valmiki in his remote hermitage and converse with him. Later, after Rama has been restored to the throne but has had to banish Sita on suspicion of infidelity, Valmiki brings two young boys, Lava and Kusha, to court. The boys sing the story of Rama, and Valmiki then reveals that these two are the sons of Rama and Sita. Both of these instances, however, create confusion when compared to the rest of the poem. If Sita and Rama visited Valmiki in the woods, then he presumably already knew their story and would not need Narada to explain it to him. Also, the revelation of Rama's sons and Sita's final trial take place in the last portion of the work, which some scholars believe is a later addition or appendix and not the work of Valmiki himself. Similar contradictions and confusions appear throughout the poem, most likely due to its age and the number of people who have contributed to its retelling. As an example of poetic literature, the *Ramayana*

nevertheless stands as a work of great beauty and extraordinary influence.

Critical Analysis

Though the *Ramayana* can be appreciated as simply an epic story, along the lines of the *SHAH-NAMEH* of Persia or the German *NIBELUNGENLIED*, it is, as scholar V. Sitaramiah says, "a great literary and poetical document." More than just the life or adventures (*ayana*) of Rama, the *Ramayana* documents philosophical insights and human truths. Like the *Mahabharata*, the *Ramayana* is concerned with the Hindu concept of dharma, which means not only duty but also right conduct. The conduct of Rama is considered an excellent example of following dharma because Rama embodies all of the virtues of the ideal man: He is modest of nature, physically able, intellectually brilliant, and spiritually aware. He shows compassion and consideration for all beings, is balanced in his emotions, accepts any challenge that will benefit the general good, and demonstrates complete reverence for and obedience to his elders. A fitting companion, his wife Sita, in her turn, embodies all the virtues of the ideal woman. She is described as "proud and peerless," surpassingly beautiful, and steadfastly faithful. Rama wins her in true epic fashion by performing a mighty feat: He breaks a bow that no other suitor had been able to bend, thus showing himself worthy of her hand.

The adventures of Rama and Sita commence with his willing exile into the forest. Rama is the son of King Dasarath and destined to become the next ruler of Kosala and its capital city, Ayodhya. One of the king's wives, Kaikeyi, convinces Dasarath that her son Bharata should rule. Though all are distressed by the king's decision, Rama cheerfully obliges the will of his father and prepares to go into exile. Sita and Lakshmana insist on going with him. For 10 years they live peacefully and idyllically, until the demon Ravana decides to capture Sita. Through a series of de-

ceits, he manages to fly away with her to his island country of Lanka, where he holds her prisoner. Rama is joined in his search by the creatures of the forest. He and his army of forest dwellers attack Ravana, and the poem recounts in detail every blow of the battle that follows. In the end, Rama vanquishes Ravana, and Sita undergoes a trial by fire to prove that she was faithful to her husband throughout her imprisonment. The original portion of the *Ramayana* concludes with Rama and Sita returning to Adodhya and ascending the throne in triumph:

*Fourteen years of woe were ended, Rama
now assumed his own,
And they placed the weary wand'rer on his
father's ancient throne.*

Some modern translations include the last chapter, though it is considered spurious, where Sita is banished once more and bears her children in exile. Valmiki brings them to court, where they sing the epic, and in the dramatic confrontation between Sita and her husband, the earth opens and swallows Sita as the final proof of her innocence. Thereafter, Rama, who remains unmarried, has a golden image of Sita made, which he places beside him on her throne.

The *Ramayana* of India appears in other literatures of Southeast Asia, including the Buddhist *Dasartha* JATAKA and the *Ramakien* of Thailand. The *Raghuvamsa* of KALIDASA and the *Ramcharitmanas* of Tulsidas both draw from the *Ramayana*. Professor Wardiman Djojonegoro of Indonesia concludes that the *Ramayana* manages to cross many borders and many centuries because the essence of the story remains a “universal source of inspiration.” He writes: “The Rama story articulates and projects a set of moral and ethical values, against which we can evaluate our own human existence. . . . It opens vistas that enable us to enrich our own lives.”

English Versions of a Work by Maharshi Valmiki

Ramayana. Translated by William Buck. Berkeley: University of California Press, 2000.

Ramayana: A Modern Retelling of the Great Indian Epic. Translated by Ramesh Menon. New York: North Point Press, 2004.

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Vatsyayana Mallanga

See KAMA SUTRA.

Veldeke, Heinrich von

See HEINRICH VON VELDEKE.

Venerable Bede

See BEDE.

Ventadour, Bernard de

See BERNARD DE VENTADOUR.

Vidal, Peire (Piere Vidal) (ca. 1183– ca. 1204) poet

Vidal, a Provençal TROUBADOUR who combined elegant simplicity with technically demanding metrical forms, was born in Toulouse, France, the son of a furrier. He began his troubadour career in Marseilles and also spent time at the court of King Alfonso II of Aragon. Vidal spent most of his life

traveling between the courts of Marseilles, Aragon, and Toulouse. In 1196, after Alfonso of Aragon died, Vidal visited the court of King Emmerich of Hungary. He may or may not have joined Marquis Boniface of Montferrat on a CRUSADE in 1202, but he was at the Island of Malta in 1204. He probably died in Provence between 1208 and 1210.

The hallmark of Vidal's poetic style is his clarity and simplicity of expression, a characteristic he shares with BERNARD DE VENTADOUR. Unlike ARNAUT DANIEL, who combined technical mastery with obscure vocabulary and metaphor, Vidal strove to make his work melodious and accessible to his audience. He specialized in the *canso-sirventes*, a Provençal poetic form that mingles the ethos of courtly love (see CHIVALRY AND COURTLY LOVE) with contemporary political references. This form gives Vidal's readers a sense of his restless, brilliant personality. He boasts of his prowess in court tourneys and especially with the ladies:

I am such an one that a thousand greetings
come to me every day from Catalonia and from
Lombardy, for every day my value mounts and
increases, wherefore the King nearly dies of
envy, for I have my fun and pleasure with ladies.

Vidal's claims need to be taken with a grain of salt. According to the rather fantastic biography that precedes his poetry in several manuscripts, he traveled to Cyprus and married a Greek woman, whom he claimed was a niece of the emperor in Constantinople. He was also given to extravagant behavior; when one of his patrons, Count Raimon of Toulouse, died, Vidal mourned him by not only donning black clothing but also by cropping and docking his horses' ears and tails and shaving his and his servants' heads. When Vidal loved a woman named Loba (which means "she-wolf" in Provençal), he made the wolf his heraldic emblem and even put on a wolf skin to be the prey of a mock wolf hunt to gain her pity and attention. Surprisingly, this eccentric man's poetry reveals a directness and elegance in language that makes

him one of the era's most accessible and honored troubadours.

An English Version of Works by Peire Vidal

Trobador Poets: Selections from the Poems of Eight Trobadors. Translated by Barbara Smythe. London: Chatto & Windus, 1911.

Vigne, Pier delle (Pier della Vigna, Pietro della Vigna, Petrus de Vineis) (ca. 1190–1249) poet

Pier delle Vigne was born in the Italian city of Capua. He studied law at Bologna and became a notary at the court of Emperor Frederick II of Swabia (in southwest Germany), who was also king of Sicily. Vigne helped to draw up Swabia's law codes, and in 1220 he became secretary of the imperial chancellery. His rank, wealth, and power only grew exponentially.

It is believed that in 1244, Frederick II sent Vigne to help THOMAS AQUINAS's family forcibly retrieve young Thomas, who had recently become a monk against their wishes. By 1247, Vigne was a key member of the emperor's inner circle. In 1249, however, he fell from power, possibly because he had been falsely accused of treason. Frederick ordered that Vigne be blinded and led before the public in chains. Disgraced, Vigne died shortly thereafter. Some sources say that he died accidentally, others that he deliberately hit his head against a wall. In his *Inferno*, DANTE depicts Vigne as innocent of treason but guilty of committing suicide.

Vigne was a member of the Sicilian school of poetry, which translator Frede Jensen describes as "the first truly national literary movement in Italy." The school, which flourished at Frederick II's court between 1230 and 1250, included at least 25 poets who wrote poems of CHIVALRY and COURTLY LOVE in the Sicilian dialect. Its members drew inspiration from earlier Provençal TROUBADOURS like BERNARD DE VENTADOUR and JAUFRÉ RUDEL. Unlike the hired troubadours, however, the "Sicilians" were civil servants and nobles.

Vigne's surviving works include several letters written in Latin and a few poems, including two love poems. In "'Twas Love, whom I desire as well as trust," the poet assures his love that he "would speak well, and not be shy, / in telling you I have long loved you, more / than Pyramus his Thisbe could adore."

Unlike troubadours' works, Pier delle Vigne's poems are meant to be read rather than sung. They are not lively, but they are elegantly crafted.

An English Version of a Work by Pier delle Vigne

"'Twas Love, whom I desire as well as trust." In *The Age of Dante: An Anthology of Early Italian Poetry*. Translated by Joseph Tusiani. New York: Baroque Press, 1974.

A Work about Pier delle Vigne

Jensen, Frede, ed. and trans. *The Poetry of the Sicilian School*. New York and London: Garland, 1986.

Villehardouin, Geoffroi de (ca. 1150– ca. 1212) *historian*

Geoffroi de Villehardouin, considered to be the first French historian who wrote in his native tongue, was born into a noble family in Champagne, France. In 1185, he became Champagne's marshal, an important administrative position in the hierarchy of feudalism. Marshals were responsible for making and overseeing military preparations and also served as deputies to their lords in governing their provinces. Villehardouin must have had excellent organizational and communication skills for such a position. From 1198 to 1207, he was involved in the Fourth Crusade and was also made marshal of Romania (presently Thrace, in Greece) and given a fiefdom there. This firsthand experience made him well suited to write an account of the crusade.

The Fourth Crusade began in 1198, when Pope Innocent III called for a crusade against the Mus-

lims in Egypt. Initially, his call was ignored, but French nobles finally gathered together in Champagne in 1199 to declare and organize the Crusade. After enlisting the help of the Venetians, the crusaders quickly became split by differing political goals. Some decided to go into Syria, but others, led by the Venetians and Philip of Swabia, decided that they first needed to restore the rightful heir, Alexius Angelus, to the Byzantine Empire to the throne of Constantinople. This group, led by Boniface of Montferrat, who was also the patron of the troubadour Peire VIDAL, was the one Villehardouin accompanied to Constantinople. Byzantines did not particularly like or want Alexius Angelus as their emperor, but in 1203, the crusaders conquered Constantinople, and he was made Emperor Alexius IV. The crusaders found themselves to be an unpopular occupying force, putting down pockets of rebellion throughout Constantinople and the neighboring countryside. When Alexius IV died in 1204, the Venetians and French were convinced he had been murdered and once more attacked the city. Constantinople fell, and for four days, the Western forces sacked the city. The Byzantine Empire was divided among the Venetians, the French, and other European rulers, and a Latin Empire was established in the region, with Baldwin of Flanders elected as the new emperor.

Villehardouin's history of the Fourth Crusade, *La Conquête de Constantinople* (The Conquest of Constantinople) is significant as a historical and literary document. A valuable eyewitness account of the important meetings and decisions that motivated the crusaders, it is also the first history written in French. In relating the events of the Fourth Crusade with exactitude and precision, Villehardouin pleads in good faith in favor of the Crusaders' high command and creates a valuable historical and literary document. Villehardouin's style is clear, concise, and well organized, and his account of the Fourth Crusade influenced the style of French historians beyond the Renaissance. Villehardouin disappeared from the political limelight in 1207 and died without ever having returned home.

An English Version of a Work by Geoffroi de Villehardouin

Joinville and Villehardouin: Chronicles of the Crusades.

Translated by M. R. B. Shaw. Baltimore: Penguin Books, 1963.

A Work about Geoffroi de Villehardouin

Beer, Jeanette M. A. *Villehardouin: Epic Historian.* Geneva: Librairie Droz, 1968.

Virgil (Publius Virgilius Maro, P. Vergilius Maro, Vergil) (70–19 B.C.) poet

Virgil's birthplace was the village of Andes near the northern Italian city of Mantua in the ancient Roman province known as Cisalpine Gaul, on the Roman side of the Alps. His father, who seems to have been a cattle farmer, beekeeper, and manufacturer of earthenware, once worked as a servant for a man whose daughter he married and must have become fairly prosperous, since he could afford to educate his son for an elite career.

Virgil attended schools in several cities. When he was approximately 11 years old, he was sent to Cremona, about 75 miles from Milan, to study grammar and literature. At the time, Julius CAESAR was governor of Cisalpine Gaul and advocated full citizenship and self-government for the Cisalpines. Virgil developed an enduring admiration for Caesar and for AUGUSTUS, his successor, that would last a lifetime. In 55 B.C., Virgil continued his schooling in Milan, then moved to Rome when he was around 18 to put the finishing touches on his education. He was lectured on Latin and Greek prose style, including forms of expression, literary devices and conventions, and rules of composition. Bored with the rigidity of these topics, he studied rhetoric with a popular instructor as preparation for a career in law or politics, but this discipline, too, he found restrictive and technical. In any case, he proved he had no knack for public speaking. He was, however, interested in writing verse, and he cultivated friendships with a group of writers known as the "New Poets," who were experiment-

ing in Latin with classical Greek poetic techniques. While in Rome, he enjoyed the patronage of men of wealth and influence, as he would for virtually his entire career.

LUCRETIUS'S *On the Nature of Things* was an enormous inspiration to Virgil, who copied the poet's use of hexameter and emulated his faith in the wisdom of the Greek philosopher EPICURUS and his followers. The Epicureans blended an interest in nature, including human nature, with scientific analysis and made the pursuit of pleasure a legitimate way of life. "The effect of Lucretius on Virgil was tremendous," writes scholar Olivia Coolidge in *Lives of Famous Romans*. Virgil's "artistry, more subtle than that of Lucretius, is only possible because of the earlier poet's work." Indeed, Virgil spent most of his adult life in an Epicurean colony in Naples. (Despite his inclinations, Virgil was an unsophisticated man, diffident, physically awkward, perhaps embarrassed by his provincial accent, and of a delicate constitution. He never married.)

In 42 B.C., Augustus (then Octavian), seeking to settle 200,000 discharged troops, ruthlessly confiscated entire districts in Cisalpine Gaul, including, probably, Virgil's boyhood home. The family's estate was restored, possibly due to the intervention of a powerful friend, but Virgil was deeply moved by the suffering around the countryside and the misery of those who had been evicted from their homes. Beyond these borders was a collective weariness and disillusionment among a population that had just experienced the wrenching transition from a Roman republic to an empire.

Virgil purportedly wrote in his own epitaph, "I sang of pastures, of cultivated fields, and of rulers." These three subjects correspond chronologically to his works: *Eclogues*, *Georgics*, and the *Aeneid*. The *Eclogues* are pastoral poems patterned as dialogue sung by shepherds. They represent Virgil's response to the misery he witnessed in contrast to the pastoral splendor and time of tranquillity that preceded it. His themes are the death and renewal inherent in nature, and the work suggests past tra-

vails and a redemptive future. They are unique in the way Virgil combines the pastoral genre with contemporary issues. The *Eclogues* were published in 37 B.C., upon which Virgil became a famous man, an enormously successful and highly regarded poet, and the beneficiary of the patronage of Maecenas, a chief adviser to Augustus. Maecenas was also patron to Virgil's good friend and fellow poet HORACE, whom Virgil had introduced to Maecenas.

With Maecenas's encouragement, Virgil went to work on his next composition, the *Georgics*. Again, he presents the cycles of nature central to a farmer's life and shows how those who wrest a living from the land must toil assiduously to bring forth fertility and rebirth. The *Georgics* is didactic in nature, but in this work, as in the *Eclogues*, Virgil transforms the genre in his praise of Roman rural values and in the pathos he shows for the lack of peace in recent years. He views peace as the only condition under which agriculture and animal husbandry can thrive, yet he describes how the land has been desiccated by a century of warfare. Virgil took seven years to write the *Georgics*, completing it in 29 B.C. The finished work comprises four books on farming and cultivating corn, cultivating olives and vines, raising livestock, and beekeeping, respectively.

Virgil spent the rest of his life crafting his EPIC masterpiece, the *Aeneid*. Before completing it, he became ill while traveling with Augustus and never recovered. While he was dying, he pleaded with his executors to destroy the unfinished manuscript, since he feared it did not live up to his exacting standards. Augustus, who had heard excerpts of the work in progress and recognized its value, countermanded the order and had it published after the poet's death.

Critical Analysis

The *Aeneid* recounts in iambic pentameter the epic adventures of Aeneas, a Trojan warrior and the son of a goddess. Aeneas sorrowfully leaves his ruined homeland after it is sacked by the Greeks and

founds the city that is Rome's predecessor. Virgil summarizes the story in the opening lines, rendered here in a prose translation:

I sing of arms and of the man, fated to be an exile, who long since left the land of Troy and came to Italy to the shores of Lavinium; and a great pounding he took by land and sea at the hands of the heavenly gods because of the fierce and unforgetting anger of Juno. Great too were his sufferings in war before he could found his city and carry his gods into Latium. This was the beginning of the Latin race, the Alban fathers and the high walls of Rome.

Juno is queen of the gods and wife of Jupiter (corresponding to the Greek Hera and Zeus). She is Aeneas's persistent adversary throughout the 12 books of the *Aeneid*. Juno maintains a furious grudge against the Trojans, in part because of the mythic "Judgment of Paris." Paris, son of the king of Troy, was commanded to decide which of three goddesses was most beautiful: Hera, Athena, or Aphrodite. He chose the third, incurring the wrath of the other two.

In the *Aeneid*, Juno uses her powers to inflict a succession of disasters upon the hero as he wanders with his band of Trojan War survivors through Sicily and Africa en route to fulfilling his destiny. One of the most well-known incidents takes place when the refugees are shipwrecked on Carthage (now Tunisia), where Aeneas arouses the ardor of Queen Dido. Ultimately he honors his fate and sense of duty and leaves her. Tragically, she throws herself on a funeral pyre.

Aeneas finally reaches Italy, where, after bitter conflict, he establishes his city and founds the new race that will unite Italy with a common language, culture, and sense of nationality and ultimately give rise to the Roman Empire.

As in his earlier works, Virgil's themes in the *Aeneid* are those of peace and order, the devastation of war, and a destructive past giving way to a promising future. The work is also an eloquent

hymn celebrating Rome's glory and its imperial destiny. In subject matter, it is like a blend of HOMER's *Odyssey* and *Iliad*; it is an epic adventure combined with violence and warfare presented in an original, almost novel style of poetry designed to create an epic for Rome as Homer did for Greece.

The *Eclogues* and *Georgics* became classroom texts during Virgil's lifetime, and quotations from the *Aeneid* dating from a few years after its publication have been discovered in bathhouses and streets in Rome and Pompeii. His impact on literature is ongoing, but it was especially influential on the development of medieval and Renaissance epics, such as Ariosto's *Orlando Furioso*, D'Aubigné's *Les Tragiques*, Dante's *Divine Comedy*, Chaucer's *House of Fame*, and Spenser's *The Faerie Queen*. Echoes of his work also can be seen in the works of Edmund Spenser, John Milton, DANTE, William Wordsworth, Lord Tennyson, John Dryden, Alexander Pope, Victor Hugo, William Shakespeare, Jorge Luis Borges, T. S. Eliot, and more.

English Versions of Works by Virgil

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The Aeneid. Translated by David West. London: Penguin, 1990.

Virgil: Eclogues, Georgics, Aeneid 1–6, Vol. 1. Cambridge, Mass.: Harvard University Press, 1999.

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Visnu Sarma

See PANCHATANTRA.

Vogelweide, Walther von der

See WALTHER VON DER VOGELWEIDE.



waikan (waikâ narratives) *Winnebago*
folklore

Waikan narratives are a distinct category of Winnebago prose stories, the other being **WORAK NARRATIVES**. The literal translation of *waika* is “what is old;” *waikan* translates as “what is sacred.” As part of the **ORAL LITERATURE/TRADITION** of the Winnebago, the *waikan* narratives preserve part of the Winnebago history and culture. They are considered the myth-proper literary form of Winnebago mythology. They are set in a primordial past, a time in which animals talked and spirits were commonly encountered on earth.

In Winnebago culture, *waikan* stories are considered private property and are owned by a particular person or family. Myths that are very sacred or long can possess a high monetary value and are often purchased in installments. As a *waikan* passes from one owner to another, the storytellers skilled in relating anecdotes add their own personal styles and interests to the traditional stories. The liberties taken in delivery are secondary, however, to the traditional stories, plots, themes, and characters.

Waikan possess distinct literary characteristics, and traditional *waikan* can be told only during the winter, when snakes no longer dwell above the ground; those who tell *waikan* when snakes are aboveground risk supernatural retribution and the

wrath of their people. The action always takes place in a past mystical era, and characters are always of divine origin. The heroes are either spirits or deities such as the Thunderbird, Waterspirit, and Sun; or animal deities such as the Hare, Turtle, or Bear. *Waikan* cannot end tragically, so heroes are always depicted as immortal; they cannot die or permanently be killed unless they are evil.

Some *waikan* narratives include “The Adventures of Redhorn’s Sons,” a tale about Redhorn’s revenge against murderers; “The Animal Who Would Eat Men,” a tale explaining why elk have no front teeth; and “The Baldness of the Buzzard,” which explains how the Trickster takes revenge on a buzzard for mistreating him.

These sacred stories are of special importance to the Winnebago tribe and to world literature. They are told by elders with high prestige and preserve the rich history of Winnebago culture as it has been passed down through the ages.

An English Version of *Waikan* Narratives

Smith, David Lee. *Folklore of the Winnebago Tribe*. Norman: University of Oklahoma Press, 1997.

A Work about *Waikan* Narratives

Radin, Paul. *The Trickster: A Study in American Indian Mythology*. New York: Philosophical Library, 1956.

Walther von der Vogelweide (ca. 1170–ca. 1230) *poet, songwriter*

Little is known about Walther von der Vogelweide's parentage, childhood, or later life. He was born and grew up in Austria but later left the country to seek patronage in the courts of Germany. Though it is not clear into which social class the poet was born, he was probably of noble birth and thus received a classical education, which in turn served as the basis for his poetry.

After the death of his first patron in Vienna, Walther established himself at the Hohenstaufen court in Germany. From there he traveled around the surrounding countryside as a kind of itinerant musician (called a *Minnesinger*), entertaining aristocratic and royal families with his singing and recitation. Later in life he settled at the court in Würzburg in southeastern Germany, where he ultimately died and was buried.

Probably the most important poet of his era in the German language, Walther was greatly admired by audiences, peers, and patrons. His body of work consists of two crusaders' songs (called *Kreuzlieder*), a choir song (called a *Leich*), as well as more than 100 poems consisting of chivalric love poetry in the *Minnesang* tradition, lyric poetry expressing the respect and homage owed by a knight to his mistress.

Walther von der Vogelweide's most accomplished works are his *Minnelieder*, or love songs, which he brought to an unrivaled level of artistic refinement. His lasting importance as a poet lies perhaps in his visions of love and women. Walther's concept of love was not one of one-sided servile devotion but of mutual affection, and for him feminine beauty consisted as much of inner qualities as of outward appearances.

Walther's collection of lyric poems is usually divided into three groups: his earliest and most conventional poems, reminiscent of court poet Reinmar der Alte; poems in which courtly love and all the trappings therein are cast off and replaced with abandon and spontaneity; and the most mature of his poems, those called *Sprüche* poems to denote the aged poet's responses to personal and political events.

Scholar Günther Schweikle has written of Walther von der Vogelweide, "He is the unparalleled master of medieval German poetry." The influence of Walther's work continues to be felt today, and he is considered the first in a long line of great Austrian poets.

English Versions of Works by Walther von der Vogelweide

Selected poems of Walther von der Vogelweide. Edited by Margaret Fitzgerald Richey. Oxford: Blackwell, 1965.

Songs and Sayings of Walther Von Der Vogelweide, Minnesaenger. Murieta, Calif.: Classic Books, 2001.

Walther von der Vogelweide: The Single-Stanza Lyrics. Routledge Medieval Texts Series. Edited and translated by Frederick Goldin. London: Taylor & Francis, Inc., 2002.

A Work about Walther von der Vogelweide

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Wang Anshi (Wang An-Shih)

(1021–1086) *poet, essayist*

Wang Anshi was born in Linchuan (Lin-ch'uan), Fu Prefecture (present-day Jiangxi [Jiangsu] Province). His father was a magistrate of the Song (Sung) court, and he spent most of his youth traveling with his family. They finally settled in Jiangning (Chianning; present-day Nanjing [Nanking]). At age 21, Wang became a local assistant district magistrate after earning the "Presented Scholar" degree. He distinguished himself as an administrator and reformer, and in 1067 he was summoned to the capital as a Hanlin academician. The Hanlin Academy was a national academy of scholars within the imperial bureaucracy. In 1070 the emperor promoted Wang to the position of prime minister, but he did not enjoy the ruler's favor for long, and in 1074 he was forced to resign and return to Jiangning. It was during this time that Wang became increasingly interested in literary pursuits and Buddhist philosophy. Twelve years later, he died embittered after

discovering that all his proposed reform policies were dismantled by the regent of the Song court.

Wang wrote more than 1,500 poems, many of which address the social issues and economic ills of Chinese society. He is best known for his essays in which he discusses various contemporary political and social problems, ideas concerning moral behavior, and historical issues. One such essay, “The Mountain Where Huibao [Hui-pao] Meditated” (1054), reveals the influence of thinkers such as WANG WEI and Buddhist philosophical thought. In the essay, Wang emphasizes the achievements of Hui-pao, a Buddhist monk who built a meditation retreat at the base of Mount Paochan. The essay serves as an allegory for Wang’s own political career. His inability to advance far into the dark caves of the mountain represents his limited political advancement.

Despite his failed career, Wang’s works are an important source of information on the political ideology and philosophical ideals of a man and the generation of scholars who influenced and were influenced by him. In *Inscribed Landscapes*, Richard Strassberg calls Wang a “major literary figure and influential poet” and “another of the Eight Masters of T’ang and Sung Prose.”

Works about Wang Anshi

Freeman, Michael. *Lo-Yang and the Opposition to Wang An-Shih: The Rise of Confucian Conservatism, 1068–86*. Yale University Thesis. Ann Arbor: University Microfilms International, 1974.

Liu, James T. C. *Reform in Sung China: Wang An-Shih (1021–1086) and His New Policies*. Cambridge, Mass.: Harvard University Press, 1959.

Strassberg, Richard E., trans. *Inscribed Landscapes: Travel Writing from Imperial China*. Berkeley: University of California Press, 1994.

Wang Shifu (Wang Shih-Fu) (ca. 1250–1337) playwright

Although Wang Shifu was the leading playwright of the Yuan dynasty in China, little is known of his personal life. He wrote in the popular *zaju* (*tsa-*

chü), or comedy, genre and became one of the masters of the form. His work helped to popularize vernacular literature. Scholars have inferred from his plays that he received a good education in the Confucian classics and was also well acquainted with the popular literature of the day. Fourteen plays have been attributed to Wang Shifu, but only three have survived to the present day. One of these is *Xixiangji* (*Hsi-hsiang-chi*; *The Story of the Western Wing*), one of the greatest early Chinese comedy-dramas, which remains popular even today.

Written in the late 13th century, *The Story of the Western Wing* tells the story of star-crossed lovers Zhang Gong (Chang Kung), an intelligent and handsome young student, and Cui Yingying (Ts’ui Ying-ying), or Oriole, a beautiful young girl from a wealthy family. The couple is forced to endure the meddling of Oriole’s overbearing family, who choose another suitor for her to marry. In the end, with the help of Oriole’s clever young servant, Crimson, Zhang Gong and Oriole are able to be married. The play established character types that would appear in China’s vernacular literature for centuries to come: the brilliant student; the beautiful, thoughtful maiden; the forbidding, overprotective parent; and the clever maid.

Wang Shifu based his play on *The Tale of Oriole* by Yuan Zhen (Yuan Chen; 779–831), a Tang dynasty poet, and on *The Story of the Western Wing in All Keys and Modes* by Dong Jieyuan (Tung Chieh-Yuan), which included spoken dialogue and songs. Jieyuan’s version was written in the “tell-and-sing” literary genre of the late 11th century. Wang Shifu continued this tradition, but adapted some of the lyrics and scenes to fit the *zaju* style of writing, a form of drama in which all the songs of a single act in the play were assigned to one role.

The Story of the Western Wing has been made into popular musicals and been rewritten by numerous playwrights. References to the play appear in many novels, including Cao Xueqin’s (Ts’ao Hsueh-Ch’in’s) *Dream of the Red Chamber* (or *Dream of Red Mansions*), a famous 18th-century novel about ill-fated lovers, and the anonymous 16th-century novel, *Chin Ping Mei*. The play was

also a favorite during the Chinese Revolution of 1911, because Zhang and Oriole were seen as champions of freedom.

Wang Shifu's two other surviving plays are *The Hall of Beautiful Spring* and *The Story of the Dilapidated Kiln*. The first involves a political feud between two officials during the reign of Emperor Zhangzong (Chang-tsung) in the late 1100s. The second is a dramatic rendering of a popular story about a young student, Lu Mengzheng (Meng-Cheng), who overcomes a poor upbringing to make the top score on the civil service examination and to marry a beautiful young woman from a wealthy family. These plays, however, are not of the same caliber as *The Story of the Western Wing* and have received little attention over the years. However, all three plays established Wang Shifu's place in literary history for helping to popularize Chinese vernacular literature.

English Versions of a Work by Wang Shifu

The Moon and the Zither: Wang Shifu's Story of the Western Wing. Edited by Stephen H. West and Wilt L. Idema. Berkeley: University of California Press, 1991.

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A Work about Wang Shifu

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Wang Wei (Mochi, Mo-ch'i) (699–759) poet

Wang Wei lived in China during the Tang (T'ang) period, regarded as the height of Chinese civilization. He was born in Shanxi (Shansi) to a father who was a local official and a mother who came from a family distinguished in literature. At age 16

he moved to the capital with his brother Jin (Chin) and entered the social circle of princely society. After graduating from university, he was awarded a court appointment as assistant secretary of music. He bought an estate on the edge of the Wang River next to the Zhongnan (Chungnan) Mountains and lived there off and on for the rest of his life. After his wife died when he was a little over 30, he never remarried and continued with his official life, leading a long and undistinguished career in public service.

A passionate but reflective man, Wang Wei (known also as Mochi [Mo-ch'i]) poured his energy into poems, paintings, and music and was known in his time for all of these arts. Today, his poetic legacy is the only one that survives. Although in retrospect he is overshadowed by the creative genius of the other two major poets of the Tang dynasty, LI BAI and Du Fu, at the time that they lived, Wang Wei was the most prominent among them, famous for his delicate, detailed, and loving descriptions of natural landscapes. He was a devout, practicing Buddhist, and the quiet and mystical aspects of his religion are portrayed in the landscapes he evokes with words. His poems express tranquillity, purity, serenity, and a sense of control. They also emphasize his love of solitude and the sense that humankind is only part of a larger natural order. In the poem "Deer Park," for example, he writes, "Returning light enters the deep grove, / And again shines on the green moss."

The serene and simple imagery in Wang Wei's poetry was often meant to extend beyond its literal meaning. Four common elements of his poems are an empty mountain, rain, voice, and white clouds, all of which combine to create a feeling of something deeper than just a landscape. His poetry, however, was not formal religious poetry. A line in his poem "Return to Wang River," in a translation by Tony Barnstone, Willis Barnstone and Xu Hixian, illustrates the mystical and lyrical qualities of his imagery: "Far off in the mountains is twilight / Alone I come back to white clouds." The contemplative nature of his writing emphasizes its connection to his Buddhist identity and view of the world.

Wang Wei's combination of a spiritual feeling and sparse imagery appeals to today's readers. He has been translated more often than any other Chinese poet in the 20th century. Western audiences relate to the tension he sometimes depicts between the worldly and mystical sides of himself. In true Buddhist fashion, he kept himself detached from the materialistic world while holding his job in court. Wang Wei seems to have saved his reserves of emotion for his literary and other artistic activities. He expressed his deep spiritual concerns also by converting the house he had bought for his mother into a monastery after her death. The monastery housed seven monks, and although Wang Wei did not himself join them, he visited often and is buried on the grounds beside his mother. Accordingly, a theme of his work is a contrast between public life and seclusion, a topic that attracts modern Western audiences struggling to fulfill the demands of their hectic lives while retaining some sense of inner peace.

English Versions of Works by Wang Wei

Laughing Lost in the Mountains: Poems of Wang Wei.

Translated by Tony Barnstone, Willis Barnstone, and Xu Haixin. Hanover, N.H.: University Press of New England, 1991.

Songs of the Woodcutter: Zen Poems of Wang Wei and Taigu Ryokan. Audio CD. Translated by Larry Smith. Huron, Ohio: Bottom Dog Press, 2003.

Three Chinese Poets: Translations of Poems by Wang Wei, Li Bai, and Du Fu. Translated by Vikram Seth. Boston: Faber and Faber, 1992.

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Wei Zhuang (Wei Chuang) (ca. 834–910) poet

Wei Zhuang was born in a town outside Chang'an, China, between 834 and 836. He spent much of his

early life in Chang'an, the Tang dynasty capital, where he began to develop his literary ability by writing *ci* (*tz'u*), or lyric poems. Wei was one of the first poets to popularize the *ci* form and probably received much of his inspiration for his lyrics from the booming social life in the Chinese capital.

Wei left the capital in 877 to study under and work for a prefect in the Guozhou (Kuo-chou), Henan (Honan), Province. He returned to Chang'an in 879 to prepare for the *jinshi* (*chin-shih*) civil service examination, which he failed the following year. Scholars have pointed out, however, that Wei's failure may have saved his life, because many government officials were singled out for execution when Chang'an was overrun by rebel bandits in 881.

During the fall of the capital, Wei escaped to the provinces, where he wrote his EPIC poem *The Lament of the Lady of Ch'in*, which brought him immediate fame. This poem describes the horrors of the sack of Chang'an, during which more than 80,000 people were executed. Wei also completed more than 1,000 poems and lyrics, though only about 375 remain.

Most of Wei Zhuang's early poetic and prose writings were destroyed when Chang'an was invaded. What little is known of his early life has been pieced together by scholars through analysis of his later poems.

A Work about Wei Zhuang

Yates, Robin D. S. *The Life and Selected Poetry of Wei Chuang (834?–910).* Cambridge, Mass.: Council on East Asian Studies, 1988.

White Mountain Apache myths and tales Native American folklore

The White Mountain Apache tribe currently occupies a region in east-central Arizona of the United States. Before the White Mountain Apache Reservation was established in 1891, the White Mountain tribe, one of five groups belonging to the Western Apache, was largely nomadic. In the 1920s and 1930s, scholars Pliny Earle Goddard and Grenville Goodwin undertook efforts to record,

translate, and preserve the myths and legends of the White Mountain Apache.

To the White Mountain Apache, as with the ZUNI NARRATIVE POETRY, storytelling is a practice that belongs to the winter months from November to February and should be done only at night, after dusk and before dawn. Telling stories in broad daylight is dangerous, especially in the spring, summer, and fall months, when all sorts of creatures are abroad; if snakes, insects, or even lightning hear stories about them that they do not like, they may seek to punish the narrator. This belief in the power of storytelling is shared among many cultures that preserve and transmit their histories, teachings, and cultural beliefs through an ORAL LITERATURE/TRADITION. To societies that largely depend on a spoken language to communicate, stories preserve memory, genealogy, identity, and understanding about how the world works.

Tales of the White Mountain Apache generally take one of two forms. Holy tales explain the origin of ceremonies and other religious practices; creation tales explain the creation of the earth, the emergence of its creatures, and slaying of monsters, and the foundation of Apache customs. While adventure stories about cultural heroes or fables about the doings of animals may be told for purposes of entertaining children, the holy tales are able to confer particular abilities or powers, and therefore the audience for specific tales was traditionally limited only to people who were ready for instruction. Altogether, the myths and tales contain a great deal of information about the material culture, economic life, social and familial organizations, and religious beliefs governing tribal life.

The White Mountain Apache myths also preserve a cycle of Coyote tales. While the creation tales convey ritual knowledge, the Coyote tales generally use an enjoyable story for a morally instructive purpose. Like the COYOTE TALES of the Hopi, the Coyote of the White Mountain Apache is a prankster, a ludicrous figure who tries to be cunning but who, more often than not, falls victim to his own gullibility. Coyote, however, can have an

occasionally useful function. Big Owl, who has a minor cycle of stories, is usually depicted as slow and rather ignorant, causing only harm and destruction.

In the holy tales, the most important male figure, with the exception of the sun, is the hero Naiyenezgani. He is the benefactor of human beings who taught them important survival skills. The most important female figure is Isdzanadlehe, who taught humans how to plant and harvest crops. She is variously described as Naiyenezgani's mother or grandmother, in keeping with the Apache practice of tracing descent through the mother and organizing families around matriarchal groups. Other holy tales describe the *gan*, a class of beings who lived on earth before the White Mountain Apache and later went away. They are powerful spirits who, if properly invoked, can provide enormous benefits, but can also do great harm if offended.

Like the book of Genesis in the Hebrew BIBLE and also in the Sumerian poem *GILGAMESH*, the White Mountain Apache myths have a story about a flood, which itself contains many origin stories. This story explains why the tip of the turkey's tail is white, why the area where the White Mountain Apache live is sandy and flat rather than mountainous, and how corn was a gift of a turkey that distributed food to those who had survived the flood. As the story goes, the turkey provided gray, red, yellow, and blue corn, simply by shaking his feathers.

An indication that the White Mountain Apache folklore continued to evolve and grow as a tradition is seen in some stories, preserved in modern collections, that show the influence of the Spanish and later Europeans. Stories that include horses, firearms, and written documents all date from the period after the first European interactions. While certain stories preserve the origins and histories of clans or families within the tribe, most of the White Mountain myths are not clan-specific. Together the myths represent a rich and flexible literary tradition and provide a valuable cultural history of the White Mountain Apache tribe.

An English Version of White Mountain Apache Myths

Goodwin, Grenville. *Myths and Tales of the White Mountain Apache*. Tucson: University of Arizona Press, 1994.

A Work about White Mountain Apache Myths

Green, Bernard and Darlene Pienschke. *Stories of Faith: Among the White Mountain Apache*. London: Pen Press Publishers, 2001.

Wolfram von Eschenbach (ca. 1170–ca. 1225) poet, songwriter

Biographical information about Wolfram von Eschenbach is hazy at best. Though the precise span of his life is not known, he lived at the same time as his fellow poet GOTTFRIED VON STRASSBURG, who makes references to his competitor Wolfram in his works. Wolfram also lived at the same time as another famous German writer, HARTMANN VON AUE. He was probably born in the town of Eschenbach, in Bavaria, and achieved the rank of knighthood at a time when the both the Catholic Church and the German emperor were trying to consolidate their power into more centralized, hierarchical structures. This left a man trained for fighting, like Wolfram, on the fringes of society. He therefore took up writing as a career, and for most of his life the powerful Hermann of Thuringia was his patron and benefactor.

In his writings Wolfram sometimes refers to himself as illiterate, meaning he could not read and write Latin, the language of the clergy. He was, however, fluent in French as well as his native German. Wolfram's poems are clearly meant for oral performance and may have been composed orally as well; he could have hired a scribe to record the words for him. As a relatively impoverished nobleman, he would not have had access to the best education of his day, as he himself testifies. This was in no way a disadvantage in his writing, which shows a narrative talent that takes its strength from

the message he seeks to communicate, not academic knowledge.

Along with his contemporaries, Wolfram lived in a society where politics were governed by the structure of feudalism and social codes were governed by CHIVALRY/COURTLY LOVE, ideals that infused the genre of the MEDIEVAL ROMANCE in which Wolfram was writing. His early verse lyrics show the influence of the TROUBADOURS of southern France, and Wolfram first gained recognition for his love songs (in German, *Minnelieder*). His greatest skill was with the *alba*, or song of dawn, which was highly cultivated by medieval French poets but relatively unknown to the Middle High German audience.

Wolfram's longer verse narratives are difficult to date, but his reference to his poem *Parzifal* (ca. 1210) in the opening to *Willehalm* (ca. 1217) may indicate that *Willehalm*, which tells of the earlier adventures of certain characters who appear in *Parzifal*, was actually written later. Scholars argue over whether *Willehalm* is complete or whether Wolfram intended further books. Upon his death, he left fragments of a work called *Titurel*, which he most likely began composing after *Parzifal* but never finished. His *lieder* (songs) cannot be dated but are most likely early works.

Critical Analysis

Wolfram's *Parzifal* is a complete work, which represents an achievement over the source he was using, *The Knight of the Grail* by the French romancer CHRÉTIEN DE TROYES. Chrétien's tale introduces the early adventures of the hero Percival and his quest for the HOLY GRAIL, but his tale strands the hero far away from his chosen quest and actually ends in the middle of the adventures of another Arthurian knight, Gawain. Wolfram adopts the characters of Parzifal and Gawain but completely reimagines them, turning the original tale of knightly battles into a deeply spiritual quest. Wolfram also draws on the epic tone of German heroic poetry, of which the *NIBELUNGENLIED* is a classic example. Translators Marion Gibbs and Sidney Johnson, in their introduction to *Willehalm*, call *Parzifal*

“one of the great quests of world literature, acted out in the idealized world of the courtly romance.” They add: “It is also a search for man’s proper relationship to God, beginning in ignorance, and passing through disappointment, even antagonism, to the ultimate realization of Divine Love.”

Written in rhyming verse, *Parzival* describes various episodes in the life of its hero, beginning with his birth and his youth as a laborer living in the forest, ignorant that he is truly a knight and destined to become a king. The story follows his chivalrous education and reception at Arthur’s court, then turns to his noble deeds and failings as an Arthurian knight. Despite the numerous digressions and the fact that several chapters are devoted to the life and adventures of Gawain, another knight in King Arthur’s court, at the heart of the novel is the story of Parzival’s quest to find the Holy Grail and heal King Anfortas, who is also his uncle. Parzival initially fails at his quest because, when he witnesses the magnificent Grail procession, he neglects to ask the most important question: Whom does the Grail serve?

To find the answer, he must take up a deeper and even more challenging quest, one that takes him to the very center of knightly ideals and moral conduct. In *Parzival* a reader can clearly see Wolfram’s faith in the ideals of “true” knighthood and his earnest belief that a harmonious world order can only rest on a return to these ideals. The quality that best describes Wolfram’s ideal life is *triuwe*, or loyalty, which must underpin a knight’s relationships with his lord and his fellow knights, his family, wife, and children, and his relationship to God. *Parzival*, then, is less about the quest for the earthly Grail kingdom and more about the personal quest for understanding and devotion to the greater spiritual laws. The depth and artistry with which Wolfram portrays this quest make the 16 books of *Parzival* one of the most astounding landmarks of medieval literature.

In *Parzival* we find the narrative technique that most distinguishes Wolfram’s prose: his direct address to the audience. Throughout the text, the

narrator interjects personal commentaries and opinions into the story, which serve not only to lighten the dramatic tension and provide comic relief but also to give the reader insights into the characters, action, and the author’s world vision. Also appealing is the lively and unpredictable way in which Wolfram relates the story. Ironic and comic passages are juxtaposed with serious discussions on religious and existential themes. Individual adventure scenes are described with great dramatic tension but also with much irony, as if Wolfram could not take the subject matter completely seriously. The following short passage from the fifth book in Edwin H. Zeydel’s translation might be considered characteristic of the work and Wolfram’s style:

*Who fain would hear where he may stray
Whom lust for deeds has lured away,
Great acts of wondrous daring
To them we shall be bearing.*

The originality and mastery of Wolfram’s *Parzival* lies also in its poetic sophistication. Metaphors, similes, and hyperbole all come into play. The work is often humorous, but it is not a comedy, as its core is a harsh vision of the perplexing and horrifying aspects of human existence.

Willehalm is quite different from *Parzival* in both tone and intent. The author retains his style of the direct address, speaking conversationally to his reader or listener. An early passage in the first book of *Willehalm* reveals this characteristic style as well as the author’s ambitions, when after modestly pointing out his success with *Parzival*, he claims:

*I shall tell of love and other grief which in
consequence
of their devotion men and women have
been suffering . . .
No tale in German tongue can easily match
this whole work
which I now have in mind . . .*

*The best Frenchmen are
agreed that no sweeter poem was ever com-
posed in dignity
and truth. . . . They told it there: now listen
to it
here. This story is true, though it may be
amazing.*

Willehalm recounts the struggles of the hero in battle against the invading Muslim forces from the south. In the tale, Wolfram continues with his use of fantastical names and hazy geography meant more to evoke exotic associations than to assume any genuine historicity. Scenes of vivid action, such as the battles of Alischanz, intermingle with scenes of contemplation or tenderness, as when Wolfram describes the love between Willehalm and Giburc. Though a different work than *Parzival*, *Willehalm* is imbued with no less spiritual awareness, Wolfram's contribution not only to his source material but also his lesson to his listeners.

Parzival has an assured place in the canon of the greatest Arthurian literature, next to the romances of Sir Thomas Malory and Alfred, Lord Tennyson. Richard Wagner turned Wolfram's *Parzival* into a famed opera, and the legend of the Holy Grail, with Percival as one of its chief knights, continues to inspire retellings in the forms of present-day novels and films.

English Versions of Works by Wolfram von Eschenbach

Parzival. Edited and translated by André Lefevre. New York: Continuum, 1991.

Parzival. Translated by A. T. Hatto. New York: Penguin, 1980.

Willehalm. Translated by Marion E. Gibbs and Sidney M. Johnson. New York: Penguin Books, 1984.

Works about Wolfram von Eschenbach

Poag, James F. *Wolfram von Eschenbach*. New York: Twayne Publishers, 1972.

Weigand, Hermann J. *Wolfram's Parzival: Five Essays*. Edited by Ursula Hoffman. Ithaca, N.Y.: Cornell University Press, 1969.

worak narratives Winnebago folklore

Worak narratives comprise one of two stylistically distinct forms of Winnebago Native American prose; the other is *WAIKAN NARRATIVES*. They are secular in nature in that their subject matter focuses on the real world and historical events. The *worak* (meaning "what is told or recounted") are treated less seriously than their *waikan* counterparts. Anyone in the tribe is allowed to relate a *worak*, and the stories can be told at any time of year. In addition, characters in the *worak* narratives are always human. Heroes are either human or divine beings who have thrown in their lot with man. The action in *woraks* always takes place within the memory of mankind, and the tales always end tragically.

Some *worak* stories include "The Annihilation of the Hotcâgara" (*Hotcâk* meaning "Winnebago"), a story about how yellow fever wiped out many Winnebago; "The Blessing of a Bear Clansman," a story in which a member of the Bear clan of the Winnebago is blessed by divine spirits to be successful in war; "The Great Fish," which explains why Lake Winnebago is full of sturgeon; and "Vita Springs," an account of a hot springs that the Winnebago believed to have healing powers. Like the *waikan* narratives, these and other *worak* stories have preserved much of the history, culture, and traditions of the Winnebago.

English Versions of Worak Narratives

Kieterle, Richard L., editor and compiler. *The Encyclopedia of Hotcâk (Winnebago) Mythology*. Available online. URL: http://www.hotcakencyclopedia.com/#anchor_1917766>. Downloaded on April 28, 2004.

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X

Xenophon (ca. 431–ca. 352 B.C.) *soldier, historian, biographer*

Xenophon was born in Athens; his father was a knight in the Athenian army. During his young years, Xenophon was one of SOCRATES' most successful students. He is said to be the first person to start recording his conversations with Socrates and noting down the great philosopher's sayings. These writings were collected in *Memorabilia* (relating Socrates' life story and his teachings) and *Symposium* (written as a dialogue in which Socrates is the main speaker).

The young historian's discipleship with Socrates did not last long, however. In 401, he decided to join Cyrus, the prince of Persia, in his campaign against his brother Artaxerxes II, king of Persia. He joined the prince in Sardis and followed him into Upper Asia, where Cyrus was killed in the decisive battle at Cunaxa. Left without a leader on the wide plains between the Tigris River and the Euphrates the Greek troops elected Xenophon their new general. He had not held an official position in Cyrus's army or ever served as a soldier, yet the soldiers' choice turned out to be a wise one. Xenophon successfully led the remaining 10,000 men on an epic 1,500-mile journey back to Greece.

Xenophon himself, however, did not go back to Athens at once. Instead, he joined the Spartans,

served the Spartan king and general Agesilaus, and fought against Athenians in the Battle of Coronea (394 B.C.). When he returned to Athens a year later, he was banished for having fought against his own countrymen. The Spartans, however, rewarded him by giving him an estate at Scillus near Elis, where he moved with his wife and children.

For the next 24 years, Xenophon lived peacefully, writing, managing his slaves, hunting, and entertaining guests. But when Sparta was defeated in 371 B.C., he was expelled from his estate. Although his banishment had been lifted, he still did not return to Athens but spent his remaining years in Corinth. While there, he wrote some of his best works and spent much time contemplating the reasons for his banishment from Athens. In addition to having fought against his former countrymen, he also disagreed with the Athenian attitude concerning the war.

Xenophon believed that the happiest states are those that have the longest period of unbroken peace, and he considered Athens well suited to peace and happiness. Debating those who believed that war could benefit the city-state, Xenophon argued that the harshness of Athenian rulers would eventually strip it of its prestige and authority. Generosity and fairness, on the contrary, would gain Athens valuable alliances and power. Xenophon

also believed that war would destroy the Athenian economy.

Critical Analysis

The most celebrated of Xenophon's works is *Anabasis*, which tells the story of Cyrus's military campaigns and the Spartans' heroic retreat, which Xenophon had engineered. The title *Anabasis* means "The March Up," although the majority of the work deals with the march away from the site of the disastrous battle at Cunaxa.

Anabasis was the first work that acquainted the Greeks with elements of the Persian Empire; it also revealed the army's weakness. Ironically, Xenophon's account of the Spartans' retreat through hostile lands is said to have influenced Greek pride and eventually resulted in Alexander's conquests in Asia. *Anabasis* also immortalized Xenophon as a gifted military leader and a hero of his people.

In addition to writing historical accounts, Xenophon also wrote biographies, making him a pioneer in the genre. One such work is *Agesilaus*, a panegyric on Agesilaus II, king of Sparta, who was one of Xenophon's close friends. His most famous biographical work, however, is *The Cyropaedia*, which tells the life story of Cyrus, the founder of the Persian monarchy, under whose command young Xenophon began his military adventures.

The title *The Cyropaedia* translates as "The Education of Cyrus," and the first of the eight books that make up the work deals with Cyrus's education, describing his hunting as preparation for fighting. Xenophon goes on to paint a highly romanticized portrait of Cyrus as an outstanding military leader and ruler. He relates Cyrus's talent in warfare, his generosity in forgiving defeated enemies, and his skill at turning former enemies into allies. Because of its romanticized nature, *The Cyropaedia* is considered by some critics to be a political romance rather than a biography.

The work also reveals Xenophon's admiration for Spartan ways, and his accounts of Persian history are mixed with details of Greek customs, with an emphasis on both military service (as influenced by Cyrus) and the importance of learning

justice (as influenced by Socrates). In particular, Xenophon describes how boys in Spartan schools are punished for not returning favors, and how qualities such as self-control are valued and trained.

In general, Xenophon's works, even those structured as historical ones, serve to reflect his views on philosophy, life, adventure, history, economy, and politics. In *The Constitution of the Lacedaemonians*, for example, he expresses his admiration for the Spartans' disciplined life and values. In a later essay, "Ways and Means," he proposes methods to improve Athens's economy. He describes his adventurous life and provides vast historical details of life in ancient Persia and Greece in other essays, such as "On the Cavalry Commander," "On the Art of Horsemanship," and "On Hunting."

Xenophon's *Hellenica* is a historical account of Greece from 411 to 362 B.C. He is valued not only for the detailed information he provides in all his works, but also for the simple and clear way in which he provides it. He is one of the foremost historians of ancient Greece.

English Versions of Works by Xenophon

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The Education of Cyrus. Translated by Wayne Ambler. Ithaca, N.Y.: Cornell University Press, 2001.

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Hutchinson, Godfrey. *Xenophon and the Art of Command*. Mechanicsburg, Pa.: Stackpole Books, 2000.

Prevas, John. *Xenophon's March: Into the Lair of the Persian Lion*. Cambridge, Mass.: Da Capo Press, 2002.

Xie Lingyun (Hsieh Ling-yün, Duke of K'ang-Lo) (385–433) *poet*

Xie Lingyun was a member of a prominent aristocratic Chinese family during the Qin (Ch'in) dynasty. He entered the government before he was 20 years old and spent the next 20 years engaged in politics. While the “barbarians” controlled the north, aristocratic factions battled for control over the Eastern Qin dynasty. After engaging in these power struggles for many years, Xie found himself on the losing side of a battle over the successor to the newly reigning Liu-Song dynasty. At age 37 he was exiled to Yung-chia on the southeast coast. During this period, he had time to contemplate his life and the natural world around him. He became reconnected to his long-held Taoist and Buddhist beliefs and began to write poetry.

Even after the exile was lifted, Xie did not return to court life but instead became a recluse at the family estate in the Shihning (Shih-ning) Mountains. In one of his long prose-poems, “Dwelling in the Mountains,” he describes his choice: “I devoted

myself to simplicity and returned to it all, / left that workaday life for this wisdom of wandering, / for this wilderness of rivers-and-mountains clarity.”

For a Chinese aristocrat, however, the life of a recluse was not one of total isolation. Xie continued to live with his family and often entertained friends. In addition, the government ordered him to serve as a local governor at a far outpost. When he refused, he was banished to Nan-hai on the southern coast and later executed.

While Xie was prominent in government and a well-known calligrapher, he was most famous for his wilderness poetry. His poetry, greatly influenced by that of Xie Hun (Hsieh Hun), not only describes nature but also celebrates the mountain wilderness and rivers, revealing Xie's spiritual connection to his surroundings. Though few of his works survive, he is famous as the initiator of the “rivers-and-mountains” (*shan-shui*) tradition. As the Taoist hermit T'ao Hung-ching laments, “Here is the true Paradise of the Region of Earthly Desires. Yet, since the time of [Xie] K'ang-lo, no one has been able to feel at one with these wonders, as he did.”

An English Version of a Work by Xie Lingyun

The Mountain Poems of Hsieh Ling-Yun. Translated by David Hinton. New York: New Directions, 2001.



Yang Wanli (Yang Wan-li) (1127–1206)
poet

Yang Wanli was born in southern China and grew up during a time of political turmoil in which the Jin (Chin) Tartars of northern China conquered the Sung dynasty. Yang lived in poverty in the southern Song (Sung) city of Zhu-sui (Chu-sui), away from the center of the conflict. Consequently, his childhood was relatively normal, and he received a classical education. He passed the civil service examination at age 28.

After three years of service at the Song capital, Hangzhou (Hang-chou), Yang was sent to Lingling in the Hunan Province in 1161. There he met and was mentored by a famous general, Zhang Zhun, who influenced Yang's views on the conflict between the Song and the Jin. Yang soon adopted the general's belief in strong resistance against the Jin and remained committed to that belief throughout his life. In the Confucian tradition, he was critical of the government when he saw corruption or weak policies.

Yang was also influenced by the poet Xiao Dezhao (Hsiao Te-tsau), whom he also met in Lingling. After Xiao advised him on the style of his poetry, in 1162 Yang burned more than 1,000 of his poems because he believed they were poorly written.

Yang's later poetry, such as "Watching a Village Festival" and "Songs of Depression," was influenced by Zen Buddhism and combines the essence of a spiritual life with the events and concerns of everyday life. His collected works feature more than 3,200 poems and hundreds of pages of prose written during his time as a government official. When Yang died, he was considered to be one of the greatest poets of the Song dynasty.

An English Version of a Work by Yang Wanli
Heaven My Blanket, Earth My Pillow. Translated by Jonathan Chaves. New York: Weatherhill Press, 1975.

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Liu, James J. Y. *Major Lyricists of the Northern Sung*. Princeton, N.J.: Princeton University Press, 1974.
Schmidt, J. D. *Yang Wan-li*. New York: Twayne, 1976.

Yaqui deer songs *Native American ritual songs*

The Yaqui deer dancer is called the *saila maso*, "little brother deer." The deer songs, called *maso bwikam*, are traditional songs, usually performed by three men, that accompany the dance of the

saila maso. To the Yaquis, the deer song is the oldest and most respected of their verbal arts. Authors Larry Evers and Felipe Molina describe them this way: “Highly conventionalized in their structure, their diction, their themes, and their mode of performance, deer songs describe a double world, both ‘here’ and ‘over there,’ a world in which all the actions of the deer dancer have a parallel in that mythic, primeval place called by Yaquis *sea ania*, flower world.” The Yaqui deer songs reflect aspects of life practiced for centuries in the Sonoran desert, long before the appearance of Europeans.

Yaqui tribes occupied present-day Arizona and Sonora, northern Mexico. Their first European contact was the Spaniard Diego de Guzmán in 1533 and later the Jesuit missionaries, who arrived in 1617 and brought profound changes in community organization and belief systems. Yaqui folk literature contains mythical histories of the region prior to Spanish influence, describing the spirits thought to inhabit the land and the magic powers sometimes possessed by animals. These myths were part of the cycle of religious ritual and belief practiced by the Yaqui prior to the Jesuit missionaries, which the deer songs record and celebrate.

Aside from their agriculture, the Yaqui depended on deer as a food source. Dancing and songs were performed prior to the hunt to ensure success. The Yaqui deer songs reflect a worldview where all parts of the *huya ania*, the “wilderness world,” live in an integrated community. Birds and insects, plants and animals, even the rocks and springs of the desert are intimately connected. The language of the deer songs, called *bwika noki*, or “song talk,” is the language of this carefully interconnected, beautifully balanced community.

While the deer singers may know as many as 300 songs, at any given performance they will perform only a fraction of these. The first songs set the stage or purify the space in which the dance will be performed. A formal speech and often a procession follow, and then the musicians perform a sequence of songs. Usually the instruments include

a violin, a harp, a flute, and drums, and songs may be repeated several times. The sequences are designed to symbolize the elapse of night and the coming of morning, which parallel the symbolic preparation, hunting, and killing of the deer. These lines from “The Fawn Will Not Make Flowers,” translated by Evers and Molina in *Yaqui Deer Songs*, are part of an *alva bwikam*, a morning service song:

*This flower-covered dawn world rises up
brightly,
here where they divide
the enchanted earth with light.*

The last songs of the cycle typically celebrate the roasting and eating of the deer, whose body is symbolized again with the imagery of flowers, as in these lines:

*My enchanted flower body,
fire, above the fire,
side by side is hung.*

The rhythmic repetition of sounds, lines, and songs, and the images of death paired with the images of dawn and rebirth, give to the performance a mythic quality that parallels the natural cycle in which the Yaqui people lived their lives for centuries.

The Yaqui deer song is a living tradition that continues to this day. While performances of the deer songs are no longer connected to the hunt, they serve as more than a means of entertainment. The context in which the deer song is performed is vital to its enjoyment; the smoke from the fires, the chatter of the audience, the antics of the masked clown, and the noise of the dancers all complement the poetry of the songs. Moreover, the performances offer a way to celebrate, forge community bonds, and preserve an ancient cultural heritage.

English Versions of Yaqui Deer Songs

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Evers, Larry and Felipe S. Molina. *Yaqui Deer Songs, Maso Bwikam: A Native American Poetry* Sun Tracks. Tucson: University of Arizona Press, 1987.

Padilla, Stan. *Deer Dance: Yaqui Legends of Life*. Lincoln, Neb.: Book Publishing Company, 1998.

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Savala, Refugio. *The Autobiography of a Yaqui Poet*. Edited by Kathleen M. Sands. Tucson: University of Arizona Press, 1980.

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Yoshida Kenkō (1283–1352) poet, essayist

Yoshida Kenkō was born into a family of Japanese Shinto priests around the year 1283. He distinguished himself at a young age through his literary abilities and served in the Japanese court under the emperor Go-Uda. While his early poetry is traditional and conservative, he was regarded as a fine poet during his lifetime.

In 1324, Yoshida became a Buddhist priest. His most famous work, *Tsurezuregusa* (Essays in Idleness, 1330), a series of 243 short chapters or essays, reflects the Buddhist view of the world, especially the transience of all things and the cycle of life, growth, death, and rebirth. The essays are unified by Yoshida's belief that the world and everything in it was steadily declining, but this was not a negative view. As Yoshida says in "Essay 7," "If man were never to fade away . . . but lingered on forever in the world, how things would lose their power to move us."

While *Essays in Idleness* was not widely read during Yoshida's lifetime, it has become a standard work in Japanese education. It has also posthumously established Yoshida's reputation as an insightful and gifted essayist.

English Versions of Works by Yoshida Kenkō

Essays in Idleness. Translated by Donald Keene. New York: Columbia University Press, 1967.

Miscellany of a Japanese Priest. Translated by William H. Porter. Rutland, Vt.: Charles E. Tuttle Co., 1973.

A Work about Yoshida Kenkō

Chance, Linda H. *Formless in Form: Kenko, Tsurezuregusa and the Rhetoric of Japanese Fragmentary Prose*. Palo Alto, Calif.: Stanford University Press, 1997.

Yu Xin (Yü Hsin) (513–581) poet

Yu Xin was born in Chiang-ling, China, in 513. His father, Yu Jianwu, worked directly for two sons of the Liang dynasty's Emperor Wu and was able to provide Yu Xin with an excellent education; it is likely that some studies were at the Imperial Library. When he was 14, Yu Xin also attended classes taught by one of Emperor Wu's sons.

After Yu Xin passed the governmental examinations, he began a career in the imperial service. He spent most of his early career working for one of the Wu princes, Xiao Gang, in the Liang dynasty capital, Jiankang (Chien-k'ang; modern-day Nanjing [Nanking]). In 548, after a series of political and military miscalculations by Emperor Wu, Jiankang was attacked and conquered, and Yu Xin was forced to flee the city.

Despite the political turmoil that continued for years, Yu Xin remained affiliated with the Liang dynasty. In 554, he was sent as an ambassador to Chang'an, the capital of the Western Wei dynasty in the North, with the purpose of preventing an invasion of Liang territory. While there, he was held under house arrest for three years and not allowed to return to southern China for the rest of his life. Despite this, Yu Xin was well respected by the Western Wei and had numerous honorary titles bestowed upon him. He was recognized as the greatest poet of his century and treated as a cultural icon.

One of Yu Xin's most famous works is "The Lament for the South," which was written (ca. 578 A.D.) during his time in Chang'an, where he held mostly symbolic posts while devoting his life to writing. He helped compose the Zhou (Chou) ritual hymns and was the author of the congratulatory memorial on their completion. The "Lament for the South," a long rhapsodic poem, or *fu*, provides a historical commentary on the wars and political upheavals of the Liang dynasty. The work also expresses Yu's sorrow in the North and his wish to return to his native region. In relating the events of a decade ending with the fall of the Liang dynasty, Yu's poem is brimming with historical allusions. His own homesickness while in exile in the North, however, permeates the final verses of the lament:

*As an honored guest . . .
I see bells and cauldrons . . .
I hear servings and song . . .
But how can they know that . . .
Among the commoners of Hsien—
Yang, not only the prince
Longs for home.*

An English Version of a Work by Yu Xin

"*The Lament for the South*": Yü Hsin's "Ai Chiang-nan Fu." Edited and translated by William T. Graham, Jr. Cambridge, U.K.: Cambridge University Press, 1980.

Z

Zen parables (Buddha parables)

(ca. 528 B.C.) *fiction*

Zen Buddhism is a Buddhist school of thought that originated in India and came to China during the Tang dynasty (618–906) and Japan in 1191. The nature of Zen Buddhism is purposely illogical, because *satori*, a state of total understanding, cannot be achieved through traditional meditative methods. Understanding requires viewing the world through a “third eye.”

Zen masters helped their students along the path to *satori* through the use of parables and *koan*, short dialogues or statements meant to engage the students’ thinking. In one of the most famous *koan*, the Zen master Hakuin asks his students to hear the sound of one hand clapping. The question is designed to get the students to stop thinking in a traditional logical sense and to start reordering their thoughts based on their inner experiences. Zen parables work in the same fashion.

Parables are allegorical stories that help teach a moral lesson. However, unlike the famous parables of Jesus in the New Testament, Zen parables are often paradoxical, and despite their use as educational tools, they rarely explicitly define a moral; rather, they hint at possible ways of viewing situations. For example, in one parable, a student asks

his teacher, “What is enlightenment?” The teacher replies, “When hungry, eat. When tired, sleep.” Such a response might lead the student to learn or “see” that much of what we do is based on survival, yet there might also be 100 other interpretations of the teacher’s response. In this way, Zen parables lead toward “enlightenment” by allowing students or listeners to interpret the parables as their conscious or subconscious leads them.

Zen Buddhism has influenced such prominent figures as Australian philosopher Ludwig Wittgenstein (1889–1951); German philosopher Martin Heidegger (1889–1976); and the poets Gary Snyder (1930–), Jean-Louis (Jack) Kerouac (1922–69), and Allen Ginsberg (1926–97). The effect of Zen still lingers. Not only have the parables and Zen meditative thought influenced every aspect of ancient and medieval Japanese society, they also continue to influence many aspects of modern world culture around the globe.

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Zhang Heng (Chang Heng) (78–139) *poet, scientist, mathematician*

Zhang Heng was born in Henan (Honan), China. He was sent to the capital, Loyang, to receive his education in Confucian philosophy. Zhang Heng showed an early aptitude for literary pursuits and achieved fame for his poetry in his 20s. His work *To Live in Seclusion* is considered a masterpiece of the late Han dynasty, and his poem “Rhapsody on contemplating the Mystery” is a good example of *fu*, rhapsodic poetry.

While most educated young men in China at the time sought to obtain government posts, Zhang Heng spent many years learning mathematics and astronomy instead. His accomplishments in these fields are extremely noteworthy and rival his literary fame. He was able to create an accurate chart of the stars, which assisted in keeping the imperial calendar accurate. He also invented a rudimentary flying machine, which was able to leave the ground, though only for a few moments. In 132, he invented the first seismograph, which traced the direction of earthquakes and their seismic waves. The device could detect shocks from earthquakes across China days before the reports filtered in from the site of the earthquake.

It was only later in his life that Zhang Heng held a series of important government positions in the capital and outlying regions, beginning in 116 and continuing until his death. He is remembered for

his literary talents, his abilities in mathematics, and his strong moral code.

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Zuni narrative poetry *Native American folklore*

The Zuni tribe, inhabiting a region of west-central New Mexico before European contact, preserved their religion, history, and cultural practices in a lively and textured tradition of verse narrative. Like other traditions of ORAL LITERATURE, Zuni stories are anonymous in origin and were meant to be performed. They were remembered and retold in Shiwi'ma, the Zuni language. Storytellers frequently acted out the dialogue and other conversations within the story, requiring inventive techniques to represent a range of voices. Changes in volume, pitch, and rhythm were used to give emphasis. The tale-teller might use pauses or silence to punctuate a line; at other times he or she might chant or burst into song.

Zuni tales, because of their twining nature, were associated with snakes. Telling a tale out in the open might attract the “smile of a snake” (snakebite). Therefore, tales were reserved for the cold winter months, after the meeting of the medicine society sent all the snakes, especially the rattlesnakes, into their homes under the ground. Since no one wanted to speed along the brief bit of light available during the winter day, tale-telling took place after dark, to help fill the long evenings. Someone in the audience would address the storyteller with “*telaapi*,” meaning “take out a tale.” The storyteller would respond with “*so'nahchi!*,” something to the

effect of, “so it begins.” Listener responses encouraged the tale-teller to continue, indicating that they were paying close attention, and no one was allowed to fall asleep until the story was over. The storyteller typically ended by reminding listeners that the events in the story happened long ago, in a mythical sort of time where things had different meanings than they do in the present world. This suspension of time allowed animals to talk, spirits to circulate, and magical events to take place side by side with daily living without evoking any sort of suspicion or surprise. In the absence of a written means of communication, the recitation of story and verse carried tribal memories, histories, and instructions on how to behave in the world.

Many of the Zuni narratives are origin tales, explaining the beginnings of religious practices or of a natural state. The story of “Coyote and Junco,” for example, explains why coyotes have bad teeth, while the story of “The Girl and the Little Ahayuuta” explains why the Ahayuuta twins and their grandmother are worshipped at three separate shrines. The stories contain the Zuni’s mythology, such as a description of the creation of the world by the All-Father, Awonawilona, as well as distant memories of tribal founders and migrations in search of favorable places to live. The narratives also portray values and practices in which the Zuni believed. For instance, the story of the boy hunter who never sacrificed the deer he killed carries a moral point, while the story of the boy who was raised by deer shows humans living in harmony with other creatures of the world.

The narratives also describe important religious practices and beliefs, such as the tale “The Sun Priest and the Witch-Woman.” This narrative, which builds dramatic tension around the plans of the witches to kill the sun priest, makes clear the importance of the sun priest as the highest-

ranking of all Zuni priests and the one responsible for greeting the Sun Father every morning with offerings and prayers. It records the practices of the medicine societies, such as the Saniyakya Society; or the Coyote Society, whose members cared for hunters and, at festivals such as Good Night, the winter solstice, held ceremonies wherein they cured, for free, anyone who came to them with an illness or complaint. It also emphasizes the importance of family or clanship and the beliefs that would guide one down the Pollen Way, the path of life.

Like any folktales, the stories recorded in Zuni narrative poetry have a deeper symbolic meaning, and the interactions of the characters convey valuable cultural information about Zuni beliefs, practices, and ways of life.

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WORLD WRITERS
14TH THROUGH
18TH CENTURIES



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PREFACE



Increasingly, both in the United States and abroad, secondary and university curricula are becoming more comprehensive. As a result, students of literature and culture are surveying the vast contributions of authors from around the world.

Encyclopedia of World Writers, 14th through 18th Centuries presents the most important writers and anonymous works, predominantly outside of the English-language realm and covering the half-millennium between 1300 and 1800. Entries include discussions of poetry, fiction, religious writings, drama, epic, history, oral tradition, political science, maxims, biography, philosophy, nonfiction, and literary terminology. For authors, entries include a brief biography as well as a description or analysis of one or more of their works. Each entry

is followed by the suggestion of a translation in English of the original work, whenever available, and recent scholarship on the subject.

We wish the readers a pleasant and exciting voyage into the realm of the world's masters and their literature. It is our hope that this volume will stimulate readers to further explore the work of these writers for the essence and exquisiteness that can only be suggested in this book.

Lastly, I wish to thank my daughters, Noëlle and Veronique, and my dear friends Jin and Joanne for all their love and support.

Thierry Boucquey
General Editor

INTRODUCTION



Encyclopedia of World Writers, 14th through 18th Centuries offers a comprehensive yet accessible overview of literature from around the world, covering the period from the beginning of the 14th century to about the year 1800. The survey spans the globe and, to guarantee the broadest possible coverage for entry selection purposes, represents 11 geographic domains: Africa, the Americas, Britain-Ireland, East Asia, Francophone Europe, Germany-Netherlands-Scandinavia, the Middle East, the Iberian Peninsula, Italy, Oceania-Pacific, and Russia-Eastern Europe.

For practical purposes, authors whose works span two periods (*i.e.*, late 1200s to early 1300s, or late 1700s to early 1800s) were placed in this volume because they are considered to be representative of the time periods covered. Early American authors have been included here because they belong to the literature of the “Americas,” which also includes pre-Columbian and Latin American literature.

This volume contains nearly 300 entries that naturally include some giants of the global literary canon, such as Molière, Shakespeare, Cervantes, Wu Cheng-en, and Zeami. Additionally, a particular effort has been made to include a fair number of entries representing language and literature

domains that traditionally are less studied in Western institutions. The volume also includes a significant number of lesser-known but nonetheless notable authors and works—from all domains—that have influenced global literary traditions and generated renewed scholarly research.

Also incorporated into this volume are definitions of important literary movements, genres, and phenomena such as neoclassicism, farce, and Kabuki, as well as literary terminology such as haiku, sonnet, and typology.

Aimed at both high school and college-level students, this encyclopedia endeavors to encourage and motivate the aspiring scholar to explore the literary wealth of world writers and their masterpieces. Tools at the students’ disposal include biographical information, analyses of major works, appropriate cross-references, and the inclusion of titles of translated editions as well as suitable critical texts.

World literature is as varied as it is extensive. During the half-millennium spanning the years 1300 to 1800, many authors, movements, schools, and literatures have shaped national and supranational literary landscapes on all continents. A succinct overview of some of these developments is presented here to help orient the reader.

AFRICA

In addition to the eventual recording of Africa's rich and ancient oral tradition, Olaudah Equiano's gripping autobiographical slave narrative, as well as several Arabic poets such as Muyaka and Sayyid Abdallah (Ali bin Nasir), highlight the continent's literary contribution before 1800.

THE AMERICAS

The literature of the Americas as defined here falls into three categories: pre-Columbian writing, Latin American colonial texts, and early North American literature. The first includes the famous *Popol Vuh*, an epic that records the history of the ancient Quiche Maya from the creation to the 16th century. It miraculously survived and was copied from a Mayan hieroglyphic manuscript hidden from the iconoclast colonizers' view. Latin American colonial writing consists not only of eyewitness accounts of discovery and adventure by colonists such as Columbus or clergy such as De Motolinia but also of anticonqueror sentiment such as that of Gama or Cacamatzín. The literature of America comprises early accounts of the struggles and challenges of colony life, a series of powerful theological writings, and the prose writers of the 18th century. Among these, Benjamin Franklin's pragmatic yet philosophical prose, Thomas Jefferson's political writings, and Thomas Paine's political pamphlets occupy a prominent place.

BRITAIN AND IRELAND

As American readers are presumably more familiar with this literature, it will suffice to say here that only the most prominent or influential authors and works have been retained in this volume for the sake of reference and completeness.

EAST ASIA

Whereas in China the best poetry is to be found in the drama during this period (with notable excep-

tions such as Cao Xuequin or Wu Chengen's novels), Japan witnessed the beginning of new types of dramatic literature, such as Noh, Kabuki, and Bunraku. Authors such as Zeami inspired these genres, while Bashō was the leading force for bringing haiku to new heights. The highlight in Korean writing was King Se-jong's creation in 1438 of a new alphabet, considered by linguists to be the most efficient phonetic transcription to date, save the modern International Phonetic Alphabet.

FRANCOPHONE EUROPE

The late Middle Ages in France produced the outstanding lyric poet Villon, as well as growth of the drama, which includes cycle (mystery and morality) plays and the genre known as popular farce. The founders of the Pléiade movement, Ronsard and du Bellay, personify the spirit of the Renaissance that slowly permeates French culture after 1500, while the vigorous and ingenious work of contemporaries Rabelais and Montaigne laid the foundations of the classical age. Descartes's rationalism imbues the 17th century or *grand siècle*, which becomes the golden age of theater. In Racine's tragedies French verse reaches its height, while Molière's brilliant, satirical, social commentary sets the standard for much of subsequent comedy through the ages. The large volumes of the *Encyclopédie* dominate the Enlightenment or age of the philosophers, among whom Diderot, Rousseau, and especially Voltaire occupy prominent positions.

GERMANY-NETHERLANDS-SCANDINAVIA

Erasmus of Rotterdam personifies the pan-European humanist ideal but has no clear answer to the ideas of the Reformation. Emanating from Germany in the 16th century is Luther, whose translation of the Bible is probably the era's greatest literary achievement. One century apart, two influential philosophers, Leibniz and Kant, set the stage for the age of Aufklärung or Enlightenment

and herald the coming of Germany's classical literary giants Schiller and Goethe. In the Netherlands, the mystic religious writing of Ruusbroec is especially noteworthy.

THE IBERIAN PENINSULA

The fame and scope of Cervantes's *Don Quixote* with its wonderful interpretation of the peasant mentality and satire of chivalry needs little comment. Creating some 2,000 plays, Lope de Vega founds the national Spanish drama, while Tirso de Molina invents the figure of Don Juan. In Portugal, de Camões achieves with *Os Lusíadas* the supreme Renaissance epic.

ITALY

The poet Petrarch is the first one to reconcile the Latin tradition and the new writing in the vernacular with an original style earmarked by refinement and simplicity. His friend and fellow humanist Boccaccio vividly portrays the rich drama of everyday human life in compelling comic tales that continue the medieval storytelling tradition. Machiavelli's famous *Prince* puts forward the idea that in politics one's goal justifies any means. Among nonprofessional writers, the elegant, crystal-clear prose of Galileo, the original poems and vivid letters of Michelangelo, and Leonardo da Vinci's incredible scientific speculations penned in priceless notebooks, stand out.

MIDDLE EAST

Muhammad Háfiz, who expresses a penetrating vision of life in a subtle satirical vein, is probably the finest lyrical poet Persia has ever produced,

while in the 14th Century the historian and philosopher Ibn Khaldūn develops a methodology and ontology of history that rivals modern historiography.

OCEANIA AND PACIFIC

Australia, New Zealand, and the island nations of the South Pacific produced only sparse literature before the 19th century, although a few authors such as Banks or Wentworth merit mention.

RUSSIA AND EASTERN EUROPE

In Russia, Cantemir and Lomonosov are the first to write exclusively in "spoken" Russian. The poetry of Derzhavin paves the way to the golden age of Russian literature. In 1542, Polish astronomer Copernicus establishes the heliocentric theory of the universe.

In conclusion, this volume is a work of reference. As such, it provides a wealth of organized information on authors, works, and literary terms and periods, and responds to the demand for quick and readily accessible information. It is our sincere hope that this volume, in presenting the lives and work of some 300 creative individuals who have contributed to the rich patrimony of humankind's accomplishments, will persuade readers to undertake a journey of their own. We encourage them to discover the inexhaustible treasure of the world's literary legacy and to find solace in the beauty, recreation, and inspiration of a story told.

Thierry Boucquey
Huntington Beach, California

TIMELINE OF AUTHORS AND WORKS



Dates	Author	Dates	Author
n.d.–1558	Quetzalcoatl, myth of	ca. 1325–1408	Gower, John
n.d.–1700s	<i>Chilam Balam, The Books of</i>	1326–1390	Hāfiz
	<i>Book of Chilam Balam of Chumayel, The</i>	1330–1386?	Langland, William
n.d.–1782		ca. 1330–1400	Luo Guanzhong (Luo Kuan-chung)
n.d.–present	Mesoamerican mythology	1332–1406	Ibn Khaldūn
n.d.–present	<i>Komam Q’Anil, Epic of</i>	1337–1392	Jung Mong Joo
n.d.–present	Maya epics and fables	1337?–1404?	Froissart, Jean
n.d.–present	epics	ca. 1342–1400	Chaucer, Geoffrey
200s B.C.–A.D. 1800s	pastoral	1342–ca. 1416	Julian of Norwich
700s	<i>Rabinal Achi</i>	1363–1443	Zeami
800s?–1400s?	<i>Book of Dede Korkut, The</i>	ca. 1364–ca. 1431	Pisan, Christine de
1293–1381	Ruusbroec, Jan van	1370–1415	Hus, Jan
1300s?	<i>Cloud of Unknowing, The</i>	ca. 1370–1450	Lydgate, John
1300s	<i>Pearl</i> poet	1373–1438	Kempe, Margery
1300s	fabliaux	1380–1442	Nguyen Trai
late 1300s	<i>Sir Gawain and the Green Knight</i>	1380–1471	Kempis, Thomas á
	<i>De-Ka-Nah-Wi-Da</i> and	1394–1465	Orléans, Charles d’
late 1300s	<i>Hiawatha</i>	ca.1397–1450	Se-jong
		ca.1397–1459	March, Ausiàs
1300s–1500s	Renaissance	1400s	Scottish poets of the
1300s–1600	humanism		15th century
1300s–present	Kyogen	fl.? 1400s	Shi Naian (Shih Nai-an)
1300s–present	Noh	1400s–1600s	cycle, miracle, mystery, and
1304–1374	Petrarch		morality plays
1313–1375	Boccaccio, Giovanni	1400s–1800s	Ashanti tales
1313–1375	Ibn al-Khatīb	1400s–present	farce
1324–1387	Wycliffe, John	early 1400s–1472	Nikitin, Afanasij

Dates	Author	Dates	Author
ca. 1402–ca. 1473	Nezahualcoyotl	ca. 1495–ca. 1569	Motolinía, Toribio de
1404–1472	Alberti, Leon Battista	ca. 1495–1579	Jiménez de Quesada, Gonzalo
1410?–1471	Malory, Thomas	ca. 1496–1544	Marot, Clément
1424?–1506?	Henryson, Robert	1496–1584	Díaz del Castillo, Bernal
1431–after 1463	Villon, François	1497–1540	Melanchthon, Philip
1432–1484	Pulci, Luigi	1500s	La Llorona
ca. 1435–unknown	Moquihuitzín	1500s	<i>Popul Vuh</i>
1435–1493	Kim Shi-sup	ca. 1500	<i>Everyman</i>
1449?–1481	Axayacatl of Tenochtitlán	ca. 1500	Marieke van Nimwegen
1449–1492	Medici, Lorenzo de'	late 1500s	Jin Ping Mei
1450–1524	Marulić, Marko	ca. 1500–ca. 1582	Wu Chengen (Wu Ch'eng-en)
1450–1600	classicism	1503–1556	Della Casa, Giovanni
1451–1506	Columbus, Christopher	1505–1569	Rej, Mikkolaj
ca. 1451–1512	Vespucci, Amerigo	1509–1564	Calvin, John
1452–1519	Leonardo da Vinci	ca. 1512–ca. 1572	López de Gómara, Francisco
1454–1494	Poliziano, Angelo Ambrogini	1514–1564	Vesalius, Andreas
1457?–1521	Brandt, Sebastian	1515–1582	Teresa of Avila, St. <i>Till Eulenspiegel</i>
ca. 1460–1529	Skelton, John	1519	Staden, Hans
1463–1494	Pico della Mirandola, Count Giovanni	1520–ca. 1565	Labé, Louise
1464–1515	Nezahualpilli	ca. 1520–1566	Bellay, Joachim du
1469–1527	Machiavelli, Niccolò	ca. 1522–1560	Castellanos, Juan de
ca. 1469–1536	Erasmus, Desiderius	1522–1607	Camões, Luíz Vaz de
1470–ca. 1521	Waldseemüller, Martin	1524?–1580	Ronsard, Pierre de
1470–1547	Bembo, Pietro	1524–1585	Ferreira, António
1473–1543	Copernicus, Nicolaus	ca. 1528–1569	Kochanowski, Jan
1474–1533	Ariosto, Ludovico	1530–1584	Montaigne, Michel de
1474–1566	Las Casas, Bartolomé de	1533–1592	Anchieta, José de
1475–1564	Michelangelo Buonarroti	1534–1597	Léry, Jean de
1478–1529	Castiglione, Baldessare	1534–1613	Lee Yul Kok
1478–1535	More, Sir Thomas	1536–1584	Acosta, José de
1483–1540	Guicciardini, Francesco	1539–1600	Garcilaso de la Vega
1483–1546	Luther, Martin	1539–1616	John of the Cross, St.
1485–1547	Cortés, Hernán	1542–1591	Tasso, Torquato
1490?–1559?	Cabeza de Vaca, Álvaro Núñez	1544–1595	Huh Joon
1491–1556	Ignatius of Loyola	1546–1615	Cervantes, Saavedra Miguel de
1492–1549	Marguerite de Navarre	1547–1616	Bruno, Giordano
1492–1556	Aretino, Pietro	1548–1600	Pléiade
1494–1520	Cacamatzín of Texcoco	1549–1589	Tang Xianzu (T'ang Hsien-tsu)
ca. 1494–1553	Rabelais, François	1550–1616	
1494–1576	Sachs, Hans		

Dates	Author	Dates	Author
1552–1630	Aubigné, Agrippa d'	1612?–1672	Bradstreet, Anne Dudley
1554–1586	Sidney, Sir Philip	1613–1680	La Rochefoucauld, François, duc de
1559–1613	Argensola, Lupercio Leonardo de	1618–1677	Riebeeck, Jan van
1560–1621	Hariot, Thomas	1619–1655	Bergerac, Cyrano de
1561–1626	Bacon, Francis	ca. 1621–1682	Avvakum
1561–1627	Góngora y Argote, Luis de	1621–1695	La Fontaine, Jean de
1562–1631	Argensola, Bartolomé Leonardo de	1622–1673	Molière
1562–1635	Lope de Vega Carpio, Félix	1623–1662	Pascal, Blaise
1564–1593	Marlowe, Christopher	1626–1696	Sévigné, Madame de (Marie de Rabutin- Chantel, marquise de Sévigné)
1564–1616	Shakespeare, William		
1564–1642	Galilei, Galileo		
1568–1610	Yuan Hungdao (Yüan Hung-tao)	1627–1704	Bossuet, Jacques-Bénigne
		1628–1703	Perrault, Charles
1568–1627	Balbuena, Bernardo de	1631–1705	Wigglesworth, Michael
1568–1639	Campanella, Tommaso	1632–1677	Spinoza, Benedictus de
ca. 1570–after 1615	Prado, Diego de	1632–1791	<i>Jesuit Relations</i>
1572–1631	Donne, John	1633–1703	Pepys, Samuel
1572–1637	Jonson, Ben	1634–1693	Lafayette, Madame de (Marie-Madeleine-Pioche de la Vergne, comtesse de Lafayette)
1580–1631	Smith, John		
1580–1639	Ruiz de Alarcón, Juan		
1580–1645	Quevedo, Francisco de		
ca. 1580–1648	Tirso de Molina	ca. 1635–ca. 1711	Rowlandson, Mary
1585–1618	Bredero, Gerbrand	1635–present	Académie française
1587–1679	Vondel, Joost van den	1636–1711	Boileau-Despréaux, Nicolas
1588–1649	Winthrop, John		
1590–1657	Bradford, William	1639–1699	Racine, Jean
1592–1670	Comenius, Johann Amos	1639–1723	Mather, Increase
1596–1650	Descartes, René	1642–1729	Taylor, Edward
1600s–1700s	comedy of manners	1644–1694	Bashō
ca. 1600s–present	haiku	1645–1696	La Bruyère, Jean de
1600s–present	Kabuki	1646–1716	Leibniz, Gottfried Wilhelm
1600–1681	Calderón de la Barca, Pedro	1648–1695	Cruz, Sor Juana Inés de la
		1648–1718	Kong Shangren (Kung Shung-jen)
1601–1677	Rosales, Diego de		
1603–1683	Williams, Roger	after 1650	<i>Sonsan of Kaarta, Epic of</i>
1604–1690	Eliot, John	1651–1715	Fénelon, François de
1607–1701	Scudéry, Madeleine de	1653–1725	Chikamatsu Monzaemon
1608–1674	Milton, John	1660–1731	Defoe, Daniel
1608–1684	Corneille, Pierre	1663–1728	Mather, Cotton
1611–ca. 1680	Li Yu	1664–1743	Peralta Barnuevo, Pedro de
1611–1682	Çelebi, Evliya	1666–1727	Knight, Sarah Kemble

Dates	Author	Dates	Author
1667–1745	Swift, Jonathan	1720–1772	Woolman, John
1668–1744	Vico, Giambattista	ca. 1720–1820	Abdallah, Sayyid
ca. 1672–1732	Cook, Ebenezer	1723–1792	Occom, Samson
1672–1750	Muratori, Ludovico Antonio	1724–1803	Klopstock, Friedrich Gottlieb
1673–1722	Beverly, Robert	1724–1804	Kant, Immanuel
1673–1723	Cantemir, Dimitrie	1728–1814	Warren, Mercy Otis
1675–1768	Olivares, Miguel de	1729–1781	Lessing, Gotthold
1681–1736	Prokopovitch, Feofan	1729–1796	Catherine the Great
1688–1744	Pope, Alexander	1729–1799	Parini, Giuseppe
1688–1763	Marivaux, Pierre Carlet de Chamblain de	1732–1799	Beaumarchais, Pierre-Augustin-Caron de
1688–1772	Swedenborg, Emanuel	1732–1808	Dickinson, John
1689–1755	Montesquieu, Charles-Louis de Secondat, baron de	1735–1813	Crèvecoeur, J. Hector St. John de
1689–1761	Richardson, Samuel	ca. 1737–1783	Munford, Robert
1691–1756	Takeda Izumo	1737–1809	Paine, Thomas
1694–1778	Voltaire	1739–1823	Bartram, William
1695–1758	Graffigny, Madame Françoise de	1740–1795	Boswell, James
1697–1763	Prévost, Antoine-François	1740–1795	Gama, José Basílio da
1698–1782	Metastasio, Pietro	1740–1814	Sade, marquis de (Donatien-Alphonse- François)
1700s	Bunraku		Moore, Milcah Martha
1700s	Enlightenment, Age of	1740–1829	Laclos, Pierre
1700s	novel, epistolary	1741–1803	Choderlos de
1700s	<i>Choon Hyang Jun</i>		Derzhavin, Gavriil
1700s–1800s	<i>Bamana Segu, Epic of</i>	1743–1816	Romanovich
1701–1754	Wu Jingzi (Wu Ching-tzu)		Banks, Joseph
1703–1758	Edwards, Jonathan	1743–1820	Jefferson, Thomas
1706–1790	Franklin, Benjamin	1743–1826	Herder, Johann Gottfried
1707–1793	Goldoni, Carlo	1744–1803	Equiano, Olaudah
1710–1780	Carver, Jonathan	1745–1797	Santa Cruz y Espejo, Francisco Javier
1711–1765	Lomonosov, Mikhail	ca. 1747–1795	Eugenio de
1711–ca. 1806	Hammon, Jupiter		Radishchev, Alexander
1712–1778	Rousseau, Jean-Jacques	1749–1802	Nikolayevich
1713–1784	Diderot, Denis		Alfieri, Vittorio
1715–1764	Cao Xuequin (Ts'ao Hsüeh-ch'in)	1749–1803	Goethe, Johann Wolfgang von
ca. 1715–after 1778	Carrío de la Vandra, Alonso	1749–1832	<i>Encyclopedia</i>
1717–1783	Alembert, Jean Le Rond d'	1751–1772	Murray, Judith Sargent
1718–1777	Sumarokov, Alexander Petrovich	1751–1820	Dwight, Timothy
		1752–1817	

Dates	Author	Dates	Author
1752–1832	Freneau, Philip Morin	1767–1829	Golenishchev-Kutuzov, Pavel Ivanovich
ca. 1753–1784	Wheatley, Phillis		
1758–1815	Nikoley, Nikolai Petrovich	1768–1844	Krylov, Ivan
1758–1831	Ryokan	1769–1816	Ozerov, Vladislav Aleksandrovich
ca. 1758–1833	Tench, Watkin		
1759–1805	Schiller, Friedrich von	1771–1810	Brown, Charles Brockden
1760–1837	Dmitriev, Ivan Ivanovich	1772–1801	Novalis
1762–ca. 1815	Watling, Thomas	1772–1829	Schlegel, Friedrich
1762–1824	Rowson, Susanna	1774–1829	Bunina, Anna
1762–1836	Jung Yak Yong	1776–1827	Fernández de Lizardi, José
1763–after 1809	Shen Fu	1777–1811	Kleist, Heinrich von
1763–1827	Kobayashi Issa	1779–1831	Izmailov, Aleksandr
1763–1838	Andrada e Silva, José Bonifácio de	1780–1847	Olmedo, José Joaquin
		1786–1856	Kim Jung Hee
1765–1831	Jippensha Ikku	d. 1786	Olivares, Míguel de, Padre
1766–1830	Pushkin, Vasilii L'vovich	1788–1860	Schopenhauer, Arthur

WRITERS, GENRES, AND WORKS COVERED, BY GEOGRAPHICAL AREA



AFRICA

Abdallah, Sayyid (Ali Bin Nasir)
Ashanti tales
Bamana Segu, Epic of
Equiano, Olaudah (Gustavus Vassa)
Muyaka (Haji al-Ghassaniy)
Riebeeck, Jan van
Sonsan of Kaarta, Epic of

THE AMERICAS

Acosta, José de
Anchieta, José de
Andrada e Silva, José Bonifácio de
Axayacatl of Tenochtitlán
Balbuena, Bernardo de
Bartram, William
Beverly, Robert
Book of Chilam Balam of Chumayel, The
Bradford, William
Bradstreet, Anne
Brown, Charles Brockden
Cabeza de Vaca, Álvar Núñez
Cacamatzín of Texcoco
Carrío de la Vandra, Alonso
Carver, Jonathan
Castellanos, Juan de
Chilam Balam, The Books of

Columbus, Christopher
Cook, Ebenezer
Cortés, Hernán
Crèvecoeur, J. Hector St. John de
Cruz, Sor Juana Inés de la
De-Ka-Nah-Wi-Da and Hiawatha
Díaz del Castillo, Bernal
Dickinson, John
Dwight, Timothy
Edwards, Jonathan
Eliot, John
Fernández de Lizardi, José
Franklin, Benjamin
Freneau, Philip Morin
Gama, José Basílio da
Garcilaso de la Vega
Hammon, Jupiter
Hariot, Thomas
Jefferson, Thomas
Jesuit Relations
Jiménez de Quesada, Gonzalo
Knight, Sarah Kemble
Komam Q'Anil, Epic of
Las Casas, Bartolomé de
Léry, Jean de
Llorona, La
López de Gómara, Francisco
Mather, Cotton
Mather, Increase

Maya epics and fables
Mesoamerican mythology
Moore, Milcah Martha
Moquihuitzín
Motolinía, Toribio de
Munford, Robert
Murray, Judith Sargent
Nahuatl poetry
Nezahualcoyotl of Texcoco
Nezahualpilli
Occom, Samson
Olivares, Miguel de
Olmedo, José Joaquín
Paine, Thomas
Peralta Barnuevo, Pedro de
Popol Vuh
Quetzalcoatl, myth of
Rabinal Achi
Rosales, Diego de
Rowlandson, Mary
Rowson, Susanna
Ruiz de Alarcón, Juan
Santa Cruz y Espejo, Francisco
Smith, John
Staden, Hans
Taylor, Edward
Vespucci, Amerigo
Warren, Mercy Otis
Wheatley, Phillis
Wigglesworth, Michael
Williams, Roger
Winthrop, John
Woolman, John

ASIA

China

Cao Xuequin (Ts'ao Hsüeh-ch'in)
Jin Ping Mei (Chin P'ing Mei)
Kong Shangren (Kung Shang-jen)
Li Yu
Luo Guanzhong (Luo Kuan-chung)
Shen Fu
Shi Naian (Shih Nai-an)
Tang Xianzu (T'ang Hsien-tsu)
Wu Chengen

Wu Jingzi (Wu Ching-tzu)
Yuan Hungdao (Yüan Hung-tao)

Japan

Bashō
Bunraku
Chikamatsu Monzaemon
haiku
Jippensha Ikku
Kabuki
Kobayashi Issa
Kyogen
Noh
Ryokan
Takeda Izumo
Zeami

Korea

Choon Hyang Jun
Huh Joon
Jung Mong Joo
Jung Yak Yong
Kim Jung Hee
Kim Shi-sup
Lee Yul Kok
Se-jong

Vietnam

Nguyen Trai

EUROPE

allegory
classicism
comedy of manners
cycle, miracle, mystery, and morality plays
fabliaux
farce
humanism
neoclassicism
novel, epistolary
pastoral
rationalism
romance
sonnet
tragedy

Britain/Ireland

Bacon, Francis
 Boswell, James
 Chaucer, Geoffrey
Cloud of Unknowing, The
 Defoe, Daniel
 Donne, John
 English ballad
 Gower, John
 Henryson, Robert
 Jonson, Ben
 Julian of Norwich
 Kempe, Margery
 Langland, William (*Piers Plowman*)
 Lydgate, John
 Malory, Thomas
 Marlowe, Christopher
 Milton, John
 More, Sir Thomas
Pearl poet
 Pepys, Samuel
 Pope, Alexander
 Richardson, Samuel
 Shakespeare, William
 Sidney, Sir Philip
Sir Gawain and the Green Knight
 Skelton, John
 Swift, Jonathan
 Wycliffe, John

French-Speaking Europe

Alembert, Jean Le Rond d'
 Aubigné, Agrippa d'
 Beaumarchais (Pierre-Auqustin-Caron de)
 Bellay, Joachim du
 Bergerac, Cyrano de
 Boileau-Despréaux, Nicolas
 Bossuet, Jacques-Benigne
 Calvin, John
 Corneille, Pierre
 Descartes, René
 Diderot, Denis
Encyclopédia
 Fénelon, François de Salignac de la Mothe
 Froissart, Jean
 Graffigny, Madame Françoise de
 Labé, Louise

La Bruyère, Jean de
 Laclos, Pierre Choderlos de
 Lafayette, Madame de
 Lafontaine, Jean de
 La Rochefoucauld, François, duc de
 Marguerite de Navarre
 Marivaux, Pierre Carlet de Chamblain de
 Marot Clément
 Molière (Jean-Baptiste Poquelin)
 Montaigne, Michel de
 Montesquieu, Charles-Louis de Secondat, baron de
 Orléans, Charles d'
 Pascal, Blaise
 Perrault, Charles
 Pisan, Christine de
 Pléiade
 Prévost, Antoine-François
 Rabelais, François
 Racine, Jean
 Ronsard, Pierre de
 Rousseau, Jean-Jacques
 Sade, marquis de
 Scudéry, Madeleine
 Sévigné, Madame de
 Villon, François
 Voltaire (François-Marie Arouet)

**German-Speaking Europe, Scandinavia,
 and the Netherlands**

Brandt, Sebastian
 Bredero, Gerbrand
 Erasmus, Desiderius
Everyman (Elckerlijck)
 Goethe, Johann Wolfgang von
 Herder, Johann Gottfried
 Kant, Immanuel
 Kempis, Thomas á
 Kleist, Heinrich von
 Klopstock, Friedrich Gottlieb
 Leibniz, Gottfried Wilhelm
 Lessing, Gotthold
 Luther, Martin
 Marieke van Nimwegen
 Melancthon, Philip
 Novalis (Frederick Leopold, baron von Hardenberg)
 Ruusbroec, Jan van
 Sachs, Hans

Schiller, Friedrich von
Schlegel, Friedrich
Schopenhauer, Arthur
Spinoza, Benedictus de
Swedenborg, Emanuel
Till Eulenspiegel
Vesalius, Andreas
Vondel, Joost van den
Waldseemüller, Martin (inc. *Mundus Novus*)

Italy

Alberti, Leon Battista
Alfieri, Vittorio
Aretino Pietro
Ariosto, Ludovico
Bembo Pietro
Boccaccio, Giovanni
Bruno, Giordano
Campanella, Tommaso
Castiglione, Baldessare
commedia dell'arte
Della Casa, Giovanni
Galilei, Galileo
Goldoni, Carlo
Guicciardini, Francesco
Leonardo da Vinci
Machiavelli, Niccolò
Medici, Lorenzo de'
Metastasio, Pietro
Michelangelo Buonarroti
Pico della Mirandola
Muratori, Ludovico Antonio
Parini, Giuseppe
Petrarch
Poliziano, Angelo Ambrogini (Politian)
Pulci, Luigi
Tasso, Torquato
Vico, Giambattista

Russia and Eastern Europe

Avvakum
Bunina, Anna
Cantemir, Dimitrie
Catherine the Great
Comenius, Johann Amos
Copernicus, Nicolaus
Derzhavin, Gavriil Romanovich

Dmitriev, Ivan Ivanovich
Golenishchev-Kutuzov, Pavel Ivanovich
Hus, Jan
Izmailov, Aleksandr
Kochanowski, Jan
Krylov, Ivan
Lomonosov, Mikhail
Marulić, Marko
Nikitin, Afanasij
Nikolev, Nikolai Petrovich
Ozerov, Vladislav Aleksandrovich
Prokopovitch, Feofan
Pushkin, Vasilii L'vovich
Radishchev, Alexander Nikolayevich
Rej, Mikkolaj
Sumarokov, Alexander Petrovich

Spain and Portugal

Argensola, Lupericio Leonardo de &
Bartolomé Leonardo de
Calderón de la Barca, Pedro
Camões, Luíz Vaz de
Cervantes Saavedra, Miguel de
Ferreira, António
Góngora y Argote, Luis de
John of the Cross, St.
Ignatius of Loyola
Lope de Vega Carpio, Félix
March, Ausiàs
Tirso de Molina
Quevedo Francisco de
Teresa of Ávila, St.

MIDDLE EAST

Book of Dede Korkut, The
Çelebi, Evliya
Hâfiz
Ibn al-Khatīb
Ibn Khaldūn

OCEANIA & PACIFIC

Banks, Joseph
Prado, Diego de
Tench, Watkin
Watling, Thomas



Abdallah, Sayyid (Ali bin Nasir)

(ca. 1720–1820) *poet*

Little is known of the life of Sayyid Abdallah bin Ali bin Nasir, a poet and Muslim theologian of East African descent who wrote in Swahili. He is the author of two seminal poems of Swahili classical literature, *Al-Inkishafi*, or *The Soul's Awakening*, and the *Takhmisa*, or *Songs of Liongo*. Though these two are his only known poems, it is likely that he wrote several other Swahili poems, as yet not attributed to him.

The Soul's Awakening is a religious song that describes the horrors of hell for those who forsake the counsel of Islam. According to Professor Cora Agatucci, the song tells the story of the fall of Pate, a city-state in Africa, as an example of the “vanity of earthly life” (African Timeline). Nasir wrote the song after 1749, which makes it one of the earliest examples of written Swahili poetry. It remains unfinished but is an excellent early example of Swahili ritual songs by a pioneer in the language.

A Work by Sayyid Abdallah

Al-Inkishafi: The Soul's Awakening. Translated by William Hichens. Nairobi: Oxford University Press, 1972.

Académie française (1635–present)

movement/school

The Académie française was founded in 1635 by Cardinal Richelieu, chief minister of King Louis XIII, as a means of regulating the French language and influencing the direction of French literature. The Académie française has acted ever since as France's supreme court of letters, passing judgment on questions of language and literature.

France was experiencing a surge in cultural activity in 1633, when Richelieu learned of a group of men with literary interests who were meeting informally in Paris and who were interested in the purity of the French language. He granted them his protection, and they became the charter members of the Académie française. According to its statutes, its purpose was “to work with possible care and diligence to give certain rules to our language and to render it pure, eloquent and capable of treating the arts and sciences.” The members were given the task of compiling grammatical rules and creating an official dictionary of the French language.

The parliament of Paris initially refused to recognize the Académie's role in cultural and literary matters. Richelieu saw his opportunity to prove the Académie's usefulness in 1637, when controversy

2 Acosta, José de

broke out over Pierre CORNEILLE's immensely popular play *Le Cid*, which several prominent critics condemned for immorality and ignoring the rules of classical drama. Richelieu ordered Corneille to submit his play to the Académie for judgment, and the members agreed with Corneille's critics. Because of its important role in settling the controversy, the Académie was accepted and its authority assured.

The 40 members of the Académie were known as the Forty Immortals. Men were elected to vacant posts by the members with the king's approval. Seventeenth-century members included Jean RACINE, Nicolas BOILEAU-DESPRÉAUX, and Jean de LA FONTAINE, among others. One famous exception was MOLIÈRE, who was not admitted because he was also an actor, which then was regarded as a disreputable profession.

In 1672 Louis XIV took the Académie under his protection, moved it to the Louvre, and gave the members their own library. In addition to publishing the first edition of the French dictionary (1694), the Académie held public readings of new literary works and awarded prizes for prose speeches and poetry.

Members tended to be conservative in questions of language and literature, looking to classical Greece and Rome for models of proper writing. But not all members agreed. In 1687, Perrault read to the Académie his poem, "The Century of Louis the Great," which praised authors of his own day as equals or superiors of classical authors. This gave rise to a dispute among the members, known as the Quarrel of the Ancients and Moderns.

Secret balloting on new members was instituted in 1671, but many members owed their election to court influence or favoritism by women of the literary salons. As a result, many members of the 18th century had little literary expertise. One of the most prominent ENLIGHTENMENT thinkers, VOLTAIRE, ridiculed the Académie. While he was elected as a member in 1746, his efforts to interest other members in new literary projects failed.

The election of another free-thinker, Jean d'ALEMBERT, led to the formation of a strong group

of radical Enlightenment thinkers within the Académie. They urged the consideration of works on more modern subjects in literary competitions, but they, too, had little influence on traditionalist members.

The Académie was abolished along with other royal academies in 1793, during the French Revolution. It became part of the Institut National in 1795. It regained its former name and statutes in 1816, however, and its current members are still responsible for editing the official French dictionary.

The Académie française remains largely conservative, but it provides a forum for literary ideas, stands as a cultural tradition, and influences standard French spelling.

Works about the Académie Française

Levi, Anthony. *Richelieu and the Making of France*. New York: Carroll and Graf, 2000.

Racevskis, Karlis. *Voltaire and the French Academy*. Chapel Hill: University of North Carolina Department of Romance Languages, 1975.

Acosta, José de (1539–1600) *theologian, philosopher, naturalist*

José de Acosta was born in Medina del Campo and entered the Society of Jesus when he was 12. Spain sent him as a Jesuit missionary to Peru and Mexico, where he lived from 1570 to 1587. Although he authored various minor works, three notable titles brought him fame.

In 1589 Acosta published *De natura novi orbis*, a valuable historical and scientific sourcebook that is considered to be his most important work. It joins the author's missionary concerns with his scientific interests by placing Mexico and Peru in harmony with the popular scientific view of reality of the time. Acosta translated *De natura* into Spanish and published it along with *Historia natural y moral de las Indias* into a single work. In *Historia natural* he studies the problems he found in Mexico and Peru and speculates on their origins. He presents a view of the New World as part of the

natural order assigned by God to nature and the course of history.

Another of Acosta's important works is *De procuranda indorum salute*, also published in 1588. In this work, he examines the fundamental problems of evangelization in America in the 16th century. Significantly, the work is the first systematic and complete presentation of early missionary problems with the balancing of rights, obligations, and parochial functions in the New World.

Acosta's works are important because they represent the ideological culmination of the religious, philosophical, and scientific conquest of the New World in terms of the historical and ontological process of incorporating the New World into existing culture.

English Versions of Works by José de Acosta

Natural and Moral History of the East and West Indies. Whitefish, Mont.: Kessinger Publishing, 2003.
Natural and Moral History of the Indies. Translated by Frances M. Lopez-Morillas. Raleigh, N.C.: Duke University Press, 2002.

Works about José de Acosta

Burgaleta, Claudio M. *José De Acosta, S.J. (1540–1600): His Life and Thought*. Chicago: Loyola Press, 1999.
 Shepherd, Gregory J. *An Exposition of José De Acosta's "Historia Y Moral de Las Indias," 1590*. New York: Edwin Mellen Press, 2002.

Alberti, Leon Battista (1404–1472) *architect, writer*

During the 15th and 16th centuries, Europe experienced an explosive growth of culture, philosophy, and science, which has come to be known as the RENAISSANCE. Although the Renaissance affected many countries, it had the greatest impact in Italy, where brilliant artists, writers, and thinkers lived and worked. Among these people was Leon Battista Alberti.

Alberti was born in the Italian port city of Genoa, the illegitimate son of Lorenzo Alberti, a merchant from Florence who had been exiled from his native city. Lorenzo conducted a prosperous business that had interests throughout the Mediterranean world, and he ensured that Leon received an excellent education in the Latin classics and the law.

After his father's death, Alberti took a position with the administration of the Vatican, while at the same time he began to explore writing. He became fascinated with language, history, music, art, and architecture, and his writings on these subjects began to attract an increasingly large number of readers. He wrote in both Latin and the vernacular Italian, so that both the well-educated and the layman could read his works. Soon, many powerful figures in various Italian city-states sought out Alberti for advice on artistic and literary subjects. He also began designing architectural projects of his own, though he had never received an education in architecture and was entirely self-taught in the field.

For the remainder of his life, Alberti continued writing, working on his architecture, and assisting the powerful men of Italy. He moved constantly from court to court and eventually died in Rome.

Alberti was a good architect, although his work would be surpassed by other Renaissance masters. He is better known for his literary work than for his architecture, and his writings had a tremendous influence on art and architecture long after his death.

Alberti's writings are brilliant descriptions of the artistic and cultural world in which he lived, and they provide valuable insight into Renaissance Italy. He composed love poetry, biographies, Ciceronian dialogues, a satirical comedy about court life and philosophy titled *Momus* (ca. 1450), fables, and a 10-book survey of architecture. He also produced writings on family customs in Florence. One such work is his *Della famiglia*, a prose dialogue in four books in which he reveals discussions among three generations of his family regarding their social

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values and business ethics. Alberti wrote the piece to defend his family against its critics. His discussions of children's education and marriage in books one and two of *Della famiglia* clearly show that Alberti was influenced by Aristotle and Xenophon. Book three concerns the Alberti family's responsibility to earn, save, invest, and spend money, while book four concerns friendship.

Another classical influence on Alberti was Lucian, whose penchant for satire Alberti adopts in a collection of short dialogues titled *Intercenales*. This work is noteworthy for its having introduced a playful tone into serious Renaissance literature in Italy.

One of Alberti's most crucial works was *On Painting* (1430s), in which he analyzes and explains the technical aspects of painting, paying particular attention to an artist's perspective in creating realistic, three-dimensional images.

The most famous of Alberti's treatises is *On the Art of Building* (1440s), in which he presents his thoughts and ideas concerning architecture. Alberti discusses everything from the architecture of ancient Rome to techniques for contemporary urban planning. Centuries after it was written, *On the Art of Building* remained the single most important reference work in the field of architecture.

Alberti had a tremendous influence on the artists and architects who came after him, including his friend Filippo Brunelleschi, perhaps the most influential architect of the Renaissance, and LEONARDO da Vinci, who apparently studied Alberti's works. His exploration of so many different interests and subjects marked him as a true Renaissance man.

English Versions of Works by Leon Battista Alberti

Momus. Translated by Sarah Knight and edited by Virginia Brown. Cambridge, Mass.: Harvard University Press, 2003.

On the Art of Building in Ten Books. Translated by Joseph Rykwert, Neil Leach, and Robert Tavernor. Cambridge, Mass.: MIT Press, 1991.

The Family in Renaissance Florence. Translated by Renee N. Watkins. Long Grove, Ill.: Waveland Press, 1994.

Works about Leon Battista Alberti

Grafton, Anthony. *Leon Battista Alberti: Master Builder of the Italian Renaissance*. New York: Hill and Wang, 2000.

Tavernor, Robert. *On Alberti and the Art of Building*. New Haven, Conn.: Yale University Press, 1999.

Alembert, Jean Le Rond d' (1717–1783) mathematician, philosopher

Jean d'Alembert was one of the leading minds of the French ENLIGHTENMENT, along with such thinkers as MONTESQUIEU, ROUSSEAU, and VOLTAIRE, and he contributed to the monumental *ENCYCLOPEDIA*, a 28-volume work masterminded by Denis DIDEROT. The illegitimate son of the famed hostess Madame de Tencin, d'Alembert was abandoned as a baby on the steps of the church of St. Jean-Le-Rond and remained loyal to his adopted mother throughout his life. A diligent student of mathematics and physics, d'Alembert became a member of the Academy of Sciences at age 24. After making the acquaintance of Denis Diderot and other French philosophers, d'Alembert found himself agreeing to contribute to the *Encyclopedia*. D'Alembert wrote the memorable preface, the *Preliminary Discourse*, in which he proposes a theory of knowledge based on John Locke's ideas. D'Alembert also authored several tracts on his mathematical discoveries, the arts, and sciences. Both Russia and Prussia tried to lure him into their service, but d'Alembert chose to remain in Paris, where he died at age 66.

In 1743 d'Alembert published his new interpretation of Newton's Third Law, in which he maintains that forces that resist acceleration must be equal and opposite to the forces that produce the acceleration. This came to be known as "d'Alembert's principle." Until 1754 he continued publishing his work on algebra, calculus, and also physical

astronomy, in which he solved the precession of the equinoxes.

Biographers characterize d'Alembert as a man who had little use for wealth or sycophants and instead adored truth and reason. His preface to the *Encyclopedia*, first published in 1751, is the best example of his practical if unpolished style and his adherence to the egalitarian ideals and the spirit of scientific inquiry that characterized the Enlightenment. D'Alembert and the encyclopedists, clinging to their beliefs despite pressure from the conservatives, contributed to the dissolution of the ancient social and political institutions of France, which crumbled at the beginning of the Revolution.

An English Version of a Work by Jean Le Rond d'Alembert

Preliminary Discourse to the Encyclopedia of Diderot.

Translated by Richard N. Schwab. Chicago: University of Chicago Press, 1995.

Works about Jean Le Rond d'Alembert

Crumey, Andrew. *D'Alembert's Principle*. New York: St. Martin's Press, 1998.

Diderot, Denis. *Rameau's Nephew and d'Alembert's Dream*. Translated by Leonard Tancock. New York: Penguin Classics, 1976.

Hankins, Thomas L. *Jean d'Alembert: Science and the Enlightenment*. Oxford: Clarendon Press, 1970.

Alfieri, Vittorio (1749–1803) poet, dramatist

Vittorio Alfieri was born in the northern Italian aristocracy of the early 18th century. While he studied at the Military Academy of Turin, one of the best colleges in Europe, the sheltered life of an aristocrat did not suit him. He was eager to see the world, instead, and embarked on a romantic and extensive series of travels across Europe (1776–1777), going as far as Russia and Sweden, some of which he details in his *Vita (Life)*.

Alfieri had a strong sense of Italian nationalism and rebelled against French classical culture, which was so prominent among his class and age. As a

result, he attempted to create plays that would rival French drama.

Alfieri's experiences in Paris during the French Revolution would color much of what he wrote. In his *Ode to America's Independence*, for example, he presents his views on both the French and the American revolutions, which reveals a decided favoritism for the Americans' desire for independence.

Alfieri wrote a total of 19 tragedies, many of them published in the 1780s, as well as political treatises such as *Of Tyranny* (1777), political poems, and an autobiography. Although he was influenced by classicism, much of his work is considered characteristic of the pre-Romantic period of Italian literature. His works are remembered for the national conscience they restored to Italian culture.

English Versions of Works by Vittorio Alfieri

Of Tyranny. Translated and edited by Julius A. Molinaro and Beatrice Corrigan. Toronto: University of Toronto Press, 1961.

The Tragedies of Vittorio Alfieri. Edited by Edgar Alfred Bowrin. Westport, Conn.: Greenwood Press, 1970.

Works about Vittorio Alfieri

Betti, Franco. *Vittorio Alfieri*. Boston: Twayne, 1984.

Caso, Adolph. *Alfieri's Ode to America's Independence*. Boston: Branden Press, 1976.

allegory

An allegory is a story in which characters represent abstract qualities, and the literal story line is less important than the symbolic truth that the story both conceals and dramatizes. An allegory is similar to both a parable, the kind of story used in the Christian Gospels to illustrate moral truths, and a fable, in which a story dramatizes a practical insight about life. An allegory, however, is more elaborate than either a parable or a fable and is developed in more detail. More complicated allegories reveal a multiplicity of meanings.

In classical literature there are many famous examples of allegory, including the allegory of the cave in Plato's *Republic*, where Plato likens human life to the existence of cave-dwellers who can see reality only in the form of shadows cast on a wall. In addition, several of the stories in Ovid's *Metamorphoses* invite allegorical interpretation.

The allegory received its fullest expression in medieval and RENAISSANCE Europe. Early Christian writers such as Augustine, and medieval religious writers who followed him, extended the parable form to help convey spiritual concepts. As medieval romances grew in popularity, writers defused charges of frivolity leveled against their preoccupation with secular passions by including religious meanings. In *The Divine Comedy*, for example, Dante achieved a complete fusion between romance and religious poetry, and every event and conversation can be understood on several levels.

In some allegories, such as William LANGLAND's *Piers Plowman*, characters bear the names of abstract qualities (Piers meets and talks with deadly sins such as Gluttony and Sloth, and virtues such as Truth and Peace). In other allegories, the characters seem to be real people with whom the reader can identify while at the same time symbolizing moral dilemmas. For example, in the 14th-century English romance *SIR GAWAIN AND THE GREEN KNIGHT*, Sir Gawain, although a good knight and a hero, is also an ordinary, flawed human being; but the Green Knight who challenges him, the host who entertains him, and the host's lady who tempts him all have a symbolic function that is not fully explained and that challenges the reader to search for the best interpretation.

Renaissance examples of allegory include Torquato TASSO's *Gerusalemme Liberata*, Ludovico ARIOSTO's *Orlando Furioso*, and Edmund Spenser's *The Faerie Queene* (1590, 1596). Jonathan SWIFT used allegorical techniques in his *A Tale of a Tub*, and writers and filmmakers to this day use allegory to engage at once the reader's emotions and intellect.

Other Works Featuring Allegory

Bunyan, John. *The Pilgrim's Progress*. Mineola, N.Y.: Dover, 2003.

Dryden, John. "Absalom and Achitophel," in *Selected Poetry and Prose of John Dryden*. Edited by Earl Miner. Los Angeles: Random House, 1969.

Works about Allegory

Lewis, C. S. *The Allegory of Love: A Study in Medieval Tradition*. New York: Oxford University Press, 1990.

Fletcher, Argus. *Allegory: The Theory of a Symbolic Mode*. Ithaca, N.Y.: Cornell University Press, 1982.

Anchieta, José de (1534–1597) *missionary, teacher, linguist*

Dubbed the "Apostle of Brazil," José de Anchieta is influential for his contributions as a writer to the foundations of Brazilian culture. He is also noted for his concern for the welfare of the Brazilian Indians demonstrated through his efforts to protect the Indians from exploitation under Portuguese colonization. Anchieta helped to establish several Jesuit schools, including colleges at Rio, Bahia, and Pernambuco. He was instrumental in helping to found the cities of São Paulo and Rio de Janeiro.

Anchieta mastered several Indian languages and helped make the Tupi tongue the main language of communication among the Indians. Noted for his linguistic studies, he wrote a grammar of the Tupi language (*Arte de grammatica da lingoa . . . do Brasil*), which was widely used by missionaries. He also compiled a Tupi-Portuguese dictionary. He translated prayers, hymns, and the catechism into Indian languages. To teach religious faith, he wrote catechetical texts, canticles, dialogues, and religious plays in Tupi and in Portuguese.

Anchieta's numerous letters and reports, spanning the years from 1554 to 1594, provide an important historical record of Brazil's development in the 16th century. He wrote poetry, composing verses in Portuguese, Spanish, Latin, and Tupi (*De beata virgine dei matre Maria; Primeiras letras*). He is also noted for writing didactic religious plays

and is credited with authoring the first, short religious plays acted in Bahia.

Works about José de Anchieta

Baker, Mona, ed. *Routledge Encyclopedia of Translation Studies*. New York: Routledge, 2001.

Dominian, Helen G. *Apostle of Brazil: The Biography of Padre José de Anchieta*. New York: Exposition Press, 1958.

Andrada e Silva, José Bonifácio de

(1763–1838) *poet, scientist, political figure*

Known as the “Patriarch of Independence,” José Bonifácio de Andrada e Silva was one of the most influential figures in Brazilian history. Extremely well educated, Andrada e Silva received degrees in law and philosophy in 1787 and 1788, respectively, from the University of Coimbra. He also studied other topics, such as mathematics, geology, and astronomy. After graduating, Andrada e Silva joined the Science Academy of Lisbon, where he gained international recognition for his achievements in the sciences. His contributions in this area are many, including his discovery of four previously unknown minerals and eight unknown species.

After a long absence from home while conducting scientific research abroad, Andrada e Silva returned to Brazil in 1819 and immediately became politically active. In October of 1821, he wrote “*Lembranças e Apontamentos do Governo Provisorio de São Paulo*,” said to be the most important document in Brazilian history, for laying the foundation of modern-day Brazil. Andrada e Silva is given credit for the unification of Brazil in 1822, an act that many proudly state contained little bloodshed. Without his efforts, Brazil would have separated into smaller divisions during the disintegration of Portuguese control in the early 1800s. He was named the first minister under the new constitution he had helped establish, but his intense insistence on a liberal constitution led to his banishment from Brazil in 1823–29. He later returned to Brazil and tutored Emperor Pedro II’s sons.

As a writer, Andrada e Silva’s work was fueled by his political vehemence. In “*Poesias Avulsas*,” he explored a “natural pantheism that expressed his intellectual character and scientific curiosity,” a curiosity that sparked the same in others of his time (Rupert). The work was published under a pseudonym and has been republished in numerous volumes since its original publication in 1825.

Works about José Bonifácio de Andrada e Silva

Amaral, Ricardo C. *José Bonifácio de Andrada e Silva*.

Brazil: Brazilian Communications Group, 1999.

Burns, E. Bradford. *A History of Brazil*, 3rd ed. New York: Columbia University Press, 1993.

Aretino, Pietro (1492–1556) *poet, playwright*

Known for his scathing satire, Italian author Pietro Aretino was one of the most notorious writers of his time. His daring ridicule of powerful figures earned him fame throughout Europe.

Born in Arezzo on April 20, Aretino rejected the family name of his father (“Aretino” means “from Arezzo”) and moved first to Perugia and then to Rome in 1517, where he became an enthusiastic participant in, and critic of, aristocratic society. He was shrewd and ruthless, often resorting to blackmail and claims of public influence with popes and nobles. Indeed, he would gain during his lifetime the favor of Pope Leo X and the patronage of Giulio de’ Medici, who became Pope Clement VII. Aretino drew most of his wealth from gifts from nobles, and many of his works are, at their core, satirical weapons Aretino used in his political maneuvers.

Six volumes of Aretino’s letters express a great deal of his satire and cynicism concerning the powerful. Rome and its citizens were frequent targets of his wit, as expressed in his works *Ragionamenti* and *I diloghi*. His 1524 collection of sonnets, *Sonetti lussuriosi* (Lewd sonnets), precipitated his exile (perhaps the source of his animosity) from Rome.

Aretino wrote a number of comedies that are less malicious and add portraits of the lower class. His first and perhaps best-known comedy, *Cortigiana* (*The Courtesan*, 1525), explores the lives of the lower class in papal Rome. Using the plot line of a practical joke played by the duke of Mantua, *Il Marescalco* (1526–27) presents a comedic reprimand of courtly life and is known for its frank exploration of sexuality. Aretino also wrote the tragedy *Orazia* (*The horatii*, 1546), a verse play based on Livy's account of Horatii and Curatii. It provides a fine example of Aretino's versatility as a dramatist and poet.

Reacting to Pietro BEMBO's carefully refined writings, Aretino wrote eloquent prose, verse, and letters, using common, everyday speech and focusing on a greater variety of subjects. He is remembered for leading the way to a more provocative style of writing in 16th-century Italy.

English Versions of Works by Pietro Aretino

Aretino's Dialogues. Translated by Raymond Rosenthal and edited by Margaret Rosenthal. New York: Marsilio, 1999.

The Marescalco. Translated and edited by Leonard G. Sbrocchi and J. Douglas Campbell. New York: Italica, 2003.

Works about Pietro Aretino

Cleugh, James. *The Divine Aretino*. New York: Stein and Day, 1966.

Waddington, Raymond B. *Aretino's Satyr: Sexuality, Satire, and Self-Projection in Sixteenth-Century Literature and Art*. Toronto: University of Toronto Press, 2003.

Argensola, Bartolomé Leonardo de

(1562–1631) poet, historian and

Argensola, Lupercio Leonardo de

(1559–1613) poet, playwright, historian

The brothers Argensola came from an aristocratic family and followed very similar literary paths. They were educated at Huesca and Zaragoza, with Bartolomé also studying at Salamanca. Both joined

the Academia Imitatoria (Academy of Imitators), a prestigious literary society that promoted the use of classical writers such as Horace as models. In fact, the brothers were known as the "Spanish Horaces," both excelling at moral and satirical verse.

As leaders of the Aragonese School, they reacted against the complex baroque style of GÓNGORA Y ARGOTE, then in vogue. By contrast, their writing is restrained and intellectual. In their time, however, they epitomized good literary taste with emphasis on balance and formal perfection.

In 1599 Lupercio became chief historian of Aragon. But in 1608, at the invitation of the conde de Lemos, viceroy of Naples, both brothers moved to Naples. There Lupercio served as secretary of state, while both continued their literary activities: Lupercio founded his own literary society, Academia de los Ociosos (Academy of Idlers), and Bartolomé became literary adviser and court poet.

Toward the end of his life, Lupercio assessed his own work rather harshly and had his poems burned. His version of Horace's *Beatus ille* is, however, considered to be among the finest in Spanish. Luckily, his son Gabriel had made copies of most of his poems.

There were, however, some notable differences between the two. Lupercio, who disliked popular theater, wrote three tragedies in the style of the Roman dramatist Seneca: *Filis*, now lost, and *Alejandra* and *Isabella*, both gloomy and violent.

Bartolomé, who also wrote under the name "Luis de Escatrón," was regarded as the more accomplished stylist for his sonnets and didactic verse. Unlike Lupercio, he was ordained into the priesthood, serving as rector of Villahermosa and later canon of the cathedral at Zaragoza. When Lupercio died in Naples, Bartolomé returned to Spain, where he took Lupercio's old job as chief historian of Aragon. In this role, both brothers produced important official historical records.

Contemporary writers such as FÉLIX LOPE DE VEGA and Miguel de CERVANTES held the Argensola brothers in high esteem. Their poems were collected by

Lupercio's son and published posthumously in a single collection called *Rimas*. English versions of works by the Argensola brothers are not in print.

Ariosto, Ludovico (1474–1533) *poet, playwright*

Ludovico Ariosto was born at Reggio, Italy, and was the first of 10 children. When his father died in 1500, Ariosto became the head of the household. In 1503 he entered the service of Cardinal Hippolytus, who employed him as a diplomat and ambassador as well as poet; however, when Ariosto declined to move to Hungary with the cardinal, he was dismissed. He then took service with Duke Alfonso d'Este and, except for a three-year term as governor of one of the outlying provinces, he was allowed to remain in Ferrara to compose, perform, and publish his work. In 1526 he married his life-long love, Alessandra Benucci.

Though today he is remembered for his EPIC poem *Orlando Furioso*, Ariosto also wrote a variety of plays, lyric verse, and satires. His dramatic pieces show the influence of Plautus and Terence; his earliest play, *The Chest of Gold* (1508), was the first of its kind to use modern stage settings. For the *Supposes* (1509), set in Ferrara, Raphael painted the cityscape that served as the backdrop, and *The Necromancer* (1520) introduced a new stock character in the form of the villain Iachelino, a magician and sage. Ariosto wrote *Lena* for a wedding in 1528, and later began *The Students*, which he never finished.

Ariosto's *Satires* are written in three-line rhymed stanzas and contain a great deal of autobiographical material. Like Horace, he treated the satire as a mirror of daily life.

Ariosto's lyric and occasional poems were not published as a collection until 1546. Many of them had been written while he was a student, or in the service of Hippolytus. A number of the sonnets, addressed to Alessandra and composed in the form perfected by PETRARCH, show his style maturing as the artist perfected the tools he would use to craft his masterwork, *Orlando Furioso*.

Ariosto lived during the peak of the Italian RENAISSANCE, and *Orlando Furioso*, which he spent half his life writing and revising, is completely a product of the Renaissance at its height. The character of Orlando evolved from the historical Roland, who served in the army of Charlemagne. In turn, Ariosto's character evolved as the product of previous works about Roland, including *The Song of Roland* (11th century), PULCI's *The Greater Morgante* (1482), and Boiardo's *Orlando Innamorato* (Orlando in love, 1494), which he never finished.

In 1506 Ariosto took up where Boiardo left off. The first edition of *Orlando Furioso* (Orlando the mad) appeared in 1516, the second in 1521, and the third, expanded and revised edition in 1532. The work preserves the grand vision and sprawling scope of the legends in three main storylines that hold the work together. The first is an account of Charlemagne's perpetual war with the Saracens; the second concerns Orlando's passion for Angelica; and the final story involves the love affair of Ruggiero and Rinaldo's sister Bradamante.

Ariosto composed *Orlando* in highly polished eight-line stanzas, or octaves, and he frequently intervenes to comment on the larger themes of love, war, and the fragility of the human mind and soul. He understood the nature of the quest, and all of his characters search for different things: love, glory, victory, paradise, and peace. In addition, he combines classical, medieval, and contemporary material to create a work that blends tragedy, comedy, and epic in an enormously varied and vital style.

The *Five Cantos*, which appeared after Ariosto's death, were thought to be additions to the *Furioso*. John Harington first translated the *Furioso* into English in 1591. Edmund Spenser began *The Faerie Queene* with the intention of surpassing Ariosto's achievement, and Walter Scott learned Italian simply so he could read *Orlando* in the original.

Though critics from the beginning have debated over the quality of Ariosto's style, they can agree to what biographer Griffin calls "the stupendous impact of the *Furioso* on European literature." A work as much about limits as it is about extremes, as much about human failure as it is about human

achievement, the themes of *Orlando Furioso* continue to hold compelling relevance to the writing and study of literature.

English Versions of Works by Ludovico Ariosto

Orlando Furioso. Translated by Guido Waldman. New York: Oxford University Press, 1998.

Orlando Furioso: Part One. Translated by Barbara Reynolds. New York: Viking Press, 1975.

Works about Ludovico Ariosto

Finucci, Valeria. *Renaissance Transactions: Ariosto and Tasso*. Durham, N.C.: Duke University Press, 1999.

Griffin, Robert. *Ludovico Ariosto*. New York: Twayne, 1974.

Ashanti tales (1400s–1800s) folklore

The Ashanti (or Asante) built an empire in the region of present-day Ghana that flourished for several centuries and reached its peak of influence in the 18th century. The Ashanti kingdom, one of the most powerful in West Africa, interacted with the increasing number of Europeans, and was famous for its wealth in gold, its well-armed military, and its efficient administration. Ashanti royalty had court poets to compose songs commemorating their ancestors and accomplishments, while the folktales circulating at all levels of society provided a method of social cohesion by formulating and communicating cultural values, mores, and customs.

The Ashanti folktales often tell a moral lesson, describe a myth, or answer a question about the natural world. In the tradition of fables from those of Aesop to the *Panchatantra*, most of the Ashanti tales use animal characters to represent human qualities such as jealousy, honesty, greed, and bravery. Ananse, the spider, is a trickster figure who appears in many of the Ashanti tales. As in the Coyote Tales of the Hopi, the stories portray Ananse as clever, successful, funny, lazy, or deceived, and almost end with a moral. One tale that describes how wisdom entered the world begins with the

image of Ananse the spider putting all the wisdom into a large pot and trying to carry it up a tall tree to hide it. Frustrated by failure, he throws the pot to the ground and it breaks, thus freeing the wisdom for use by all peoples.

A recent retelling of an Ashanti story by Tololwa Mollel, illustrated by Andrew Glass, portrays the greedy side of Ananse's nature. Ananse, who had hoarded his food before a large drought, refuses to share with any of the other animals, even when Akye the Turtle comes to visit. Akye gives the gluttonous Ananse a taste of his own medicine by inviting him to a feast where Ananse is unable to eat a bite. In an adaptation by Verna Aardema, with pictures by Bryna Waldman, Anansi, as a human figure, gets tricked at his own game when he goes out looking for a fool. The stories turn on the function of shame and friendship in Ashanti culture and convey the moral that hard work merits reward, while dishonesty creates consequences.

Many Ashanti tales celebrate the cleverness of the small, as does Jessica Souhami's rendering of the traditional tale of Osebo the leopard, who disobeys Nyame the Sky-God by refusing to give him his drum. The small tortoise Achi-cheri, laughed at by the other animals, manages to trick Osebo and deliver the drum to Nyame, who rewards her by giving her a hard outer shell to protect her from the jealousy of others. The theme of social harmony appears frequently in Ashanti tales, reflecting the cultural belief that animals, objects, and even places preserve a life and a spirit of their own. Society in the world of the folktales is ruled by a chief whose office is indicated by his stool, but while chiefs resolve disputes and give judgments, the tales reveal the importance of respect, honesty, and joint action at all levels of the Ashanti community.

Ashanti folktales still circulate as part of the oral literature of present-day Ghana, and the staging of stories provides a means of bringing together people of all ages and social strata. Storytelling is associated with wisdom and knowledge in Ghanaian culture, so the best storytellers are usually older men and women. The audience gathers in a circle around

the narrator, participates in a call-and-response style, and shows appreciation by singing or applauding. A skilled storyteller draws on the audience's body language, facial expressions, and comments for inspiration.

The Ashanti tales have proved popular in English and are often adapted into picture books for young readers, preserving the vital culture, artistic achievements, and imaginative myths of a powerful and influential people.

English Versions of Ashanti Tales

Appiah, Peggy. *The Pineapple Child and Other Tales from Ashanti*. London: Carlton Books, 1995.

Chocolate, Deborah M. Newton. *Talk, Talk: An Ashanti Legend*. Mahwah, N.J.: Troll Associates, 1993.

Courlander, Harold. *A Treasury of African Folklore*. New York: Marlowe & Company, 2002.

Rattray, Robert. *Akan-Ashanti Folk Tales*. New York: AMS Press, 1983.

Works about Ashanti Tales

Larungu, Rute. *Myths and Legends from Ghana for African-American Cultures*. Akron, Ohio: Telcraft Books, 1992.

McCaskie, T. C. *State and Society in Pre-Colonial Asante*. Cambridge: Cambridge University Press, 1995.

Musgrove, Margaret W. *Ashanti to Zulu: African Traditions*. New York: Puffin, 1992.

Thompson, Carol. *The Asante Kingdom*. New York: Franklin Watts, 1999.

Aubigné, Agrippa d' (1552–1630) poet, nonfiction writer

Agrippa d'Aubigné lived during one of the most turbulent times in French history—the years of the Wars of Religion (1562–98) between the Catholics and the Protestants. He participated in the Protestant cause throughout the wars and served as equerry and diplomat under Henri di Navarre (later Henry IV).

He was born near Pons, and after his mother's death his father, Jean d'Aubigné, sent him to be

raised by his cousin, Michelle Joly. In his autobiography (*Sa vie à ses enfants*), he claims to have been able to read and translate Latin, Greek, and Hebrew by age 10. In 1565 d'Aubigné studied in Geneva but eventually returned to France, where he completed his education. He wrote many of his early poems from 1571 to 1573, inspired by his love for Diane Salviati, which were published in 1874 under the title *Printemps*. Mostly a collection of sonnets, the poems in *Printemps* were written in the Petrarchan style.

In 1572 he narrowly escaped the St. Bartholomew's Day massacre in Paris, and this tragedy strengthened his Protestant resolve. He joined the court of Henri de Navarre, which he satirized in later writings. D'Aubigné continued to fight for the Protestant cause until 1593, when Henri converted to Catholicism. Starting in 1579, d'Aubigné began work on *Les Tragiques* (1616), a long poetic "denunciation of the evils he sees about him and of the enemies of the Reformation" (Harvey and Heseltine, 35).

At the same time d'Aubigné was writing *Les Tragiques*, he also completed *L'Histoire universelle*, published from 1618 to 1620. This historical narrative focuses on the years from 1550 to 1601. In 1617 he published *Aventures du baron de Fæneste*, a satirical novel about the Catholic faith. In 1620 his *L'Histoire universelle* was condemned to be burned, and d'Aubigné was to stand trial. Instead he fled to Geneva, where he remained until his death. Before that, in 1626, he wrote his autobiography, which was published posthumously. D'Aubigné's strong beliefs and great learning are reflected in his body of work.

An English Version of a Work by Agrippa d'Aubigné

His Life, to His Children. Edited and translated by John Nothnagle. Lincoln: University of Nebraska Press, 1989.

Works about Agrippa d'Aubigné

Cameron, Keith. *Agrippa d'Aubigné*. Boston: Twayne, 1977.

12 Avvakum

Regosin, Richard L. *The Poetry of Inspiration: Agrippa d'Aubigné's Les tragiques*. Chapel Hill: University of North Carolina Press, 1970.

Avvakum (Avvakum Petrovich)
(ca. 1621–1682) *nonfiction writer*

Avvakum was born into a peasant family in the Nizhnii Novgorod region of Muscovy. Raised by a devout mother, Avvakum married and entered the church at a young age, and by age 30, he was an archpriest.

Beginning in 1653, Avvakum spent nine years in exile in Siberia because he opposed recent changes to Russian Orthodox church books and services. Upon his return to Moscow, he continued to agitate against the reforms. A 1667 church council condemned opponents of the reforms as heretics, and Avvakum found himself and his family exiled to the far north. There he wrote his autobiography, polemical works attacking the reforms, and letters to followers. These followers deemed him a martyr when he was burned at the stake for his religious views.

Avvakum is best known for his autobiography *Zhitie (Life)*; publication date unknown). It is a multifaceted work that combines simple, vernacular prose with formal religious language. Drawing inspiration from hagiographies (written stories of saint's lives), Avvakum depicts himself as a pious man who suffers for his defense of the true faith.

N. K. Gudzy notes the “boldness” inherent in Avvakum's writing, his “extremely high opinion of himself and his consciousness of enormous spiritual superiority over ordinary people.” Unlike most hagiographies, however, *Life* makes its protagonist seem human. At one point, for example, Avvakum is “lying on the stove, naked, under a covering made from birch bark,” and he has to retrieve his priestly clothing from “mess and dirt.”

Avvakum is remembered for having written one of Russia's earliest autobiographies, and his simple yet graphic portrayal of his life's events, beliefs, and emotions has given him a place in world literature.

English Versions of a Work by Avvakum

The Life of Archpriest Avvakum by Himself. In *Medieval Russia's Epics, Chronicles, and Tales*, rev. ed. Edited by Serge A. Zenkovsky. New York: E.P. Dutton 1974.

The Life of Archpriest Avvakum by Himself. Translated by Kenneth N. Brostrom. Ann Arbor: Michigan Slavic Publications, University of Michigan, 1979.

Works about Avvakum

Gudzy, N. K. “Archpriest Avvakum and His Works.” Translated by Susan Wilbur Jones. In *History of Early Russian Literature*. New York: Octagon Books, 1970.

Michels, Georg Michels. *At War with the Church: Religious Dissent in Seventeenth-Century Russia*. Stanford, Calif.: Stanford University Press, 1999.

Axayacatl of Tenochtitlán (1449?–1481)
poet, ruler

Axayacatl of Tenochtitlán was the son of Prince Tezozomocztin and Huitzilxochitzin, a woman from Tlacopan. While his father did not rule in Tenochtitlán (present-day Mexico City), Axayacatl and two of his brothers became *huey tlatoani* (supreme ruler) of the Aztec Empire. Axayacatl was elected ruler in 1468 at the insistence of Tlaacael, a powerful Mexican counselor, despite being only 19 years old.

Axayacatl showed great bravery in combat as the ruler of Tenochtitlán. He led three great battles against the Tlatexica nation, the Matlatzinca of Toluca, and the Purépecha of Michoacán, though the last of these was a severe defeat for Axayacatl and his men. During this time, Axayacatl also supervised the carving of the Sun Stone, which combined Aztec mythology, religion, and the science of the calendar. Shortly after the unveiling of the Sun Stone, Axayacatl fell ill and never recovered.

The battle with the Purépecha served as the inspiration for one of the two great poems attributed to Axayacatl, “Huehueh Cuicatl,” or “Song of the Elders.” The poem expresses the weariness felt by

the poet after the defeat, and honors the soldiers who died in battle. Axayacatl's other poem, "Ycuic Axayacatzin, Mexico Tlatohuani," or "Song of Axayacatl, Lord of Mexico," recalls his famous ancestors and the glories of the Aztec Empire. Unfortunately, one of Axayacatl's own sons, Montezuma II, would see the end of Aztec glory in 1520. Though Axayacatl's reign lasted only 13 years and his poetic output was limited, he is remembered as one of the great poets and rulers of the Aztec Empire.

See also NAHUATL POETRY.

English Versions of Works by Axayacatl of Tenochtitlán

Flower and Song: Poems of the Aztec Peoples. Translated by Edward Kissam and Michael Schmidt. Ypsilanti, Mich.: Bilingual Press, 1983.

Leon-Portilla, Miguel. *Fifteen Poets of the Aztec World.* Norman: University of Oklahoma Press, 1992.

Works about Axayacatl of Tenochtitlán

Leon-Portilla, Miguel. *Aztec Thought and Culture: A Study of the Ancient Nahuatl Mind.* Translated by Jack Emory Davis. Norman: University of Oklahoma Press, 1990.

Meyer, Michael C., and William H. Beezley, eds. *The Oxford History of Mexico.* Oxford: Oxford University Press, 2000.

B

Bacon, Francis (1561–1626) *nonfiction writer*
Francis Bacon was born in London, the youngest son of Sir Nicholas and Lady Ann Bacon, and educated at Cambridge University. He spent three years as a youth in France as an assistant to the English ambassador but was recalled to England in 1579 by his father's sudden death.

For employment, Bacon turned to the law, qualifying for the bar in 1582. He also became a member of Parliament in 1583, earning a reputation as an eloquent orator, and served every year thereafter until 1621.

Even during his early years in Parliament Bacon was at work on a project inspired by his disillusionment with the dry and derivative education he had received at Cambridge. His *Great Instauration*, or renewal, of learning was a plan, in his words, “to set philosophy into a more fertile path.” The project came to include models of “new learning,” plans for universities, and methods of experimentation and observation.

Education and the law, however, were not Bacon's only interests. He published one of his greatest works, *Essays*, in 1597. To *essay* is to weigh something to determine its value, and an essay is an informal exploration of a topic; the form had been pioneered by Michel de MONTAIGNE in France, but Bacon was the first to attempt it in English. In

each essay in his collection, he treats topics such as friendship, truth, and wealth by alluding to classical and biblical stories, using extended metaphors, and using biting aphorisms (pithy sayings). Bacon added to the work over the years, and the published version (1625) contains 58 essays.

The ascension to the throne of King James I brought good times for Bacon. The new monarch knighted him and appointed him king's counsel, and in 1606 solicitor general. Bacon dedicated his 1605 work *The Advancement of Learning*—the first part of the *Great Instauration*—to James I in the hope that the king would support his educational reforms. In this Bacon was disappointed, but his career continued to flourish.

He became the nation's attorney general in 1613, a member of the king's Privy Council in 1616, and lord chancellor—the highest position for a judge—in 1618. In quiet moments he continued to work on the *Great Instauration*. In the second part of this work, the famous *Novum Organum* (*New Tool*, 1620), he explains his theory of scientific method, particularly the need for subjecting hypotheses to empirical tests.

In 1621 came disgrace: Bacon was charged with having accepted a bribe, and he admitted his guilt. He served a short jail sentence and was stripped of public office. This sudden fall from power could

have crushed Bacon's spirit, but it did not. He seized the opportunity to devote the last years of his life to his studies. By this time, the *Novum Organum* was known in learned communities throughout Europe, and Bacon corresponded with admiring foreign scholars. In addition, he continued to record his observations of natural phenomena, which can be found in the third part of the *Great Instauration*, titled *Sylva Sylvarum* (*The Wood of the Woods*). This collection of observations and records of scientific experiments was published the year after Bacon's death. It includes *The New Atlantis*, a utopian fable about a land called Bensalem, where people work together in service of "the knowledge of causes and secret motions of things; and the enlarging of the bounds of human empire, to the effecting of all things possible." Here, science is not the mental plaything of scholars but the useful tool of practical people who wish to improve the human condition.

Although the last two parts of the *The Great Instauration* were never written, Bacon achieved lasting recognition for his achievements in the philosophy of science. He describes himself in these words:

Being gifted by nature with desire to seek, patience to doubt, fondness to meditate, slowness to assert, readiness to consider, carefulness to dispose and set in order.

It was this combination of gifts that made Bacon, according to his biographer Rosalind Davies, "a major figure in the intellectual tradition of Europe."

Works by Francis Bacon

Francis Bacon: The Major Works. Edited by Brian Vickers. New York: Oxford University Press, 2002.
The Advancement of Learning. Edited by Michael Kiernan. New York: Oxford University Press, 2000.

Works about Francis Bacon

Gaukroger, Stephen. *Francis Bacon and the Transformation of Early-Modern Philosophy*. New York: Cambridge University Press, 2001.

Jardin, Lisa, and Alan Stewart. *Hostage to Fortune: The Troubled Life of Francis Bacon, 1561–1626*. New York: Hill and Wang, 1999.

Balbuena, Bernardo de (1568–1627)

poet

According to Menéndez y Pelayo, the birth of Spanish-American poetry can be linked to Bernardo de Balbuena. Celebrating both Mexico and Spain in his poems, Balbuena draws on nature to display his overwhelming love for both countries. His greatest poem "El Bernardo" (1624) displays his feelings of the influence of poet Ludovico ARIOSTO and other Latin EPIC poets. Not an autobiography, "El Bernardo" focuses on the adventures of the famous Spanish hero Bernardo del Carpio. The poem also explores the constructions and oppositions that exist between the ideologies of the superior figure and that of the inferior figure (Nicolopulos).

Born in Val de Peñas, Spain, Balbuena moved at an early age with his parents to La Mancha, Mexico, where he spent his childhood and gained an education. As an adult, he served as the chaplain to the Audiencia of New Galicia for six years (until 1592) and, in 1620, was named the bishop of Puerto Rico. He died in Puerto Rico.

He composed most of his writings in the 1590s on frontier lands in the west of Mexico (Nicolopulos), but his "La grandeza mejicana" (1604) is thought by some scholars to mark the beginning of Spanish-American poetry. Another well-known and well-received poem, "Siglo de oro en las selvas de Eriphile" (1608), is "a very learned pastoral romance abounding in beautiful poetic passages" (Knight). All of Balbuena's works reveal the influence of the places he lived, his knowledge of classical poetry, and the inner visions of a master poet.

An English Version of Works by Bernardo de Balbuena

The Heroic Poem of the Spanish Golden Age. Edited by Frank Pierce. New York: Oxford University Press, 1947.

A Work about Bernardo de Balbuena

Van Horne, John. *El Bernardo of Bernardo de Balbuena: A Study of the Poem*. Urbana: University of Illinois, 1927.

***Bamana Segu, Epic of* (1700s–1800s)**

African epic

The Bamana empire flourished around the upper Niger River, from the 17th century to the 19th century. Its capital was Segu, near Bamako, the present capital of Mali on northwest Africa. Segu saw the reigns of 19 kings before it was conquered in 1861–62 by the Muslim Tukulor army. The *Epic of Bamana Segu* tells the troubled story of the most memorable of these 19 kings: Mamani Biton Kulubaly (ca. 1712–55), Ngolo Jara (ca. 1766–87), Monzon Jara (ca. 1787–1808), and Faama Da Jara (1808–27). Of these, Kulubaly was the founder of the Segu empire, and most versions of the epic begin with his story and end with the ascension of the Jara dynasty and its demise. The epic is therefore a complex history of dynastic successions, wars, and family stories.

Also called the Segu cycle, the *Epic of Bamana Segu* is viewed by many scholars as a foil for the famous *Epic of Sundiata*. While *Sundiata* is about legitimate authority, the *Epic of Bamana Segu* is just the opposite and shows the darker side of power struggles. It is valued for the glimpse it provides into the history and oral literature of the Bamana empire.

See also EPIC; EPIC OF SONSAN OF KAARTA.

An English Version of the *Epic of Bamana Segu*

Johnson, John-William, et al., eds. *Oral Epics from Africa*. Bloomington: Indiana University Press, 1997.

Works about the *Epic of Bamana Segu*

Banbera, Tayiru. *A State of Intrigue, The Epic of Bamana Segu*. David C. Conrad, ed. London: Oxford University Press, 1990.

Belcher, Stephen. *Epic Traditions of Africa*. Bloomington: Indiana University Press, 1999.

Courlander, Harold, and Ousmane Sako. *The Heart of the Ngoni, Heroes of the African Kingdom of Segu*. New York: Crown, 1982.

Djata, Sundiata A. *The Bamana Empire by the Niger*. Princeton, N.J.: Markus Wiener Publishers, 1997.

Banks, Joseph (1743–1820) *nonfiction writer*

Joseph Banks was born in 1743 in London, the son of William Banks, a wealthy landowner, and Sarah Banks. He was educated at Harrow and Eton, and in 1760 entered Christ Church, Oxford. The classical curriculum, however, was not to his liking. His true passion lay in the study of botany, so he hired Israel Lyons, a botany instructor, to come to Oxford to educate him in the field. Banks became not only a botanist but also a patron of science.

At age 23, he traveled to Newfoundland and Labrador to collect plants, animals, and rocks. The same year he was elected to the Royal Society of London. His voyages allowed him to engage in what he loved most—discovering and collecting new botanical specimens. Such pursuits led to the start of the Banks Herbarium.

He embarked on his most famous voyage to Tahiti in 1768, aboard the *Endeavour* with the legendary Captain James Cook. Banks and his team collected more than 800 new specimens. He also immersed himself in Tahitian culture, learning the language and even getting a small tattoo. This voyage—and tales of his exploits—earned him much fame back in England.

His next and last voyage was to Iceland in 1772, and in 1778 he was elected president of the Royal Society, an office he held until his death in 1820. He also helped fund the journey of the infamous and mutinous *Bounty*.

Banks is known more for his scientific contributions and discoveries than for his writing, but he kept an extensive journal of his voyage with Cook, which was not published until 1962, when an edited version appeared. In addition to the journals,

Banks kept voluminous notes on his discoveries and pursuits, and engaged in large amounts of correspondence. His correspondents included Lord Nelson and Benjamin FRANKLIN, and his letters shed light on the age in which he lived, “an age in which geographical and scientific discoveries surpassed anything previously dreamt of” (Alexander, 41).

A Work by Joseph Banks

The Letters of Joseph Banks: A Selection, 1768–1820.

Edited by Neil Chambers. London: Imperial College Press, 2000.

Works about Joseph Banks

Gascoine, John. *Science in the Service of Empire: Joseph Banks, the British State, and the Uses of Science in the Age of Revolution.* New York: Cambridge University Press, 1998.

O’Brian, Patrick. *Joseph Banks: A Life.* Chicago: University of Chicago Press, 1997.

Bartram, William (1739–1823) *naturalist, explorer, historian, illustrator*

Son of the noted botanist John Bartram, William Bartram is best known for his published account of his botanical expedition (1773–78) in the southeastern United States. Published in 1791, *Travels Through North and South Carolina, Georgia, East and West Florida, the Cherokee Country, the Extensive Territories of the Muscogulges, or Creek Confederacy and the County of the Chactaws*, is considered an American classic of language and science. Composed in elaborate prose, it contains comprehensive and entertaining descriptions of the flora and fauna, the geologic formations, and the Native American tribes of the southeastern United States. Many of the subjects illustrated represent the first record of an American plant or animal.

As a trained natural scientist, Bartram traveled through the South, nothing in detailed descriptions and illustrations the characteristics of almost everything he encountered. He portrays nature through personal experience as well as scientific

observation. In addition to natural history subjects, he provides an account of southeastern Native Americans that is considered one of the best of the period.

Other significant writings attributed to Bartram include a manuscript titled *Pharmacopodia*. Three articles appearing in other publications include, “Anecdote of an American Crow,” “Description of an American Species of *Certhia*, or Creeper,” and “Account of the Species, Hybrids, and other Varieties of the Vine of North America.”

In terms of literary influence, *Travels* is noted as a source for Samuel Taylor Coleridge’s *Kubla Khan* and *The Ancient Mariner*. William Wordsworth, Thomas Carlyle, Ralph Waldo Emerson, and François-Auguste-René de Chateaubriand also considered the work with high regard. The book was an immediate success in Europe and was published in many editions and translations throughout the world. It is still considered a valuable record of discoveries in natural history.

A Work by William Bartram

William Bartram: Travels and Other Writings. New York: Library of America, 1996.

Works about William Bartram

Cashier, Edward J. *William Bartram and the American Revolution on the Southern Frontier.* Columbia: University of South Carolina Press, 2000.

Ewan, Joseph. *William Bartram: Botanical and Zoological Drawings, 1756–1788. Reproduced from the Fothergill Album in the British Museum (Natural History).* Philadelphia: American Philosophical Society, 1958.

Bashō (Matsuo Bashō, Matsuo Kinsakin, Matsuo Munefusa) (1644–1694) *poet*

Matsuo Kinsakin was born near Ueno, Japan, southeast of Kyoto. After changing names periodically during his childhood and young adulthood, as was customary at that time, Kinsakin took the name Bashō.

Bashō's father was a low-ranking samurai in the service of Tōdō Yoshikiyo, the ruling lord of Ueno. Bashō's mother's parents migrated to Iga province from Iyo province. As a boy, Bashō became a page at Ueno Castle and a study companion to young Yoshitada, the Tōdō family heir. Bashō and Yoshitada shared an interest in the Japanese poetry form HAIKU, and together they studied and published poetry. In 1666, Yoshitada died suddenly, leading Bashō to abandon his post at Ueno Castle to wander for several years. It is believed he went either to Kyoto to study literature, philosophy, and calligraphy or to a Kyoto monastery to become a Buddhist monk and study Zen. To support himself, he worked as a poet's scribe and took a number of other odd jobs. He later moved to Edo (now Tokyo) and continued to study, write, and publish haiku. This period of wandering was the first of many journeys and expeditions that he detailed in his writings.

By the time he was in his 30s, Bashō had established himself as an independent master and haiku. He spent the last 10 years of his life on pilgrimage, visiting famous places and meeting with other poets and disciples. He died of a stomach ailment at age 50, by which time he had taught poetry to nearly 2,000 students.

Bashō's haiku is known for its simple, unpretentious style and its honest, sincere treatment of his subject matter. Influenced strongly by Zen Buddhism, Bashō developed haiku from a form that relied largely on puns, slang, parody, and vulgar subjects to one that explored authentic human experience and perception through subtle but familiar images from nature. He is credited with establishing the 5-7-5 syllable pattern used in haiku to this day.

Although Bashō wrote many impersonal and sad haiku, he did not abandon the playful, light-hearted approach of his predecessors that made earlier varieties of haiku popular among the accessible to all classes of Japanese people in the 16th and 17th centuries. Through his command of language, experimentation, and talent, Bashō refined haiku and realized the form's potential. Since his

lifetime, haiku has remained an important form of poetry, and Bashō, a major poet.

Written when he was 42, Bashō's most famous poem exemplifies his mature style and typifies haiku in general:

*The old pond;
A frog jumps in—
The sound of the water.*

In 1689, approximately three years after he wrote "The Old Pond," Bashō embarked on a two-year, 1,500-mile journey around Japan, traveling with friends, disciples, and fellow poets from Edo to Ogaki. His masterpiece, *The Narrow Road to the Deep North* (1977), is based on his experiences during this journey and combines both haiku and haiku-like prose. He opens the travel diary by professing his very personal vision of travel:

The sun and the moon are eternal voyagers; the years that come and go are travelers too. For those whose lives float away on boats, for those who greet old age with hands clasping the lead ropes of horses, travel is life, travel is home. And many are the men of old who have perished as they journeyed.

He continues in the same poetic vein throughout *The Narrow Road*, using words to create soulful images of what lay in his heart. In the following lines, for example, a combination of Bashō's thoughts of ancient battles fought in Japan and his view of the landscape upon which those battles took place causes him to remark:

Sitting on my sedge hat . . . , I wept for a long time.

*A dream of warriors,
and after dreaming is done,
the summer grasses.*

During the three decades that he wrote poetry, Bashō elevated haiku from a game and pastime to a serious literary genre. His influence on writers from Charles–Pierre Baudelaire and Stéphane Mallarmé to Jack Kerouac and Amy Lowell demonstrates his strength as a writer and his universal and lasting impact and appeal.

English Versions of Works by Bashō

The Complete Basho Poems. Edited by Keith Harrison. Minneapolis, Minn.: Black Willow Press, 2002.

A Haiku Journey: Bashō's "Narrow Road to a Far Province." Translated by Dorothy Britton. New York: Kodansha America, 2002.

Narrow Road to the Interior, and Other Writings.

Translated by Sam Humill. Boston: Shambhala Publications, 2000.

The Narrow Road to Oku. Translated by Donald Keene. New York: Kodansha America, 1997.

Works about Bashō

Downer, Lesley. *On the Narrow Road: Journey into a Lost Japan*. New York: Summit Books, 1989.

Ueda, Makoto. *Bashō and His Interpreters*. Palo Alto, Calif.: Stanford University Press, 1995.

———. *Matsuo Bashō*. New York: Kodansha International, 1983.

Beaumarchais, Pierre–Augustin Caron de (1732–1799) dramatist

Born in Paris, the young Pierre was brought up in his father's trade of watchmaking. At age 21, he became watchmaker to the king and, following his marriage to the widow of a court official, he took the name Beaumarchais from one of her properties. He led various careers as a musician, pamphleteer, businessman, and arms dealer to the colonies during the American Revolution. Throughout his life he was in and out of court, jail, and briefly, after the French Revolution, exile. Upon his return to Paris, he found both his fortunes and his health in decline, and died suddenly of a stroke at age 67.

Today Beaumarchais's reputation as a flamboyant character overshadows his reputation as a playwright. His first two plays, *Eugénie* (1767) and *The Two Friends* (1769), showed promise but were only modestly successful. In 1775 his new play *The Barber of Seville* opened to disappointing response and discouraging reviews. A few quick revisions led to a new version of the play running the next night, to a much warmer reception; audiences were delighted with the witty, inventive, scheming Figaro, who in fact somewhat resembled his creator. Difficulties with censors kept the sequel, *The Marriage of Figaro*, from appearing until 1784, but its success reinvigorated French drama and Beaumarchais's fortune. Following difficulties in his personal and professional life, however, his reputation began to suffer. *The Tartar* (1787) was a success, but *The Guilty Mother* (1792), the third in the Figaro series, was not considered up to the original's standards. The *Memoirs* Beaumarchais published of his early escapades exhibit brilliant writing, but after his troubles with the new republican government and later Napoleon, the French public did not find his second set of *Memoirs* as inspiring as the first.

After his death, Beaumarchais's fame was eclipsed when his two most original and intricate plays were turned into stunning operas: Rossini rewrote *The Barber of Seville*, and Mozart adapted *The Marriage of Figaro*. Nonetheless, biographer William Howarth calls Beaumarchais "the supreme all-rounder of his age: a man of action and ideas, of vision and achievement, of ambition and energy on a heroic scale."

An English Version of Works by Pierre–Augustin Caron de Beaumarchais

The Figaro Trilogy. Translated by David Coward. New York: Oxford University Press, 2003.

A Work about Pierre–Augustin Caron de Beaumarchais

Grendel, Frederic. *Beaumarchais: The Man Who Was Figaro*. New York: HarperCollins, 1977.

Bellay, Joachim du (ca. 1522–1560) *poet, scholar*

Joachim du Bellay was born in Anjou, the son of a gentleman farmer. His parents died when he was nine or 10 years old, and his brother René took care of him. From what he tells us in his poems, he seems to have been an unhappy child, and he was often ill.

As an adult, Bellay had a close friendship with Pierre de RONSARD. They studied together in Paris at the famous College de Coqueret, whose principal, Jean Dorat, inspired in them an enthusiasm for the literature of antiquity.

In 1549 Bellay published two works: *The Defense and Illustration of the French Language*, in which he states the principles of HUMANISM and calls for a renewal of French poetry, arguing that French should be treated as an equal to Latin and other languages; and a collection of poems titled *The Olive*, which presents a series of Petrarchan SONNETS.

In 1553 Bellay journeyed to Rome with his second cousin, Cardinal Jean du Bellay. During his time in Rome, Bellay became disenchanted, both with the cardinal and with Rome itself, which he found shockingly immoral. After returning to Paris in 1558, he began to pour his feelings into his poetry and created some of his best work, including *The Regrets* and *The Antiquities of Rome*. The poems in these collections reveal Bellay's leanings toward the elegiac and the satirical, as well as the influences of Ovid and Horace. His subjects include political machinations, moral and papal decadence, spiritual barrenness, and the hypocrisy of the French court.

Du Bellay is remembered for the high quality of his verse: his perfection of the sonnet form, imagery, rhythm, musical resonance, and his skillful use and knowledge of the power of language.

English Versions of Works by Joachim du Bellay

Lyrics of the French Renaissance: Marot, Du Bellay, Ronsard. Edited by Norman R. Shapiro. New Haven, Conn.: Yale University Press, 2002.

The Regrets. Translated by David R. Slavitt. Boston: Northwestern University Press, 2003.

Works about Joachim du Bellay

Hartley, David. *Patriotism in the Work of Joachim du Bellay: Study of the Relationship Between the Poet and France*. Lewiston, N.Y.: Edwin Mellen Press, 1993.

Keating, Clark L. *Joachim du Bellay*. New York: Twayne, 1971.

Tucker, Georges Hugo. *The Poet's Odyssey: Joachim Du Bellay and Les Antiquitez de Rome*. Oxford: Oxford University Press, 1991.

Bembo, Pietro (1470–1547) *poet*

Italian humanist and scholar Pietro Bembo is celebrated for his contribution to the development and standardization of the Italian language and for his dedication to pursuing the classical ideal. His education was provided primarily by his father Bernardo Bembo, an important political figure in Venice. Like his father, Bembo enjoyed much social, political, and religious notoriety. He was well favored by Lucrezia Borgia and respected by the powerful Medici family and the church. In 1513 he became secretary to Pope Leo X in Rome; in 1529 he was appointed historiographer of Venice; and in 1539 he was named a cardinal by Pope Paul III and so returned to Rome, where he later died.

Bembo was a master stylist of both Latin and Italian and revised his works several times. He modeled his Latin writings on Cicero and wrote the treatise on Italian grammar, *Prose della Volgar Lingua* (Prose in the vernacular, 1525). This treatise contributed to the regularization of the Italian language to that of the Tuscan dialect used by PETRARCH and BOCCACCIO.

Another Italian prose work for which Bembo is celebrated is *Gli Asolani* (1505), a story featuring a wedding feast at Asola, during which a revealing dialogue discussing Platonic love occurs. Bembo also wrote much poetry and edited the poems of Dante and Petrarch, to whom his poems are often compared.

Pietro Bembo's scholarship and his enthusiasm for the Italian language and his country (which was still developing a sense of nationality) signifi-

cantly influenced many great writers and thinkers, including Ludovico ARIOSTO, Baldessare CASTIGLIONE, and Torquato TASSO.

English Versions of Works by Pietro Bembo

Gli Asolani. Translated by Rudolf B. Gottfried. Bloomington: Indiana University Press, 1954.

The Prettiest Love Letters in the World: Letters between Lucrezia Borgia and Pietro Bembo. Translated by Hugh Shankland. London: Collins Harvill, 1987.

Works about Pietro Bembo

Murphy, James J., and Izora Scott. *Controversies over the Imitation of Cicero in the Renaissance: With Translations of Letters between Pietro Bembo and Gianfrancesco Pico*. Mahwah, N.J.: Lawrence Erlbaum Associates, 1995.

Raffini, Christine. *Marsilio Ficino, Pietro Bembo, Baldassare Castiglione: Philosophical, Aesthetic, and Political Approaches in Renaissance Platonism*. New York: Peter Lang, 1998.

Bergerac, Cyrano de (1619–1655) poet, dramatist

Behind the character of the swashbuckling Cyrano de Bergerac of legend is a real-life, 17th-century Frenchman who was famous in his own time for his unusual nose, literary flair, contrary ideas, and reputation as a brilliant swordsman. Born in Paris as Savinien de Cyrano, the fourth son of Abel de Cyrano and Esperance Bellanger, he was first schooled under a private tutor and later at college in Paris. After joining a company of guards, Cyrano's misfortune in being severely wounded twice within 14 months persuaded him to take up the intellectual life. He returned to Paris and adopted the name de Bergerac after another family estate, which was later sold. He associated with a group of lively intellectuals, including MOLIÈRE, and developed a reputation for being brilliant and scandalous, having fought more than 100 duels. Although his premature death at age 35 was likely due to disease, legend has it that he suffered an accident with a falling wooden beam.

Later scholars accuse de Bergerac of plagiarizing much of his work, but it was the habit of intellectuals at the time to freely borrow from one another. He was thought even during his own lifetime to be somewhat mad; one anonymous contemporary said of his popular *States and Empires of the Sun and Moon*, "I think he had one quarter of the moon in his head." He was known for being a free-thinker, and his opinions often provoked controversy. Upon publication, many of his works were heavily censored, including various letters, his comedy *The Pedant Outwitted* (1645, a satire of teachers and their methods from which Molière later borrowed), and his TRAGEDY *The Death of Agrippina* (1653), which earned him literary acclaim. His tales of voyages to the sun and moon (*Moon* was written in 1648, and *Sun* begun in 1650, but never finished) are satires on existing social problems and contain some of his most clear and vigorous prose. A collection of his works titled *Different Works* was published in 1657, two years after de Bergerac's death, and does not include *The Other World* (written in 1650), perhaps because of his typical, yet original, satirical treatment of social ills. De Bergerac's friend Lebrét published his own revision of *The Other World* in 1657, titling it *Comic History*.

While de Bergerac's works sank into obscurity in the 18th century, his legend remained, and it is the legend that Edmond Rostand (1868–1918) recovered in his memorable play *Cyrano de Bergerac* (1897).

An English Version of Works by Cyrano de Bergerac

Other Worlds: The Comical History of the States and Empires of the Moon and Sun. Translated by Geoffrey Strachan. London: New English Library, 1976.

Works about Cyrano de Bergerac

Chweh, Crystal R. *Readings on Cyrano de Bergerac*. San Diego, Calif.: Greenhaven Press, 2001.

Rostand, Edmond. *Cyrano de Bergerac*. Translated by Christopher Fry. New York: Oxford University Press, 1998.

Beverly, Robert (1673–1722) *historian*

Robert Beverly is remembered for his history of the state of Virginia, *The History and Present State of Virginia . . . by a Native of the Place*, first published in 1705. In contrast to the common patronizing tone in reference to the colonies that characterized British writings of the time, the work is distinguished from other early American books by an original style that does not attempt to duplicate an Oxford literary manner. The 1705 edition of *The History* is noted for its humor and acerbic sarcasm, particularly in its criticism of royal governors and lack of enterprise among Virginia planters. The book continues to be important because of Beverly's originality, shrewd observations, and humorous commentaries.

Although the historical material for the early years of the colony largely derives from the earlier published accounts of Captain John Smith and other chroniclers, the sections dealing with the Indians are considered to be of particular importance to history. Beverly links the freedom of the New World with the original Native American inhabitants.

In 1722 Beverly published a second edition of *The History*, considered to be less colorful and critical than the first edition. Along with the second edition, Beverly published *The Abridgement of the Public Laws of Virginia*, a work that he had compiled for his own use as a working magistrate.

The History is considered to be one of the major achievements of early American prose. Popular in its time, the book was translated into French and printed four times by 1718. Beverly's keen insight into contemporary political and social matters provides a valuable contribution to the study of American history.

A Work about Robert Beverly

Literary History of the United States: History, vol. 1, 3rd ed., rev. Edited by Robert E. Spiller, et al. New York: Macmillan, 1963.

Boccaccio, Giovanni (1313–1375) *poet*

Boccaccio was born to Boccaccino de Chelino, a Florentine banker, and an unidentified mother. Boccaccio himself spread the fiction that she was a well-born Parisian woman, but more likely she was from Certaldo. His father trained Boccaccio in the family business, and they moved to Naples in 1322, opening an exciting chapter in Boccaccio's life. At the time, Naples was a center of culture as well as business, and his place in his father's bank gave Boccaccio access to aristocratic circles, as well as to the royal library. He enrolled at the University of Naples to study canon law, beginning his training in Latin. In 1341 a change in the family fortunes obliged Boccaccio to return to Florence. The move was initially an unhappy one; Florence at the time was a middle-class city of bankers and as yet had no university, but Boccaccio's association with people from all walks of life gave him a supplementary education, which became as important to his poetry and prose as his formal studies.

In 1350, Boccaccio met PETRARCH, who had an enormous impact on Boccaccio's personal and intellectual life, and with whom Boccaccio shared an enduring friendship. In the late 1350s he took minor orders in the church. Having no patron to support his art, Boccaccio's fortunes were never secure, and he received occasional commissions from the Commune of Florence, which sometimes required him to travel as a city ambassador. Later in life he settled in Certaldo. With Boccaccio died the last of the "three crowns" of Italy—Dante and Petrarch being the others—who had given shape to Italian literature and launched a new humanism that would inform the RENAISSANCE.

As a reader, Boccaccio devoured books, making no distinctions between the classic and the middle-brow. His social interactions brought him into contact with a variety of cultures, from the French romance to the heritage of the Byzantines, through the Greek world with which Naples was in close contact. As a writer, he tried his hand at every genre, in Latin as well as in his native Italian. In the vernacular, his great inspiration was Dante; his

first work in Italian, *Diana's Hunt* (1334), responds to a challenge in Dante's *New Life* and uses the terza rima form that Dante invented for the *Divine Comedy*. His other vernacular works include the *Filostrato* (1335), which means "one overcome by love" in Greek, and is an epic treatment of the love affair between Troilus and Cressida set within the Trojan War; *Filocolo* (1336), which means "weariness of love," and is a Byzantine romance describing the love affair of Florio and Biancifiore; and *Teseida* (1339), the story of the love of Palemone and Arcita for the beautiful Amazon Emilia. Boccaccio began *Teseida* as a martial EPIC, but the story becomes a romantic fiction as the two knights battle for Emilia's love. He also wrote *Comedy of the Florentine Nuns* (1341–42), an amusing, gossipy pastoral ALLEGORY, and *Love Vision* (1342–43), which uses some of the same characters and deals with love as an ennobling, transforming force.

Love was a popular theme that Boccaccio returned to repeatedly. In *Elegy of the Lady Fiammetta* (1343–44), he tells the story of the woman he called the great love of his life. He writes that he first saw Fiammetta in church on Easter Sunday. Historians, who have not been able to identify a real-life Fiammetta, suspect that Boccaccio modeled this experience on Petrarch's sighting of Laura. Other works inspired by Petrarch include *Fate of Illustrious Men* (written between 1355 and 1360) and *Famous Women* (1361).

The Nymphs of Fiesole (1344–46) is a pastoral fable that imaginatively describes the origins of the city of Fiesole, and *Corbaccio* (*Old Crow*, 1354) is a satirical dream vision. Boccaccio also continuously composed poetry between 1340 and 1375, collected in *Rime* (*Rhymes*).

He completed the encyclopedic *Genealogies of the Pagan Gods* and *The Life of Dante* in 1363. Over a span of years he wrote a series of *Eclogues* inspired by Virgil and Petrarch, which he finished in 1372.

The Middle Ages, in which Boccaccio lived, faced many crises within political, commercial, and ecclesiastic institutions. New cultural movements challenged existing thought; new social

classes challenged the well-established hierarchies. Part of this environmental upheaval led to a lifelong feeling of insecurity on the part of the artist about his own fame and impact, but at the same time, it contributed an enormous energy to his work. Boccaccio's artistic gift was his ability to observe and render the detail that is life, and that in turn lends his stories a shimmering vitality.

Critical Analysis

The Decameron (1351) is Boccaccio's greatest work, and its influence spread quickly throughout Italy and across Europe. The story is a portrait of the age, disguised as a lesson in storytelling, disguised as a series of amusing tales. The book, whose title means "ten days" in Greek, collects the stories of 10 young aristocrats who set out on a journey from Florence to a country villa to avoid the Black Death, which infected Italy in 1348. The seven women and three men fill their time by singing songs and telling stories.

Boccaccio dedicates the book to those who are unhappy in love, but the stories' subjects range widely. The tales of the first day have no particular topic, which leads the group to adopt themes. The stories of the second and third day discuss whether humans are victims of fate or can occasionally control their destinies. The fourth and fifth days deal first with love as a destructive force, then as a constructive pursuit. The sixth day addresses the nature of storytelling and the power of language, while days seven and eight witness lively arguments on the subject of relations between men and women, leaving the ninth day open to different, related topics. The 10th day takes up the subject of liberality, rounding out the novel with 100 complete novellas.

One of the most remarkable things about *The Decameron* is the freedom of expression Boccaccio gives to the female characters. Literature previous to Boccaccio traditionally portrayed women as untouchable, practically inhuman models of virtue—witches or mischievous vixens who caused misery and sorrow. Some of Boccaccio's women represent

these stereotypes, but most are independent, intelligent women who think and speak for themselves, as does Lady Filippa in story VI. 7, who challenges the law:

. . . as I am sure you know, the laws should be equal for all and should be passed with the consent of the people they affect. In this case these conditions were not fulfilled . . . furthermore, when this law was put into effect, not a single woman gave her consent, nor was any one of them ever consulted about it; therefore, it may quite rightly be called a bad law.

This is a very forward-thinking argument, considering that Western women would not be given the right to vote until almost 500 years later. Though Boccaccio wrote about clever women in his work, he was known to discourage the women of his household from reading *The Decameron* so they would not be influenced to behave as freely as the female characters in the work.

Humor abounds throughout the book, perhaps as the only recourse for those left in the wake of a plague that destroyed a third of the population. For its variety of character, thrilling narrative style, and the vastness of its fictional world contained within stories of manageable size, scholar Thomas Bergin calls *The Decameron* “the most readable of all recognized masterpieces.” Other scholars have criticized the book because it does not take up any debate about transcendent values, nor does it seek to teach a lesson about anything. But Boccaccio poignantly illustrates the fragility, fallibility, and basic decency of humanity in a world in which changing values brought morals into question and in which destiny was not preordained. Though occasionally accused of being rowdy in nature, *The Decameron* ultimately suggests that wisdom comes through humor and peaceful relations through tolerance.

It would be hard to overestimate the impact of Boccaccio’s creative spirit. Translator Daniel Donno says, “Boccaccio reveals himself as the psychologist of the human heart.” The sheer unbounded energy

in his work, the tragedy and comedy portrayed side by side, make Boccaccio a monument in the history of literature.

English Versions of Works by Giovanni Boccaccio

Famous Women. Translated and edited by Virginia Brown. Cambridge, Mass.: Harvard University Press, 2001.

Life of Dante. Translated by F. G. Nichols. London: Hesperus Press, 2002.

Nymphs of Fiesole. Translated by Joseph Tusiani. Madison, N.J.: Fairleigh Dickinson University Press, 1971.

The Decameron. Translated by G. H. McWilliam. New York: Penguin, 2003.

The Elegy of Lady Fiammetta. Translated and edited by Mariangela Cause-Steindler and Thomas Mauch. Chicago: University of Chicago Press, 1990.

Works about Giovanni Boccaccio

Addington, John. *Giovanni Boccaccio as Man and Author*. New York: AMS Press, 1968.

Branca, Vittore. *Boccaccio: The Man and His Works*. Translated by Richard Monges. New York: New York University Press, 1976.

Hollander, Robert. *Boccaccio’s Dante and the Shaping Force of Satire*. Ann Arbor: University of Michigan Press, 1997.

Kirkham, Victoria. *Fabulous Vernacular: Boccaccio’s Filocolo and the Art of Medieval Fiction*. Ann Arbor: University of Michigan Press, 2001.

Boileau-Despréaux, Nicolas

(1636–1711) poet, satirist, critic

Nicolas Boileau-Despréaux was born into a family of well-off professionals in Paris. He studied at the college of Beauvais, originally for the priesthood, but then began to study law and was admitted to the bar in 1656. He never practiced, however, because his father died, leaving him a small inheritance that allowed him to devote himself full-time to writing poetry. In 1677, along with Jean RACINE,

he was appointed historiographer to Louis XIV, and in 1684 was received as a member of the ACADEMIE FRANÇAISE.

Boileau's first poems were popular satires on contemporary poets and writers. His tight, elegant style and belief that poetry should be both moral and instructive made him a friend of Pierre CORNEILLE and a proponent of NEOCLASSICISM.

Boileau's fame and critical influence increased when he published *The Art of Poetry* in 1674. This poem, written in four cantos, basically restates viewpoints held by classical writers such as Aristotle and Horace. Boileau offers prospective poets pithy advice about choosing subjects for poetry, using language appropriate for the subject, and creating a heightened but true mirror of nature that readers will recognize and respond to emotionally. Boileau also used his poems to mock contemporaries whom he felt ignored the rules of decorum and style; he criticized Madeleine de SCUDÉRY for "making Cato a gallant and Brutus a beau." Boileau admired writers who emulated the ancient EPIC poets and dramatists in their observation of universal human nature and the UNITIES of time, place, and action.

Boileau's *Art of Poetry* was translated into several languages and influenced many European writers of the 17th and 18th centuries. The veneration of classical authors and models, the emphasis on sense and order, the straightforward yet elegant language that we associate with the ENLIGHTENMENT came about in part because of Boileau.

An English Version of Works by Nicolas Boileau-Despréaux

Nicholas Boileau-Despréaux: Selected Criticism. Translated by Ernest Dilworth. New York: Bobbs-Merrill, 1965.

Works about Nicolas Boileau-Despréaux

Colton, Robert E. *Juvenal and Boileau: A Study of Literary Influence.* Port Jervis, N.Y.: Lubrecht and Cramer, 1987.

———. *Studies of Classical Influence on Boileau and la Fontaine.* Hildesheim, Germany: Georg Olms, 1996.

Corum, Robert T. *Reading Boileau: An Integrative Study of the Early Satires, vol. 15.* West Lafayette, Ind.: Purdue University Press, 1997.

Book of Chilam Balam of Chumayel, The

THE BOOKS OF CHILAM BALAM consist of 14 books, of which portions of only eight remain, that record more than 1,000 years of Maya history and culture. *Chilam* means "prophet" or "interpreter of the Gods." *Balam*, meaning "jaguar," is the name of the *chilam* credited with cowriting *The Book of Chilam Balam of Chumayel*, one of the books included in *The Books of Chilam Balam*. Each book was written by more than one *chilam*, as the purpose of the books was not only to record events, but also to link past ages and events with the present. The stories in the books, therefore, manifested differently as time passed, changing as the storytellers changed, similar to the way in which fables, legends, and myths changed in the oral tradition.

Many towns in the Yucatán kept a record of the histories and prophecies of Balam. Chumayel was one of those towns. *The Book of Chilam Balam of Chumayel* was written in the Maya language, and its existing form was compiled by Don Juan Josef Hoil of Chumayel in 1782. The book records countless events of Maya history, including the Spanish conquest of the Yucatán in the 16th century; Maya mythology and religion; poetry; prophecies of Maya seers; and compositions on astrology and the Maya calendar.

The eight remaining *Books of Chilam Balam* are the most important original records of Maya culture available today for the historical and cultural information they provide.

English Versions of *The Book of Chilam Balam of Chumayel*

Heaven Born Merida and Its Destiny, The Book of Chilam Balam of Chumayel. Translated by Munro

Edmonson. Austin: University of Texas Press, 1986.

The Book of Chilam Balam of Chumayel. Translated by Ralph L. Roys. Norman: University of Oklahoma Press, 1967.

A Work about *The Book of Chilam Balam of Chumayel*

Leon-Portilla, Miguel, and Earl Shorris, et al. *In the Language of Kings: An Anthology of Mesoamerican Literature-Pre-Columbian to the Present*. New York: W.W. Norton, 2001.

***Book of Dede Korkut, The* (800s?–1400s?)**

The Book of Dede Korkut is a collection of stories that, together, form an epic story of the nomadic Oghuz people who lived in Central Asia before settling in what is now Turkey. *The Book of Dede Korkut* is composed of a prologue and 12 independent stories sharing characters and imagery. Generally the stories show Oghuz life and events in Central Asia in the ninth and 10th centuries, though some stories reference earlier events. These stories were handed down through the oral tradition by minstrels performing for chiefs, or khans, and the book as it exists today was most likely compiled during the mid-1400s.

The narration of the work is mainly in prose, but the passages of dialogue, which occupy about one-third of the text, are in intricately rhymed verse. The narrator is an unnamed minstrel who frequently addresses his audience as “my khan.” In the prologue he introduces the audience to the sage Dede Korkut (Grandfather Korkut) and his wise sayings.

Korkut is presented as both an eyewitness to the events described and the author of many of the poetic passages. For example, after the dramatic action of the second story, “The Sack of the House of Salur Kazan,” in which Salur Kazan and his allies avenge themselves on the infidels who captured Kazan’s wife and other members of his household, it is Dede Korkut who praises the bittersweet victory:

*Where now are the noble heroes who
thought that the world was theirs? . . .
To whom did the mortal world remain—
The world where men come and go,
The world which is rounded off by death?*

Since 1815 *The Book of Dede Korkut* has been translated into numerous languages. In his article “Whither Dede Korkut?” writer Alireza Asgharzadeh calls the *Dede Korkut* “an invaluable collection of epos and stories, bearing witness to the language, the way of life, religions, traditions and social norms of the peoples inhabiting different portions of Central Asia, Caucasia and the Middle-East centuries before the emergence of Islam.”

English Versions of *The Book of Dede Korkut*

The Book of the Dede Korkut. Translated by Geoffrey L. Lewis. New York: Penguin, 1998.

The Book of Dede Korkut: A Turkish Epic. Translated and edited by Faruk Sümer, Ahmet E. Uysal, and Warren S. Walker. Austin: University of Texas Press, 1991.

A Work about *The Book of Dede Korkut*

Nerimanoglu, Kamil Veli. *The Poetics of “The Book of Dede Korkut.”* Ankara, Turkey: Atatürk Culture Center Publications, 1999.

Bossuet, Jacques-Bénigne (1627–1704) *orator, historian, clergyman*

Jacques-Bénigne Bossuet was born in Dijon, in a family that had occupied judicial functions for centuries. His father was a judge in the *parlement* of Dijon. Educated by the Jesuits in his youth, Bossuet went to Paris in 1642 to study at the Collège de Navarre. He was ordained a priest and received a doctorate in divinity in 1652.

That same year he was appointed archdeacon of Metz in northern France. Metz had a large Protestant population, and Bossuet engaged in many polemics with Protestant leaders over religious mat-

ters. He also gained a reputation as an outstanding speaker. His sermons were well known throughout the area, and he often delivered sermons to powerful church and state figures in Paris as well.

Bossuet became the bishop of Condom in southwest France in 1669. He continued to have close ties with the French monarchy and Catholic Church leadership. Because of his oratorical abilities, Bossuet was asked to deliver funeral orations for important Catholic figures, such as Henrietta Maria, the widow of Charles I of England.

In 1670 Bossuet was hired by King Louis XIV to tutor his son, the Dauphin. Bossuet wrote books and manuals of politics, philosophy, and history with which to instruct his new pupil.

Bossuet felt that monarchy was the best form of government to advance the views of the church. He wrote several treatises to this end, including *Statecraft Drawn from the Very Words of the Holy Scriptures*, which uses scripture to provide proof of the divine right of kings.

Bossuet is celebrated for his eloquence and the poetic quality of his sermons and orations. His debates with Protestants and his crusading work to try to reintegrate Protestants into the Catholic Church are also key parts of his legacy. He is remembered as a staunch defender of the infallibility of the Catholic Church and the French monarchy, though many of his views are now seen as old-fashioned in light of reforms within the Catholic Church.

See also FÉNÉLON.

English Versions of Works by Jacques-Bénigne Bossuet

Discourse on Universal History. Translated by Elborg Forster and edited by Orest Ranum. Chicago: University of Chicago Press, 1976.

Politics Drawn from the Very Words of Holy Scripture. Translated by Patrick Riley. New York: Cambridge University Press, 1999.

Works about Jacques-Bénigne Bossuet

Chadwick, Owen. *From Bossuet to Newman*. New York: Cambridge University Press, 1987.

Reynolds, Ernest Edwin. *Bossuet*. Garden City, N.Y.: Doubleday, 1963.

Boswell, James (1740–1795) *biographer, journal writer, travel writer*

James Boswell was born in Edinburgh. His father, Alexander Boswell, was an important judge and laird (owner of a landed castle) and his mother, Euphemia Boswell, was descended from a branch of Scottish royalty. His father expected him to enter the legal profession; conflict with his father's expectations exacerbated the psychological depression that Boswell suffered from throughout his life. He died in London of progressive kidney failure on May 19.

Boswell studied at the University of Edinburgh from 1753 to 1759. In 1759 he took up the study of law at Glasgow, but soon ran away to London, where he acquired a lasting taste for both the literary life of the English capital and for its sensual delights.

After returning to Scotland in 1762, Boswell passed his exams in civil law. Rather than beginning his legal practice, he persuaded his father to allow him to return to London to seek a military appointment. It was during this visit that Boswell met Samuel Johnson. He records their meeting in his *Life of Johnson*:

Johnson unexpectedly came into the shop; and Mr. Davies [the book store's owner] having perceived him through the glass-door in the room in which we were sitting, advancing towards us,—he announced his awful approach to me, somewhat in the manner of an actor in the part of Horatio, when he addresses Hamlet on the appearance of his father's ghost, "Look, my Lord, it comes."

The allusion to Hamlet's ghost aptly captures the spirit of the relationship between the two men: Johnson would become a father-figure to Boswell, giving him advice and emotional support. In turn, Boswell became a disciple of Johnson, dedicating

the last years of his life to composing his *Life of Johnson*.

During this same visit Boswell began keeping a personal journal, an activity he continued until his death. Had he written nothing else, he would figure importantly in British literary history for composing this rich and full account of 18th-century life. Boswell recorded all of his foibles and flaws, details of his irrepressible vanity, and his sexual appetite, offering an almost unparalleled access into the labyrinthine complexities of the human personality.

Beginning in 1764, Boswell traveled throughout Europe, striking up friendships with many well-known figures, including ROUSSEAU and VOLTAIRE. After returning from his travels, Boswell published his first important book, *An Account of Corsica* (1768). Johnson wrote of it: "I know not whether I could name any narrative by which curiosity is better excited, or better gratified."

Boswell established a legal practice in Scotland, residing at his ancestral estate at Auchinleck, although he made annual visits to London. In 1773 he and Johnson undertook a tour of the Scottish Highlands and later published very different accounts of the trip. Johnson's *A Journey to the Western Isles* (1775) objectively describes the life and manners of the Scottish country and people, while Boswell's *Journal of a Tour to the Hebrides* (1785) is a highly personal account. Its emphasis on conversation previewed the approach that Boswell would later take in his *Life of Johnson*.

Boswell's later years were clouded by his failure to establish a successful legal practice in England and by his increasing difficulties with alcoholism. After Johnson's death in 1784, Boswell began the massive undertaking of composing his friend's biography, closely assisted and encouraged by Shakespearean scholar Edmond Malone. The first edition of the book was published in 1791, to great acclaim, and was a heroic and successful attempt to preserve Johnson for posterity. Boswell records hundreds of pages of Johnson's conversation, thus offering the reader

immediate access to Johnson's personality and living presence. In part, Boswell was simply fulfilling Johnson's own theory of biography, as set forth in *Rambler* #60, which advocates an impartial "display [of] the minute details of daily life." Nevertheless, in its historical context, Boswell's *Life* was daring and controversial for its frank revelation of Johnson's personal life. Though critics argue the accuracy of many details in the work, its proportionality, and its psychological development (or lack thereof), few contest Boswell's overall accomplishment. As Marshall Waingrow states, "No matter how many new facts are brought to light, Samuel Johnson will always be somebody's hypothesis, . . . [and no other hypothesis] has pleased so many, or is likely to please so long, as Boswell's."

Works by James Boswell

Journal of a Tour to Corsica and Memoirs of Pascal Paoli. New York: Turtle Point Press, 2002.

Life of Johnson. IndyPublish.com, 2002.

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Martin, Peter. *A Life of James Boswell*. New Haven, Conn.: Yale University Press, 2000.

Sisman, Adam. *Boswell's Presumptuous Task: The Making of the Life of Dr. Johnson*. New York: Farrar, Straus and Giroux, 2000.

Vance, John, ed. *Boswell's Life of Johnson: New Questions, New Answers*. Athens: University of Georgia Press, 1985.

Bradford, William (1590–1657) colonial and religious leader

William Bradford was born in Yorkshire, England. He joined a Separatist church in Scrooby at age 16, and three years later moved to Holland to avoid religious persecution from the Church of England. In Holland, he became a leader of the Scrooby Separatists and encouraged the church to establish a settlement in the Virginia colonies. In 1620 Bradford was among the 102 pilgrims who sailed for the

New World on the *Mayflower*. The ship landed on the shores of New England at Plymouth Rock on December 20, 1620.

Bradford was among the Pilgrims who drafted the Mayflower Compact (1620), a brief document that set out the Pilgrims' rights and duties under God and law, and helped to establish what is considered to be the first democracy in the American Colonies. After the death of the Plymouth colony's first governor, John Carver, in the spring of 1621, Bradford took over the leadership of the colony and remained at the center of government until his death. During this period, he was reelected as governor 30 times.

Though Bradford was essentially a colonial and church leader, not a writer, he produced one of the most important historical works of 17th-century America, *Of Plymouth Plantation*. This history, which he began in 1630 and eventually extended to two volumes, is a detailed account of the voyage of the *Mayflower*, the landing at Plymouth Rock, and the many hardships the Pilgrims faced while trying to establish their colony, including losing more than half of their inhabitants to sickness during the first winter. In its pages, Bradford also describes how the Pilgrims met Squanto, a Pawtuxet Native American interpreter who spoke English. Squanto helped them form an essential alliance with the local Wampanoag people, which played a crucial role in the colony's survival during its first brutal winter in the New World. Because the history was written as a record to be passed on to future inhabitants of the Plymouth Colony and not for wider publication, Bradford wrote in a simple manner, devoid of any unnecessary stylistic flourishes. His account is straightforward, personal, and readable. *Of Plymouth Plantation* remains the most important firsthand account of the early settlement of the American colonies available today.

A Work by William Bradford

Of Plymouth Plantation. Introduction by Samuel Eliot Morison. New York: Knopf, 2001.

Works about William Bradford

Anderson, Douglas. *William Bradford's Books: Of Plimmoth Plantation and the Printed Word*. Baltimore, Md.: Johns Hopkins University Press, 2003.

Westbrook, Perry D. *William Bradford*. Boston: Twayne, 1978.

Bradstreet, Anne Dudley (1612?–1672)

poet

The place of Anne Dudley's birth is unknown, but she grew up in Lincolnshire, England. Her father, Thomas, was steward to the earl of Lincoln. Dudley received an excellent education for a woman of the era; she had private tutors and was allowed to use the earl's large library. In 1628 she married Simon Bradstreet. Two years later, Anne and her husband and parents sailed for New England so they could openly practice their Puritan faith. When Bradstreet first saw New England, she was frightened by its wildness, but she came to believe that God had chosen this life for her.

Bradstreet and her husband had eight children. They moved around to various settlements in Massachusetts, finally settling in North Andover. Simon Bradstreet served twice as royal governor of Massachusetts.

Bradstreet wrote poetry for her own enjoyment and that of her family. She never intended her work to be published, but her brother-in-law, without her permission, published a volume of her poems in England in 1650, under the title *The Tenth Muse Lately Sprung up in America*. Bradstreet's early poems are conventional and give little indication that the author lived in the untamed wilderness of America. She is read today for her later work, which was published after her death. Her later poetry, more deeply felt and less conventional, focuses on Bradstreet's daily life as a settler; her emotions as she faces life's hardships, including the loss of the family home to fire and the dangers of childbirth; her religious beliefs; and nature. Addressing her husband during a pregnancy, Bradstreet writes:

*How soon, my dear, death may my steps attend.
How soon't may be thy lot to lose thy friend.*

Bradstreet was influenced by a number of poets, including Raleigh, Spenser, SIDNEY, and DONNE. Her most famous work is a poem titled “Contemplations” (1678) in which she ponders time’s ability to destroy mortal things but not spiritual ones. In this poem, as in most of her later works—both verse and prose—Bradstreet reveals her wisdom, simplicity, and generosity.

Works by Anne Dudley Bradstreet

The Works of Anne Bradstreet. Edited by Jeannie Hensley. Cambridge, Mass.: Harvard University Press, 1981.

Works about Anne Dudley Bradstreet

Martin, Wendy. *An American Triptych: Anne Bradstreet, Emily Dickinson, Adrienne Rich*. Chapel Hill: University of North Carolina Press, 1984.

Rosenmeier, Rosamund. *Anne Bradstreet Revisited*. Boston: Twayne, 1981.

Brandt, Sebastian (1457?–1521) poet

Sebastian Brandt was born in Strasbourg on the cusp of the early German humanist movement. He called himself by the Latin name Titio, meaning “firebrand.” He graduated in 1477 from the University of Basel, then an important center of humanist studies. In 1484 he received his license to teach and practice law, and in 1485 married Elisabeth Burg. In 1489 he earned his doctoral degree and in 1490 published his first books, a series of law texts. In 1501 Brandt moved back to Strasbourg. He served in various administrative positions in the city and as sometime-adviser to Emperor Maximilian. In 1514 he met the influential humanist scholar ERASMUS.

In his lifetime, largely during the period spent at Basel, Brandt wrote several Latin tracts and a collection of poems published as *Various Songs*. He translated many Latin classics into German, thus elevating the respect for literature in the vernacu-

lar. Brandt’s most famous work, *The Ship of Fools* (1494), shows the moral and religious conviction of its author as well as his conservative point of view. The pure, unadorned style reflects Brandt’s learning in both the Greek and Latin tradition and provides a cutting social commentary on human sins and foibles. Each chapter addresses a type of fool, united with the theme of the ship. The moral teachings of the work borrow largely from biblical and classical authorities, but the unique satire and biting humor make for entertaining reading. No one escapes the author’s keen eye, including himself. In chapter 111, the “Apology of the Poet,” he confesses: “Of folly I was never free, / I’ve joined the fool’s fraternity.” But, he adds, he hopes “That I’ll improve in time through wit, / If God will grant such benefit.”

Woodcuts illustrating each type of fool accompanied the text, which perhaps helped account for its popularity. Translator Edwin Zeydel calls *The Ship of Fools* “the most famous book of its time.” Six editions came out in Brandt’s lifetime, and the work was translated into Latin, French, English, Flemish, and Dutch. With this book, Zeydel says, “German literature entered for the first time into the stream of European letters.”

An English Version of a Work by Sebastian Brandt

The Ship of Fools. Translated by Edwin H. Zeydel. New York: Dover, 1988.

A Work about Sebastian Brandt

Van Cleve, John. *Sebastian Brant’s The Ship of Fools in Critical Perspective, 1800–1991*. New York: Camden House, 1993.

Bredero, Gerbrand (1585–1618) poet

Gerbrand Adriaensz Bredero was born in Amsterdam to a middle-class family. His father, Adriaen Cornelisz, was a shoemaker; his mother, Mary Gerbrand, supervised his education in English, French, and the classics. When he was very young his family lived next door to the meeting place of

the Eglantine, the most prominent literary guild of the city, which attracted him to poetry. Poetry, however, was not a trade on which a Dutchman could subsist in the Netherlands; even Joost van den VONDEL had to support himself with a mercantile business. Bredero trained and worked as a painter. In 1611 he was invited to join the Eglantine but in 1617 left to join the Dutch Academy founded by his friend Simon Coster. Bredero died at age 33.

His first play *Rodderick and Alphonsus* appeared in 1611; *Griane* followed in 1612. His series of FARCES *The Farce of the Miller* (1612), *The Farce of the Cow* (1612), and *The Farce of Simon without Sweetness* (1612–13) show his key strengths, his ability for social satire, his eye for local color, and his ear for dialect. *Lucelle* (1613) was a romance with a traditionally imperiled heroine. His masterpieces were *The Little Moor* (1615) and *The Spanish Brabanter* (1617).

Translator H. David Brumble says *The Spanish Brabanter*, “if not the greatest play ever written in the Netherlands, is perhaps the most beloved.” Brabant, now the northern part of Belgium, was a cultural center of the Dutch-speaking world. The play concerns the escapades of two rascals: Jerolimo, an ambitious but poverty-stricken Brabanter, and his servant Robbeknol. What the play lacks in narrative force it makes up for in character; its people vividly render the color and speech of daily life in early Amsterdam. Aside from its entertaining characters, the quick, lilting style of the writing preserves at least four Dutch dialects, conveying a true appreciation of the cultural diversity of the Amsterdam of Bredero’s time.

An English Version of a Work by Gerbrand Bredero

The Spanish Brabanter. Translated by David H. Brumble III. Binghamton, N.Y.: Medieval and Renaissance Texts and Studies, 1982.

A Work about Gerbrand Bredero

Schama, Simon. *The Embarrassment of Riches: An Interpretation of Dutch Culture in the Golden Age*. New York: Vintage, 1997.

Brown, Charles Brockden (1771–1810) novelist

The writer known as the father of American literature was born in Philadelphia to Elijah Brown, a merchant, and Mary Armit. Brown’s parents sent their son to the Friends Latin School, where he gained a basic knowledge of Latin and Greek. Although he was being groomed to become a lawyer, Brown found himself captivated by the writings of Jean-Jacques ROUSSEAU and Samuel RICHARDSON and decided to pursue a literary career.

Brown was one of the first American authors to make a living by writing. After *Alcuin: A Dialogue* (1798) became a success, he composed the Gothic novels *Edgar Huntly* (1799), the two-volume *Arthur Mervyn* (1799–1800), and *Ormond* (1799). He also edited a series of periodicals and pamphlets and planned a work of geography, never completed.

Wieland; or, The Transformation: An American Tale (1798), Brown’s most popular novel, tells the disturbing tale of how the lives of Theodore and Clara Wieland are altered when Carwin, a ventriloquist, appears in their small town. Having been raised to believe in the existence of a divine ruler, Theodore and Clara mistake Carwin’s voices for the voice of God, and Theodore eventually imagines he has been ordered to destroy his entire family.

Brown’s intentions for his novels are just as important as the plots he devised. While some critics dismissed the novel as a genre potboiler about love and seduction, Cathy N. Davidson observes that Brown wanted to demonstrate the “intellectual benefits of novel reading.” In *Wieland*, according to Clark, he dramatizes the “evil effects” that “credulity and superstition” have on the mind and raises but does not resolve basic questions. Michael T. Gilmore notes that we are left wondering, “How do we know something?” and “What constitutes trustworthy evidence?” In addition to offering cutting comments on social ills that provoke outrage and call for reform, the troubling questions of Brown’s works anticipate the psychological realism that developed in American literature in the following century.

Works by Charles Brockden Brown

Three Gothic Novels. New York: Library of America, 1998.

Works about Charles Brockden Brown

Clark, David Lee. *Charles Brockden Brown: Pioneer Voice of America*. New York: AMS Press, 1966.

Davidson, Cathy N. *Revolution and the Word: The Rise of the Novel in America*. New York: Oxford University Press, 1986.

Bruno, Giordano (Filippo Bruno, Giordano Nolano) (1548–1600)
philosopher

The son of a soldier, Giovanni Bruno, and Fraulissa Savolino, Bruno was christened Filippo in the town of Nola, Italy. He took the monastic name Giordano in 1565, when he entered the monastery of San Domenico in Naples. There his brilliance and his progressive thought brought him to the attention of the Inquisition, and he was expelled from the monastery. In 1576 Bruno fled Italy, and over the next 16 years he lived in France, England, and Germany, where he wrote, taught, and gave lectures. He returned to Italy in 1591 and was arrested the following year. Two years later, he was convicted of heresy and was later burned at the stake.

Bruno produced a voluminous body of work in both Italian and Latin. The most influential of these are philosophical dialogues written in Italian between 1583 and 1585, while he was living in England: *The Expulsion of the Triumphant Beast*; *The Heroic Frenzies*; *Cause, Principle, and the One*; *The Infinite Universe and Worlds*; *The Ash Wednesday Supper*; and *The Cabal of the Horse Pegasus*.

Bruno's style is infused with his personality and reveals why he was so often forced to escape apparent safe havens. He had absolutely no patience for people with whom he disagreed. Many passages ridiculing his adversaries are sprinkled throughout his prose. In *The Ash Wednesday Supper* (1584), for instance, he refers to Andreas Osiander (who wrote the preface to the first edition of Nicolaus COPERNICUS's famous scientific tract) as "That

idiot, who so mightily feared that one could be driven mad by the teaching of Copernicus!" In contrast, Bruno elevates himself in the preface to *The Ash Wednesday Supper* when he claims his readers "will be astonished that such great things will be completely explained so succinctly." Despite his quarrelsome and arrogant personality, Bruno's philosophical thought was profound and his beliefs revolutionary. His insistence that freedom of thought is necessary to advance human knowledge, his acceptance of the Copernican theory, and his proposal that the universe is infinite were controversial beliefs in his time, and his writings about them eventually led to his death.

Bruno's cosmology or theories of how the universe works were based on the work of Copernicus, but greatly expanded upon them. Bruno was a theoretical philosopher rather than a scientist, and many of his beliefs rest on his ideas about God rather than on an understanding of the physical universe. Bruno's most famous and most dangerous theory was his belief in an infinite universe. It would be blasphemous, Bruno reasoned, to think God, an infinite being, could be confined to a finite universe. His reasoning opened a door to many questions about other traditional foundations and beliefs. The speakers of Bruno's dialogues advocate free-thinking and an ethical standard based on scientific principles, rather than on what Bruno considered as outdated morality. The senses, Bruno taught, were not the limit but rather the starting point of knowledge, and reason must be used to learn things the senses could not comprehend. In accord with this, human virtue rested within human intellect and not as some external state of perfection. In addition, Bruno believed that ethical standards must be based on a process of critical thought, not on fear of punishment by a monitoring, measuring God.

Bruno's beliefs upset church authorities because traditional theology rested on the idea that humans were the center of the universe. In medieval cosmology, the world was a hierarchy, with God as the judge and benefactor of all. Bruno's theories shattered the long-held distinction between celes-

tial and terrestrial, threatening the basis of ethical rules and the very nature of human identity in a way the Inquisition could not condone. Bruno's execution for heresy led many later thinkers to treat his beliefs with skepticism, and only in the last century has a truer understanding of Bruno's philosophy evolved. He was the first staunch defender of Copernicus and the first to depart significantly from the teachings of Ptolemy and Aristotle, important authorities during the Middle Ages and the RENAISSANCE. His cosmology led the way for the work of Galileo and his philosophical beliefs and anticipated the work of SPINOZA and René DESCARTES.

English Versions of Works by Giordano Bruno

Cause, Principle and Unity and Essays on Magic.

Translated by Robert D. Lucca and Richard J. Blackwell. New York: Cambridge University Press, 1998.

The Expulsion of the Triumphant Beast. Translated by Arthur D. Imerti. Lincoln: University of Nebraska Press, 1992.

Works about Giordano Bruno

Gatti, Hilary. *The Renaissance Drama of Knowledge: Giordano Bruno in England.* New York: Routledge, 1989.

White, Michael. *The Pope and the Heretic: The True Story of Giordano Bruno, the Man Who Dared to Defy the Roman Inquisition.* New York: Harper-Collins, 2003.

Bunina, Anna (1774–1829) poet

Anna Bunina's childhood and adult life were not carefree. She was the last of six children. Her mother died giving birth to her, and Bunina was sent to live with her mother's sister. For many years afterward, she alternated living with her older sisters and aunts.

No matter the elegance of the home in which she lived, Bunina's education was ignored. When her father died, she remedied her neglected edu-

cation by using her small inheritance to move to St. Petersburg and hire tutors. She describes her first attempts at writing as similar to "imitating the bees in the garden": ". . . I seem this very moment / To see those little bees! / The beauty flies! She seems all gold" (Rosslyn 17).

Bunina's writing is extremely important for its relation to the position and struggles of women and to historical developments involving women's roles in Russia. Her poetry offers "rare insight into the generally-ignored female experience of her culture" before the affects of romanticism had occurred in Russia (Rosslyn xiii).

What is perhaps the greatest surprise about Bunina is that she was one of the first writers (male or female) to financially survive by writing. She was not wealthy, and she often struggled to make ends meet, but she succeeded because she "wrote with originality, put translation and imitation to her own purpose, [and] presented a specifically feminine and individual image of the creative writer" (Rosslyn xiii).

Though unaccepted by literary authorities of the time and little studied until the late 20th century, it is undeniable that Bunina had literary talent. She also perceived the social plight of women long before it became a social debate. Bunina "introduced her biography into her poems. Not all are autobiographical or introspective, but many are presented as the poet's subjective, even confessional, writing" (Rosslyn xiv).

Works about Anna Bunina

Rosslyn, Wendy. *Anna Bunina (1774–1829) and the Origins of Women's Poetry in Russia.* Studies in Slavic Language & Literature, vol. 10. New York: Edwin Mellen Press, 1997.

Tomei, Christine D., ed. *Russian Women Writers*, vols. 1–3. New York: Garland Publishing, 1999.

Bunraku (1700s)

Bunraku is a traditional form of Japanese puppet theater. The earliest appearance of puppet theater in Japan occurs in the 12th century, when wandering

performers put on one-person puppet shows. Later puppet theater appeared at Shinto shrines and may have been used for religious purposes. In the 16th century, at a shrine in Nishinomiya, puppeteers performed plays depicting legends of the god Ebisu, and these became so well renowned the puppeteers were invited to the palace to perform for the emperor. Also around the same time, the performances of *jōruri*, traveling troubadour-like narrators who played the *biwa* (Japanese lute), became prevalent. The term *jōruri* comes from a 15th-century legend about a princess of the same name.

In 1684 the chanter Takemoto Gidayu opened a puppet theater in Osaka and became a patron of CHIKAMATSU MONZAEMON, who is known as the greatest *jōruri* playwright. Chikamatsu's influence on *jōruri* marks a shift from performances of historical legends and myth to portrayals closer to the everyday life of his audience. After Chikamatsu's death in 1725 and until about 1780, *jōruri* enjoyed a period of unsurpassed popularity, which waned sharply toward the end of the 18th century. Puppet theater, however, underwent a revival at this time. The term *bunraku* is a product of this revival and was named for Uemura Bunrakuken, a puppeteer from Awaji who began producing puppet plays in Osaka.

At the peak of its popularity, Bunraku puppet plays offered a freshness and creativity that rivaled

KABUKI theater. Chikamatsu Hanji, a playwright and narrator writing in the 1770s, was known for his storylines featuring complicated relationships and wildly improbable happy endings. Several bunraku plays endure as classics and are still performed in Japanese theaters today. In addition, bunraku theater greatly influenced the productions of renowned director Julie Taymor, who directed the Broadway play *The Lion King*.

English Versions of Bunraku

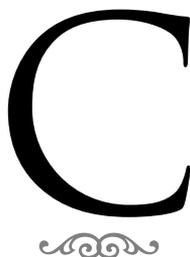
Four Major Plays of Chikamatsu. Translated by Donald Keene. New York: Columbia University Press, 1961.

Gerstle, Andrew C., Kiyoshi Inobe, and William Malm. *Theater as Music: The Bunraku Play "Mt. Imo and Mt. Se."* Ann Arbor: University of Michigan, 1990.

Works about Bunraku

Adachi, Barbara C. *Backstage at Bunraku: A Behind-the-Scenes Look at Traditional Japanese Theater*. New York: Weatherhill, 1985.

Hironaga, Shuzaburo. *Bunraku Handbook: A Comprehensive Guide to Japan's Unique Puppet Theater, with Synopses of All Popular Plays*. Tokyo: Maison des Arts, 1976.



Cabeza de Vaca, Álvar Núñez

(ca. 1490?–1559?) *explorer*

Cabeza de Vaca was born in Jérez de la Frontera in Spain. Almost nothing is known of his childhood or early adult life. Around age 37, he sailed with Pánfilo de Narváez to Florida, to become one of only four men who survived the expedition. He wandered throughout Florida and Mexico for nine years, from 1527 to 1536, during which time he was taken captive by the Indians. His written account of his experiences is considered to be one of the best accounts of early American exploration. *Nafragios y relación de la jornada que hizo a la Florida con el adelantado Pánfilo de Narváez* was first published in Spain in 1542. Modern translations include C. Covey's 1962 edition, *Adventures in the unknown interior of America*, and the 2003 National Geographic Adventure printing of *The Narrative of Cabeza de Vaca*.

La relación is remarkable for its descriptions of the geography and the indigenous peoples of North America. The descriptions are related through the eyes of a Spaniard who survived by acculturation to the native societies. The work is also important because in it Cabeza de Vaca defends the natives against abuse by Spanish conquistadors, which he witnessed on the northern frontiers

of New Spain. As a narrative of suffering and privation, Cabeza de Vaca's account has no equal in the annals of North American exploration.

Cabeza de Vaca later became governor of Paraguay (1540–45). His experience in Paraguay was filled with conflict due to resentment from enemies who objected to his generous attitude toward the Indians. After he was sent back to Spain in chains in 1545, he wrote a bitter account of the experience, *Los comentarios*, with the help of his secretary Pedro Hernández in 1554. *Los comentarios* was published together with an edited version of *La relación* in Valladolid in 1555.

English Versions of a Work by Álvar Núñez Cabeza de Vaca

Narrative of Cabeza de Vaca. Translated and edited by Rolena Adorno and Patrick C. Pautz. Lincoln: University of Nebraska Press, 2003.

The Journey and Ordeal of Cabeza de Vaca: His Account of the Disastrous First European Exploration of the American Southwest. Translated by Cyclone Covey. Mineola, N.Y.: Dover, 2004.

Works about Álvar Núñez Cabeza de Vaca

Menard, Valerie. *Alvar Núñez Cabeza de Vaca*. Hockessin, Del.: Mitchell Lane Publishers, 2002.

Rodriguez, Alfred. *Plus Ultra: Life and Times of Alvar Núñez Cabeza de Vaca*. Lincoln, Neb.: iUniverse, 2001.

Cacamatzín of Texcoco (1494–1520)

poet, ruler

Cacamatzín was born into the most famous family in Texcoco (in present-day Mexico). His father, Nezahualpilli, served as a ruler of Texcoco and was also a skilled poet, architect, and observer of stars. Cacamatzín's uncle was Montezuma, the powerful ruler of Tenochtitlán, the center of the Aztec Empire. Cacamatzín attended the *calmecac*, or priestly school, in Texcoco. He was also instructed in the arts of war by his father and other military leaders.

After Nezahualpilli's death in 1515 and after Montezuma intervened on his behalf, Cacamatzín was chosen as the ruler of Texcoco over his half brother, Ixtlilxochitl. This decision caused a split in Texcoco politics. Ixtlilxochitl left the kingdom and gathered an army with which to challenge Cacamatzín's sovereignty. Montezuma again stepped in with his army to help Cacamatzín retain power in Texcoco.

The arrival of the Spanish explorer Hernán CORTÉS in Mexico added to the intrigue that plagued Cacamatzín's brief life as ruler. When Cortés and his men entered Tenochtitlán in late 1519, Cacamatzín was imprisoned with Montezuma and others. His plight worsened when Cortés left and Pedro de Alvarado, a particularly brutal Spanish leader, assumed command of Tenochtitlán. Cacamatzín was bound and tortured with burning coals. He later witnessed the Spanish massacre of nobles, priests, and unarmed warriors at the traditional indigenous feast of Toxcatl. Cacamatzín gave voice to these horrors in his poetry, when he wrote "A mist wraps round the song of the shields, / over the earth falls a rain of darts." The few poems of Cacamatzín that remain in existence were written during the last days of his life. He was either hanged or fatally stabbed when the Spanish left Tenochtitlán in 1520. His poems, "Cacamatzín Icuic," or "Songs by Cacamatzín," are a

record of his brief life as a ruler and poet at the end of the Aztec era.

A Work about Cacamatzín of Texcoco

León-Portilla, Miguel. *Fifteen Poets of the Aztec World*. Norman: University of Oklahoma Press, 1992.

Calderón de la Barca, Pedro

(1600–1681) *playwright, poet*

Calderón de la Barca was born in Madrid, the third of six children, to a noble family of modest fortune. Destined by his father to become a priest, he attended the prestigious Imperial Jesuit College in Valladolid, where he began studying literature and theology. He completed his studies at the University of Salamanca, but after the death of his parents abandoned his ecclesiastical career and began writing.

Calderón de la Barca began writing plays in 1623, which were performed at the royal court in Madrid. Over the next few years, he wrote numerous other theatrical works, including comedies, tragedies, and religious pieces. Calderón de la Barca quickly developed notoriety if not fame in the Spanish capital not only for his writing, but also for his nonliterary activities. He inspired, for example, the animosity of the illustrious playwright LOPE DE VEGA CARPIO by breaking into the convent where the latter's sister resided in pursuit of a comic actor who had wounded Calderón de la Barca's brother. Moreover, his parodies of clergymen in his plays resulted in the condemnation of his work by prominent religious figures.

Controversies aside, the decade between 1630 and 1640 was the most productive for Calderón de la Barca and probably the most crucial in terms of his development as a playwright. During this time, he produced his best and most representative works, including his masterpiece *La vida es sueño* (*Life Is a Dream*, 1636). The play recounts the story of Segismundo who, after being shut away in a tower by his father, King Basilio, breaks out of his prison and rises to power. In this play many of the themes essential to Calderón de la Barca's work

and the drama of the Spanish Golden Age in general find their most moving expression, including the nature of reality and fantasy, the damaging effects of human pride and honor, and humankind's struggle for freedom against the forces of nature and destiny.

After participating and being wounded in military campaigns, Calderón de la Barca began writing again after 1640 and resumed his religious career. He continued these religious and literary activities until his death four decades later, composing a prolific number of dramas.

For his mastery of various verse forms, moving depiction of human struggles, and original exploration of existential themes, Calderón de la Barca remains one of the most important figures of Spanish literature. His influence has spread beyond the confines of his native country, and he has both directly and indirectly helped shape Western drama and literature over the past four centuries.

An English Version of Works by Pedro Calderón de la Barca

Six Plays. Translated by Edwin Honig. New York: Iasta, 1995.

A Work about Pedro Calderón de la Barca

Hesse, Everett Wesley. *Calderón de la Barca*. New York: Twayne, 1967.

Calvin, John (1509–1564) *theologian, religious leader, reformer*

Born in Noyon, France, Jean Cauvin (John Calvin is the anglicized form of his name) was the son of a middle-class Catholic lay administrator. Calvin was educated at the University of Paris with the intent to become a priest. However, after his father had a break with church authorities, Calvin was sent to study law in Orléans from 1528 to 1531. He remained very interested in theological study and, after his return to Paris in 1531, he became part of a radical student movement that called for reform in the Church. Calvin began to study Greek, Hebrew, and Latin in order to make a seri-

ous analysis of the scriptures and classical texts. In 1532, he published his first work, *Commentary on Lucius Anneas Seneca's Two Books on Clemency*.

Calvin gradually began to move toward Protestantism as a result of his association with Nicolas Cop and other reformers at the University of Paris. However, because of his involvement with the reform movement, Calvin was forced to leave Paris. He made his way to Basel, Switzerland, a Protestant city, where he began to systematically study theology. In Basel, he began to write his most influential work, *Institutio Christianae Religionis*, or *Institutes of the Christian Religion*. This work was a commentary on the Bible and a response to critics of Protestantism. The work outlined what would become the fundamentals of Calvinism: the doctrine of predestination, which proposed that people can be saved only by God's grace, not by good works, and that God grants salvation only to the chosen, or elect; the literal truth of the Bible; and the idea of a church community where God is at the head and all other members are equal. Calvin revised and expanded the *Institutes* many times throughout his life. The first edition was published in 1536; Calvin's final edition was published in 1560.

The publication of the *Institutes* gained Calvin fame among Protestant reformers and led to his settlement in Geneva to help establish Protestantism. Calvin quickly became a Protestant leader but was forced into exile in 1638 by Geneva's town council with whom he had clashed over the right of excommunication.

After three years in the city of Strasbourg, Calvin was invited back to Geneva, where the town council had become more amenable to his brand of Protestantism. His religious reforms, known as the *Ecclesiastical Ordinances* (1641), were quickly instituted. These ordinances included compulsory religious education and his ideal of a church community founded on the equality of all members. The city enforced Calvinist morality, which included bans on gambling, dancing, and swearing. The religious zeal of Calvinist Geneva reached a peak in 1553, when the Spanish theologian

Michael Servetus was burned at the stake for preaching unorthodox beliefs.

During this time, Calvin authored extensive commentaries on books of the Bible. He first published a commentary on Romans in 1539, followed by the other letters of St. Paul and the remaining New Testament books, excluding Revelation and most of the Old Testament books. Other works include *The Harmony of the Three (Synoptic) Gospels* (1563) and *Sermons on Job*.

Calvin's legacy remains undiminished to this day. He is generally considered to be the most important Protestant reformer other than Martin LUTHER. His writings on church organization and his commentaries on the books of the Bible are still important theological works that have influenced Protestant churches throughout the world.

English Versions of Works by John Calvin

Calvin's Commentary on Seneca's De Clementia.

Translated by Ford Lewis Battles and Andre Malan Hugo. Leiden: E.J. Brill, 1969.

Institutes of the Christian Religion, 2 vols. Translated by John Allen. Philadelphia: Presbyterian Board of Christian Education, 1928.

On the Christian Faith: Selections from the Institutes, Commentaries and Tracts. Edited by John T. McNeill. Indianapolis, Ind.: Liberal Arts Press, 1957.

Works about John Calvin

Bouwsma, William J. *John Calvin: A Sixteenth-Century Portrait*. New York: Oxford University Press, 1989.

Breen, Quirinus. *John Calvin: A Study in French Humanism*, 2nd ed. Hamden, Conn.: Archon Books, 1968.

Walker, Williston. *John Calvin: The Organizer of Reformed Protestantism*. Eugene, Ore.: Wipf and Stock, 2004.

Camões, Luíz Vaz de (Camoëns)

(1524?–1580) poet, playwright

The details of Camões's life are not fully clear, though it is known that he was born in Portugal to

a family from Galicia. After studying at Coimbra University, he moved to Lisbon in 1543. He fought abroad as a soldier for some time, losing an eye in Morocco, and eventually enlisted for service in India. He lived in Asia, from India to the China Seas, for 17 years, a number of which were spent at the Indian seaport of Goa.

When he returned to Portugal in 1570, he brought with him the manuscript for *Os Lusíadas* (published 1572), an EPIC poem dedicated to the young king Sebastian of Portugal. The poem, which celebrates the nation of Portugal, earned him royal accolades and a pension too small to support him. He lived his remaining years in poverty and died heartbroken on June 10, when Philip II of Spain invaded Camões's beloved homeland.

Camões's poetry, including odes, satires, SONNETS, epigrams, and elegies, was not substantially published under his name until 1595 in the collection *Rimas*. He was also the author of multiple comedies, including *Amphitriões* (in which he adapts works by Plautus) and *Filodemo*, but his goal was to write a national epic, and to this end the hero of his epic poem is not a man, but a nation. *Os Lusíadas*, written in ottava rima, describes the story of Vasco da Gama's voyage throughout the world, relating many of the adventures he encountered and serving as a record of many main events in Portuguese history. Da Gama, however, is not the hero of the poem but represents the country of Portugal. His exploits are intended to emphasize different aspects of the glory of his homeland. Camões's true love for his country is obvious in the depth of feeling he brings to his writing.

The structure of *Os Lusíadas* is based on Homer's *Aeneid*. The epic is peopled by such characters as Fate, Venus, Mars, Bacchus, Mercury, Neptune, Hindu chiefs, and the Nereids. At the beginning of the story, the gods hold a meeting to discuss the fate of da Gama's voyage. The various godly personages weave in and out of da Gama's extensive journey, appearing throughout the world as he travels. In part two of the first book, Camões begins with a statement about the grand and

sweeping nature of the narrative he is about to tell, writing that “My song shall sow through the world’s every part.”

Over the years, Camões’s work has been very influential on poets of the English-speaking world. He was a major influence on MILTON, Poe, Melville, Wentworth, and Dickinson. VOLTAIRE was known to call him the “Portuguese Virgil.” Camões’s appeal was wide and deep, making his relative obscurity today somewhat surprising—many of his works have not been translated into English, and many translations are out of print. Nevertheless, Camões is remembered for having developed the Portuguese lyric to the highest levels of beauty and style and for his influence on the development of Portuguese drama.

English Versions of Works by Luíz Vaz de Camões

“Dear Gentle Soul.” Translated by Roy Campbell in *World Poetry: An Anthology of Verse from Antiquity to Our Time*. Edited by Katharine Washburn and John S. Major. New York: Quality Paperback Book Club, 1998.

The Lusiads. Translated by Sir Richard Fanshawe. Carbondale: Southern Illinois University Press, 1963.

The Lusiads of Luíz de Camões. Translated by Leonard Bacon. New York: Hispanic Society of America, 1950.

Works about Luíz Vaz de Camões

George, Monteiro. *The Presence of Camões: Influences on the Literature of England, America and Southern Africa*. Lexington: University of Kentucky Press, 1996.

Thorlby, Anthony, ed. *The Penguin Companion to Literature 2, European*. Middlesex, England: Penguin Books, 1969.

Campanella, Tommaso (1568–1639) philosopher, theologian

Tommaso Campanella is one of the main intellectuals of the Italian RENAISSANCE. Born in the region

of Naples, his real name was Giovan Domenico, and his father was an illiterate cobbler. Campanella entered the Dominican order in 1582, where he adopted the name “Tommaso.”

Campanella was very interested in medicine and philosophy, avidly reading Plato, Galen, and Hippocrates. Among his other major influences are Averroës and St. Thomas Aquinas. The intellectual atmosphere in Naples at the time allowed him to come in contact with a diverse range of topics, such as astrology, magic, and mysticism.

His opposition to Aristotle is at the center of Campanella’s philosophy. In his masterpiece, *The City of the Sun* (1602), he bases his reasoning on Plato and criticizes Aristotle. The poem, published in 1623, takes the form of a dialogue in which Campanella juxtaposes the justice of a utopian city with communist ideals.

In 1599, Campanella led a peasant revolt in Calabria, for which he was arrested and incarcerated. He spent 27 years in prison, during which time he was tortured and after which he was exiled and went to Paris, where he died.

Campanella wrote most of his works while in prison. While his works are complex and often ambiguous, Campanella is remembered for his metaphysical lyrical poetry and his numerous treatises on astronomy, theology, and rhetoric.

See also Giordano BRUNO; Galileo GALILEI.

English Versions of Works by Tommaso Campanella

The City of the Sun: A Poetical Dialogue. Translated by Daniel John Donno. Berkeley: University of California Press, 1982.

The Defense of Galileo. Translated and edited by Grant McColley. New York: Arno Press, 1975.

Works about Tommaso Campanella

Bonansea, Bernardino M. *Tommaso Campanella: Renaissance Pioneer of Modern Thought*. Washington, D.C.: Catholic University of America Press, 1969.

Headley, John. *Tommaso Campanella and the Transformation of the World*. Princeton, N.J.: Princeton University Press, 1997.

Cantemir, Dimitrie (Dmitri Kantemir, Kantemiroglu) (1673–1723) *historian, philosopher*

Dimitrie Cantemir was born in Moldavia at a time when it was under Ottoman control. As a Moldavian noble, he received an excellent education. He lived in Constantinople from 1688 to 1710, initially as a hostage to ensure his family's loyalty to the Ottomans. During this time he married Cassandra Cantacuzino. Their son Antiokh Kantemir (1708–44) would later become famous in Russia for his satirical poetry.

In 1710 Dimitrie became prince (or “hospodar”) of Moldavia and, as ruler, secretly allied himself with Emperor Peter I of Russia. When the Ottomans defeated Peter's army in 1711, Cantemir fled Moldavia with his family and numerous subjects, but Peter I rewarded him with an estate and an annual pension. In 1722 Cantemir traveled with Peter as a key adviser in another campaign against the Ottomans. Cantemir fell ill during the journey, however, and returned to his Ukrainian estate, where he died in August of the following year.

Cantemir's *The Divan or The Wise Man's Parley with the World or The Judgement of the Soul with the Body* (1698) was the first published book written in the Romanian language. His other works, most written in Latin, include *Hieroglyphic History* (1703–05), a satiric fable about Romanian politics; *An Examination of the Nature of Monarchy* (1714), which praises monarchy in general and Peter I in particular; *Concerning the System of the Mohammedan Religion* (1722); and descriptions of Middle Eastern music that musicologists still consider valuable.

Cantemir is most famous for his histories, whose readers included VOLTAIRE and possibly Jonathan SWIFT. *Description of Moldavia* (1716) and *Chronicle of the Romanians, Moldavians, and Vlachs* (begun in 1717) cover the history and culture of his native land. In *The History of the Growth and Decay of the Ottoman Empire* (1716), he turns his attention to the Ottomans' gain of control over outlying territories. He writes that the Ottoman Turks prefer not brute force but more subtle political devices,

which he calls “treacherous mechanica.” He argues that the Ottomans have been in decline since 1672 and that Peter I should attack them.

Orest Subtelny has described Cantemir as “an industrious and self-disciplined individual who had firsthand experience in the areas about which he wrote.” According to Subtelny, Cantemir's works “marked not only a high point in Romanian cultural history but were also major events in European scholarship” and are valued for “providing precious data and rare insights.”

See also ENLIGHTENMENT.

An English Version of a Work by Dimitrie Cantemir

Dimitrie Cantemir. Historian of South East European and Oriental Civilizations. Extracts from The History of The Ottoman Empire. Edited by Alexandru Dutu and Paul Cernovodeanu. Bucharest: Association internationale d'études du sud-est européen, 1973.

Works about Dimitrie Cantemir

Kellogg, Frederick. *A History of Romanian Historical Writing.* Bakersfield, Calif.: Charles Schlacks, 1990.

Subtelny, Orest. *Domination of Eastern Europe: Native Nobilities and Foreign Absolutism, 1500–1715.* Kingston and Montreal: McGill-Queen's University Press, 1986.

Cao Xuequin (Ts'ao Hsüeh-ch'in) (1715–1764) *poet, novelist*

Cao Xuequin was of Chinese descent but he was born in the Manchu Banner system. A bannerman was a person who owed hereditary military service to the Manchu, who were rulers of China from the 17th to the early 20th centuries. Very little is known about Cao's life except that he was either the grandson or grandnephew of the well-known scholar-gentry Cao Yin (1658–1712), who rose to prominence during the reign of Emperor Kangxi (Kang-hsi). Cao Yin had apparently been Kangxi's companion and playmate in the latter's youth, and

his loyalty to the emperor reaped rewards in the form of a promotion to the post of superintendent of the Imperial Textile Factories at Nanking. Though most facts about the novelist Cao remain undetermined, it is commonly believed that a few years after Cao was born, the Cao family fell upon hard times.

The family enjoyed a brief reprieve from hardship during the reign of Qian Long (Ch'ien-lung); however, they were to suffer greater misfortunes later, including a disastrous fire that destroyed most of their property. The only source of information regarding Cao's life after the fire is a number of poems addressed to him and written by his friends. One poem describes Cao as living in greatly reduced circumstances in the western suburb of Beijing (Peking), while another suggests that Cao's family survived mostly on gruel. Cao died an embittered, heartbroken, and impoverished man in 1764, grieving over his son's untimely death. Cao himself was apparently suffering from a terminal illness.

Cao's main work is the novel *The Dream of the Red Chamber* (also known as *The Story of the Stone* or *Dream of Red Mansions*), of which only 80 chapters exist. It is somewhat of an autobiographical novel reflective of Cao's own life experiences. Scholars believe that several events narrated in the novel, including the fire, are actual incidents that occurred during the novelist's short life. The variant copies and versions of the novel, bearing different dates, may be accounted for by the fact that Cao's 80 chapters were left in more or less unfinished form. The discrepancies and controversies surrounding these variant versions do not reduce the value of *The Dream of the Red Chamber* and its significance in the field of Chinese and world literature. As Chi-Chen Wang states in his introduction to his translation of the work:

It is the first and only autobiographical novel in traditional Chinese literature, the first to give a true picture of the complexities of life in a large family, the first to show that love can be painful and end in tragedy. It reflects a dis-

tinctly personal point of view and has a unity of plot beyond that of mere chronology. Its characters are drawn with subtlety and truth, as its dialogue is faithful to the colloquial idiom.

Cao's work should be examined not only in the temporal context of its composition, but also in terms of the history of Chinese literature and its development. As novels rose from the rank of folk traditions, they were never considered part of the scholarly literary genre. It was not until well into the latter part of the Ming and early Qing (Ch'ing) dynasties that the genre of Chinese novel became more established in Chinese literature. *The Dream of the Red Chamber* also became one of four great Chinese novels, the other three being *The Journey to the West* by WU CHENGEN; *Golden Lotus* from the *JIN PING MEI* by Xiao Xiaosheng (Hsiao-hsiao-sheng); and *The Scholars* by WU JINGZI (Wu Ching-tzu). Cao's work shares many similarities with earlier works influenced by Confucian ideas and ethics, not only in terms of content, but also in the extensive use of formalized literary language intermixed with more colloquial forms of expression, to describe characters.

Critical Analysis

The Dream of the Red Chamber is ultimately a realistic portrayal of family life and relationships, although it is commonly viewed as a love story. The subject of the novel is the Jia family and the tragic tale of their downfall from a position of affluence and power. The word *jia* (*chia*) is a homonym of the Chinese character or word for family; thus, the Jia family represents a generic upper-class family susceptible to the ravages of time.

The book opens with an explanation of how the story came to be and why it is important:

Four thousand six hundred and twenty-three years ago the heavens were out of repair. So the Goddess of Works set to work and prepared 36,501 blocks of precious jade. . . . [She] cast aside the single remaining block upon one of the celestial peaks. . . .

One day a Buddhist and a Taoist priest, who happened to be passing that way . . . noticed the disconsolate stone. . . .

“Indeed, my friend, you are not wanting in spirituality,” said the Buddhist priest to the stone. . . . “But we cannot be certain that you will ever prove to be of any real use; and, moreover, you lack an inscription, without which your destiny must necessarily remain unfulfilled.”

Thereupon he put the stone in his sleeve and rose to proceed on his journey.

“And what, if I may ask,” inquired his companion, “do you intend to do with the stone . . . ?”

“I mean,” replied the other, “to send it down to earth, to play its allotted part in the fortunes of a certain family now anxiously expecting its arrival. You see, when the Goddess of Works rejected this stone, it used to fill up its time by roaming about the heavens, until chance brought it alongside of a lovely crimson flower. Being struck with the great beauty of this flower, the stone remained there for some time, tending its protégée with the most loving care, and daily moistening its roots with the choicest nectar of the sky, until at length, yielding to the influence of disinterested love, the flower changed its form and became a most beautiful girl.

“‘Dear stone,’ cried the girl, in her newfound ecstasy of life, ‘the moisture you have bestowed upon me here I will repay you in our future state with my tears!’”

Ages afterwards, another priest, in search of light, saw this self-same stone lying in its old place . . . and saw that it bore a plain unvarnished tale of Beauty and anguish walking hand in hand—“The downward slope to death,” telling how a woman’s artless love had developed into deep, destroying passion; and how from the thrall of a lost love one soul had been raised to a sublimer, if not a purer conception of man’s mission upon earth. He therefore copied it out from beginning to end.

Thus, *The Dream of the Red Chamber* begins. Using a variety of characters with personality traits ranging from conniving to sensible and weak, Cao was able to weave together a tale of disappointment, intrigue, love, and melancholy. His intricate and detailed descriptions of the moods and mentality of his characters allow readers to simultaneously criticize and empathize with them.

The form of the novel is episodic and may be divided into three parts. The first section comprises episodes representing the Jia family at the height of prosperity. Cao describes ordinary daily actions and events in the Jia mansion, which include illustrations of family quarrels, illnesses, and the expectations and fears of some of the main characters. The story contains a long list of characters, which is a common trait of Chinese novels. The main plot revolves around the key figures Baoyu (Pao-yu), Taiyu (Tai-yu), Baozhai (Pao-chai), and the matriarch of the Jia family. The triangular love story involving the three young people parallels the tragic unfolding of misfortunes, which leads eventually to the Jias’ downfall. The main theme of the first section focuses on the idea of hubris, or overweening pride that comes before a fall. The predominant image is that of an apparently stable household perching precariously on shaky foundations.

The second part of the novel describes the development of recurring incidents that contribute to the downfall of the Jia family. In the last section of the novel, exemplified in the last chapter of the novel, the main theme is the idea of rebuilding the family, which is now in a shambles. The incidents experienced by the Jia family parallel that of Cao’s family.

The structure of *The Dream of the Red Chamber* is representative of the typical Chinese convention whereby chapters are linked to others via the use of repetition. At the end of each chapter in the book, there is always a phrase informing what will happen in the next chapter.

Besides the key themes of stability, instability, and hubris, there are several other important

influences that can be discerned in Cao's writing. One main influence is the importance of supernaturalism, as can be seen in the beginning, as well as throughout the tale. A typical device used in Chinese novels is the use of dreams to foretell or to inform the main characters of their impending misfortune or experience. Dreams can sometimes be utilized to guide the actors' behavior. In the book, dream sequences such as Baoyu's desire for marital consummation not only mark the thin line that separates the supernatural and mundane worlds, but also influence the characters' actions. For example, Baoyu's desire to consummate his union with his cousin, Taiyu, which is foreshadowed in his dream, leads him to hastily seek a substitute in his personal maid.

Another important theme is the influence of three elements of Chinese society: Buddhism, Confucianism, and Daoism (Taoism). The Confucian elements of the novel are exemplified in the characters' rigid attitudes and behavior. Daoist elements are represented both metaphorically and philosophically through the Daoist priest who reappears throughout the story and through the illuminating discussion about origins of the magic stone. Finally Buddhist ideas are encapsulated in the way Baoyu perceives life after he loses his favorite jade, Taiyu dies, and his marriage with Baozhai fails.

As Liu Wuchi points out in the foreword to Knoerle's critical study of *The Dream of the Red Chamber*:

The study of *The Dream of the Red Chamber* (*Hung-loumeng*), which continues to attract critical attention today in China and abroad, has acquired a designation of its own: *Hung-hsueh*, or "Red-ology." No other Chinese novel at any period of China's long literary history has aroused such an immense interest in scholarly communities as this mid-eighteenth century novel by Ts'ao Hsüeh-ch'in, the impoverished scion of a once wealthy official family.

English Versions of a Work by Cao Xuequin

The Dream of the Red Chamber. Translated by Chi-Chen Wang. New York: Twayne, 1958.

The Dream of the Red Chamber. Translated by Florence and Isabel McHugh. New York: Pantheon Books, 1958.

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Hsia, C. T. "Love and Compassion in 'Dream of the Red Chamber.'" *Criticism* 5 (Summer 1963): 261–271.

Knoerle, Jeanne. *The Dream of the Red Chamber: A Critical Study*. Bloomington: Indiana University Press, 1972.

Wu Shi-Chang. *On the Red Chamber Dream*. Oxford: Clarendon Press, 1961.

Carrío de la Vandra, Alonso (ca. 1715–after 1778) explorer, travel writer

Little is known of Alonso Carrío de la Vandra's early life, other than that he was born in Gijón. As an adult, he moved to Mexico in 1735, but later moved to Lima, where he spent the majority of his life. He held government positions from 1746 until his death. His writings have been said to encompass 300 years of history, and "by subverting colonial order," to open the door to "new forms of expression" that arose after Peruvian independence (Cevallos-Candau).

His most well known work is *El lazarillo de ciegos caminantes* (*El Lazarillo: A Guide for Inexperienced Travelers*), which served as a guidebook for travelers using the road from Buenos Aires to Lima. He attributed the work to his partner, Calixto Bustamante Carlos Inca, who was known by the nickname of Concolorcorvo, or "crow with color." It was also under this pseudonym that Vandra wrote, creating obvious identity confusion.

El lazarillo was written in 1775, and is now considered by many as the precursor to the Spanish-American novel. Vandra was traveling during a time of insurgent exploration, whether by mule, boat, or foot. "Concolorcorvo inscribed himself

within a tradition that goes back to classical times and at the close of the eighteenth century enjoyed enormous prestige and popularity” (Stolley 250). *El lazarillo* is not only a tour of the 1771 South American postal system, but also a social and political commentary. It is riddled with satirical humor and observations of the native peoples he encountered in his travels, and while Vandera was writing in the genre of the TRAVEL NARRATIVE, his work also contains novel elements such as stories and descriptions of people and settings. For this reason, *El lazarillo* is somewhat of a “hybrid text,” which has made it difficult for scholars to categorize the work on numerous levels. Of course, it is Vandera’s subversion of form and practice that opened the door to “new forms of expression” (Cevallos-Candau). This element of his work, as well as the historical and cultural information Vandera provides make *El lazarillo* worth remembering.

An English Version of a Work by Alonso Carrío de la Vandera

El Lazarillo: A Guide for Inexperienced Travelers Between Buenos Aires and Lima, 1773. Translated by Walter D. Kline. Bloomington: Indiana University Press, 1965.

A Work about Alonso Carrío de la Vandera

Franco, Jean. *An Introduction to Spanish-American Literature*. Cambridge: Cambridge University Press, 1995.

Carver, Jonathan (1710–1780) explorer, travel writer

Jonathan Carver was one of the most famous travelers and travel writers of the 18th century. Between the years of 1766 and 1768, Carver explored the territory beyond the Mississippi, hoping to find a northwest passage between the Atlantic and Pacific Oceans. Starting in Boston, his journey westward took him to what is present-day Minnesota. He followed the Mississippi River nearly to the site of Minneapolis on the Minnesota River. In a second journey, he reached Lake Superior.

The account of his travels, *Travels through the Interior Parts of North America in the Years 1766, 1767, 1768*, is the first description in English of the areas that he explored. A noteworthy feature of the book is a detailed map of the western Great Lakes and upper Mississippi Valley area. Published in 1778, *Travels through the Interior Parts of North America* became one of the most popular early travel accounts in America. It was translated into foreign languages and printed in 30 editions, 16 of which appeared by 1798. Wordsworth, Coleridge, Chateaubriand, and SCHILLER admired it.

Despite the book’s popular success, Carver received little financial reward or acclaim as an author during his lifetime. Unsuccessful in his attempts to recover payment for the expenses of his expedition, he traveled to England to make a case for payment of his services. He worked in England as a cartographer and secured a publisher for his travel journals. The publisher, however, added material from other writers without attribution, damaging Carver’s literary reputation and financial security. Only after the British Museum acquired the original travel journals and publication drafts in the early 20th century was Carver’s reputation as an explorer and author restored.

During 1778 and 1779, Carver authored two additional works, *The New Universal Geography* and *Treatise on the Culture of the Tobacco Plant*. He died destitute in 1780. Today historians and scholars recognize Carver’s contributions to 18th-century travel literature and historical records. However, few of his works remain in print.

Works by Jonathan Carver

A Treatise on the Culture of the Tobacco Plant. London: Printed by the author, 1779.

The Journals of Jonathan Carver and related documents, 1766–1770. Edited by John Parker. St. Paul: Minnesota Historical Society Press, 1976.

Travels through the Interior Parts of North America in the Years 1766, 1767, and 1768. London: Printed by J. Walter, 1778.

Castellanos, Juan de (1522–1607) *poet, historian*

Juan de Castellanos is best known for his rhymed chronicle, *Elegías de varones ilustres de Indias* (*Elegies of Illustrious Men of the Indies*), which describes the discovery and conquest of America. At 150,000 lines, it is the longest poem written in the Spanish language and is one of the longest written poems in world literature.

Written in the tradition of EPIC poetry, *Elegies* is divided into four sections, the first of which deals with the discovery of America and includes material on the conquest of Mexico and Venezuela. The second part continues the history of Venezuela, Cabo de la Vela, and Santa Marta. The third section covers the history of the governorships of Cartagena, Popayán, Atioquia, and Chocó; the fourth part concludes with a history of the new kingdom of Granada.

Since he arrived in America as a youth and spent many years in the New World, Castellanos considered himself an American Spaniard. Starting in America as a soldier and later becoming a priest, Castellanos lived a life rich in experience. He wrote about the highlights of his experiences as an acolyte, a pearl fisherman, a soldier, adventurer, and parish priest living in areas of the New World, ranging from Puerto Rico to Colombia.

His writings appealed to RENAISSANCE preferences for narrative literature. Stylistically his narratives are described as sincere, passionate, and facetious in the use of irony. He also shows close attention to detail in the careful descriptions of the flora and fauna of the American world.

Elegies has been recognized as one of the most remarkable works in world literature. It is a rich source of information for the periods of discovery and conquest, placing Castellanos among the most authoritative of early historians of the New World.

An English Version of a Work by Juan de Castellanos

The Narrative of the expedition of Sir Francis Drake to the Indies and the taking by him of Carthagena.

Translated by Walter Owen. Buenos Aires: [s.n.], 1952.

Castiglione, Baldessare (1478–1529) *nonfiction writer*

Castiglione was the quintessential courtier. He served as a military commander, diplomat, adviser, and papal nuncio. His experience and his connections at court provided the raw material for his only known work, *The Courtier* (1528). He spent much of his life revising the work, which he originally began in 1516. When it was finally published, it was a huge success both in Italy and abroad.

The Courtier seeks to describe proper aristocratic behavior and is a dialogue among Castiglione's closest friends. To pass the time, they discuss the characteristics of the ideal courtier. Because the speakers differ, there is disagreement over many issues. However, what emerges is a general image of the ideal RENAISSANCE man: a well-educated, skilled soldier and equestrian. Castiglione describes the perfect courtier's aspect as *sprezzatura*, loosely meaning "nonchalance"; the courtier should "practice in all things a certain sprezzatura . . . and make whatever is done or said appear to be without effort [or] thought. . . ." In addition to describing a courtier's skills and education, Castiglione also describes how court ladies should behave, how courtiers should advise a prince, and the ideals of platonic love.

The Courtier was translated by Thomas Hoby in 1561. It was extremely influential in determining proper courtly behavior; writers such as William SHAKESPEARE and Edmund Spenser drew on it to describe aspects of court life in their own works. *The Courtier* also provides an essential bridge between the chivalric code of the Middle Ages and the more politically charged era of the Renaissance, adapting many concepts of chivalry into modes of conduct appropriate to a Renaissance court. As critics Robert Hanning and David Rosand explain, Castiglione's work serves as "a gauge for so many aspects of Renaissance culture—from language and literature to art and

music, courtiership and politics to humor and feminism, Neoplatonic idealism to the most cynical realism.” Castiglione, they say, “stands as the truest . . . reflection of the . . . High Renaissance.”

An English Version of a Work by Baldessare Castiglione

The Book of the Courtier. Translated by Leonard Eckstein Opdycke. Mineola, N.Y.: Dover, 2003.

Works about Baldessare Castiglione

Falvo, Joseph D. *The Economy of Human Relations: Castiglione’s Libro del Cortegiano*. New York: P. Lang, 1992.

Hanning, Robert W. *Castiglione: The Ideal and the Real in Renaissance Culture*. New Haven, Conn.: Yale University Press, 1983.

Catherine the Great (Empress Catherine II of Russia) (1729–1796) *political philosopher, memoirist, literary dilettante*

Catherine was born in Pomerania as Sophia Augusta Fredericka, princess of Anhalt-Zerbst. She traveled to Russia in 1744, converted to Orthodoxy, took the name Ekaterina (Catherine), and married Peter, who became Peter III in 1761. Less than six months later, Catherine’s supporters staged a coup d’etat that left Peter dead and Catherine on the throne.

During Catherine’s reign, the Russian empire expanded its power and territories through annexations and war. The government also implemented legal, educational, and administrative reforms, and arts and literature flourished. Catherine issued charters granting rights to nobles and townspeople (excluding peasants and serfs), and she weathered a major crisis, the Pugachev Revolt (1773–74). In the last decade of her reign, the French Revolution frightened her into imposing stricter censorship and other controls. Her son Paul succeeded her after she died of a stroke at age 67.

Catherine read Beccaria, MONTESQUIEU, Tacitus, and Plutarch; she also corresponded with VOLTAIRE and DIDEROT. As empress, she planned to put EN-

LIGHTENMENT thought into practice. In *The Anti-dote* (1770), she alludes to her “enlightened” role in Russia’s legislative reform: “The sovereign, carefully gathering from all sides the principles which most enable men to be happy, herself makes a code of them and says to her subjects: here are the principles which in my opinion can make you happy!”

Besides state documents, Catherine composed letters, memoirs, journal articles, short stories, and plays. While her fiction is mediocre, her memoirs and letters are down-to-earth and engaging. As G. A. Gukovskii notes, her works “present a picture of the literary, and even the ideological, battles of the period.”

See also GAVRIIL DERZHAVIN; ALEXANDER RADISHCHEV.

English Versions of Works by Catherine the Great

Documents of Catherine the Great; The Correspondence with Voltaire and the Instruction of 1767 in the English Text of 1768. Edited by W. F. Reddaway. New York: Russell and Russell, 1971.

Memoirs of Catherine the Great. Translated and edited by Lowell Bair. New York: Bantam, 1957.

Two Comedies by Catherine the Great. Edited and translated by Lurana Donnels O’Malley. Amsterdam: Harwood Academic Publishers, 1998.

Works about Catherine the Great

Alexander, John T. *Catherine the Great: Life and Legend*. Oxford: Oxford University Press, 1989.

de Madariaga, Isabel. *Catherine the Great: A Short History*. New Haven, Conn. and London: Yale University Press, 2002.

Raeff, Marc, ed. *Catherine the Great: A Profile*. New York: Hill and Wang, 1972.

Çelebi, Evliya (Evliya Efendi, “Siyyah”) (1611–1682) *adventurer, historian*

Evliya was born in Constantinople, the capital of the Ottoman Empire. He attended that city’s college of Hamid Efendi, and while there began to dream of “traveling over the whole earth . . .” His

only major work is a history and travelogue known simply as *The Book of Travels*, which he began near the end of his life but never finished. The four completed volumes present a partial history of the Ottoman Empire and its peoples.

Travels begins with a historical sketch of the Ottoman Empire, including the area's pre-Ottoman history. This is followed by a history of Evliya's own family and childhood. The work includes a vision of the prophet Mohammed that Evliya vividly imagines taking place in the mosque of Akhî-Çelebi. Evliya intends to ask the prophet for his *shifâat* (help) but accidentally utters *siyâhat* (the gift of traveling), which becomes his calling. The mosque in the dream lends Evliya the surname Çelebi, but he likes to call himself "Siyyah," or "The Traveler."

Çelebi moves on to describe his early life as a soldier and the many battles he participated in against the Ottoman Empire's enemies. He also comments on Ottoman administrative structure and the people, languages, and customs of the provinces he visits. He provides lists of notable persons and economic statistics gathered from tax rolls and other records, all of which has been invaluable to modern historians.

Çelebi's style depends on the subject at hand. Writing of sultans, folk customs, or ancient history, he displays wit and poetic talent; for administrative and economic details he uses a brief, matter-of-fact style of reporting; and his descriptions of battles are in lively but mostly unadorned prose.

Çelebi continued to serve the sultan well into old age, venturing throughout the Mediterranean, Western Europe, North Africa, and Central Asia. Although Çelebi often describes himself as "the humble writer," his *Book of Travels* has few equals in terms of style and detail.

English Versions of Works by Evliya Çelebi

Evliya Çelebi in Diyarbekir: The Relevant Section of the Seyahatname. Translated and edited by Martin van Bruinessen and Hendrik Boeschoten. Leiden and New York: E.J. Brill, 1988.

Evliya Çelebi in Albania and Adjacent Regions: Kosovo, Montenegro, Ohrid. Translated and edited by

Robert Dankoff and Robert Elsie. Boston: Brill, 2000.

Cervantes Saavedra, Miguel de

(1547–1616) *novelist, poet, playwright*

Miguel de Cervantes Saavedra was born in Alcalá, Spain, the fourth child of Rodrigo de Cervantes and Leonor de Cortinas. Little is known for certain about the early life and adolescence of the author of *Don Quixote*, and frequent gaps in his biography have led many later scholars and admirers to attribute the adventures of the book's eponymous hero to his author and creator. Many parallels exist, not the least of them being that the book's hero is a gentleman of La Mancha. Likewise the character Saavedra tells a story in Part I of *Don Quixote* about being held prisoner in a Turkish bagnio in Algiers, an experience shared by the author, who later took the family name Saavedra as his own.

Cervantes's upbringing was marked by the struggles of his father, a surgeon, to keep the family from poverty. After a series of removes to elude creditors, Rodrigo settled his family in Madrid in 1567, and Miguel attempted to catch up on his education. He received attention for a collection of occasional poems he wrote for the family of the Spanish king, Philip II, but shortly thereafter was forced to leave Madrid after wounding a young man in a duel, a deed punishable by 10 years of exile and the loss of his right hand. Cervantes traveled to Italy and entered the service of Cardinal Acquaviva.

The Catholic Spain of Philip II suffered from two chief pressures: the Protestant threat of Reformation thought as advocated by ERASMUS, LUTHER, and adherents of HUMANISM, and the Islamic threat of the Turks of the Ottoman Empire. Answering the second of these, Miguel joined the military in 1570 and was promptly sent into battle. He was wounded at Lepanto in 1571 and lost the use of his left hand. He returned to active duty a few months later and fought in several more battles, distinguishing himself for heroism. He then spent the winter in Naples, Italy, an experience that left a rich imprint on his later writing.

In 1575 en route from Naples to Barcelona with his brother Rodrigo, Miguel's ship was captured by Barbary pirates and all the passengers were captured and taken to Algiers. Highly glowing letters of recommendation, which Miguel carried with him in hope of finding a government post upon his return to Madrid, led his captors to believe him a member of the high nobility and therefore a very valuable captive. Rodrigo gained his freedom relatively early, but Miguel languished in prison for five years, failing at a series of escape attempts. Finally, in 1580, his family paid the enormous ransom, and Cervantes returned to Spain broke, in debt, and permanently injured.

He hoped to make his fortune in the New World, but his requests for a colonial position were not granted. Instead, he was given a job as a tax collector, which required extensive travel and provided more trials. He was briefly jailed twice due to disagreements about his handling of state finances, and after fathering children with two different women, he married young Catalina de Palacios, with whom he had no children. In the next year he published a PASTORAL romance, *Galatea* (1685), a story of shepherds and fair maidens.

For the next 20 years, Cervantes wrote frequently but produced nothing notable. Two plays, *Life in Algiers* and *The Baths of Algiers*, use his own experience to dramatic effect, but Spanish theater was entirely monopolized by the polished and gifted LOPE DE VEGA. Cervantes continued to read extensively in all forms and genres; he knew the lyrics of PETRARCH and the writings of GARCILASO DE LA VEGA, the EPIC romances of Boiardo, ARIOSTO, and TASSO, BOCCACCIO's *Decameron*, and the *Eclogues* of Virgil. He also continued to write poetry, which was considered the literature of the upper classes, but Cervantes was not a particularly remarkable poet. During one of his stays in prison he conceived the idea of writing a novel about a valiant but delusional *hidalgo*, or gentleman, and the character of Don Quixote was born.

Part I of *The History of the Ingenious Gentleman Don Quixote of La Mancha* appeared in 1605, and was an instant success. Readers were delighted and

entertained by the fantastic antics of the idealistic and indiscriminate knight-errant. Yet the work, for all its popularity, was largely considered a boisterous FARCE; "true" literature was either poetry or drama, and *Don Quixote*, with its self-conscious literary techniques, was of a new type altogether.

Cervantes later experimented with other forms, publishing a poetic mock-epic *Voyage to Parnassus* in 1614 and *Eight Comedies and Eight New Interludes* in 1615. His 12 short stories, collected under the title *Exemplary Novels* and published in 1613, are equal to *Don Quixote* in style and execution, but less often read. Critics often divide these short stories into two types, realistic or romantic. In the prologue to the tales, Cervantes represented them as model tales, wholesomely educational, but the bawdy nature of certain stories made some readers and critics doubt the moral value of the fictions.

Don Quixote remained the sole reason for his fame, and when a spurious and anonymous sequel came out in 1614, an outraged Cervantes hurried to publish his own authentic Part II in 1615. He did not have long to enjoy the acclaim or to finish his latest and, in his eyes, greatest ROMANCE, *The Trials of Persiles and Segismunda* (1617). He died in 1616, the same year as the English poet and playwright SHAKESPEARE.

Like Shakespeare, Cervantes stands as a monument in his country's literature. According to biographer Jean Canavaggio, Cervantes is considered not only "the incarnation and epitome of the Golden Age of Spain," but also the inventor of the modern novel.

Critical Analysis

New readers often approach *Don Quixote* knowing only that it is a parody of what Cervantes himself called "impossible fictions" and what French essayist Michel de MONTAIGNE called "wit-besotting trash"—the medieval romances with their themes of chivalry and courtly love. The book's modest and humble hero—who bears many similarities to Cervantes—has a peculiar affliction: He has read so many of these stories that they have addled his wits. Cervantes writes:

Don Quixote so buried himself in his books that he read all night from sundown to dawn, and all day from sunup to dusk, until with virtually no sleep and so much reading he dried out his brain and lost his sanity. . . . Indeed, his mind was so tattered and torn that, finally, it produced the strangest notion any madman ever conceived . . . he decided to turn himself into a knight errant, traveling all over the world with his horse and his weapons.

Calling himself Don Quixote, the gentleman-turned-knight recruits a neighboring peasant, Sancho Panza, to be his “squire,” and they set off. To Don Quixote, rambling over the countryside in search of fame and glory, every inn he encounters is a castle and every person he meets becomes part of his self-imagined romance. In the course of his hero’s adventures, Cervantes exposes, with crushing irony, how unfit an idealistic and half-mad dreamer is in the “real” world. Many of his exploits—such as chopping up a puppet play because he thinks the puppets are powered by a sorcerer, or the famous moment where he jousts with windmills, thinking them giants, and is ignobly thrown from his horse—make Don Quixote look ridiculous, foolish, even dangerous. Yet Cervantes tells his tale in a mild, confidential voice that endears his hero to the reader and somehow laments the passing of the chivalric ideal.

This narrative style, whereby the author overtly involves the reader in the story and calls upon the audience to make moral judgments about the characters and their decisions, is part of the novel’s innovation. The author is self-consciously aware that he is crafting a story, and characters in the story read the works of a certain Miguel de Cervantes, including *Don Quixote*. Adding to the fun, the hero becomes angry to hear that his exploits are misrepresented in the falsely authored Part II of his book. In addition, songs, SONNETS, and letters stretch the limits of genre and form, and embedded tales elaborate the action, digress from the main story, and often provide sparkling narratives that could stand alone.

Some of the stories narrated in *Don Quixote* are obviously drawn from Cervantes’s own life. In a substantial episode known as the “Captive’s Tale,” where a former captive of an Algerian bagnio recounts his imprisonment, he refers to a man named Saavedra whom he knew there, and who was a favorite of the Algerian ruler. Yet the categories of parody or loose autobiography barely begin to describe this lengthy and complex work.

Part of the book’s success is due to its obvious sympathies for the lives of everyday people and its wickedly cutting observations on the false and limiting practice of certain Spanish attitudes and customs. Cervantes questions the very nature of art and reality and examines the ways in which humans relate to one another in their projects of shaping identities and following dreams, falling in love and enduring failures, always mistaking, correcting, learning, and teaching one another.

Ultimately, *Don Quixote* is a book about books. The hero’s bibliomania has led to his unique madness, and large swaths of the narrative are devoted to discussions of and literary criticism about other works of fiction. Throughout the work, the narrator assumes the humble stance of a poorly educated, confused author overwhelmed by his material. In his Prologue he pokes sly fun at the pompous literature of his day, scattered with footnotes and obscure allusions. He invents a “friend” who gives him the prosaic advice to make up his own references:

And as for those missing marginal references, the names of all the books and writers where you went hunting for the wit and wisdom quoted in your history, all you have to do is scribble in any bits and pieces of Latin you happen to remember. . . . And with a pinch of Latin here, and a pinch of Latin there, they might even think you’re a scholar, which isn’t a bad reputation, these days.

The impact of *Don Quixote* on Western literature can scarcely be underrated. Not only is it felt by many to be the first and greatest of novels, but

also the consciousness of its hero has entered the language; “quixotic” is used to describe someone romantic and idealistic to an impractical degree. Novelist Mark Twain used *Don Quixote* as his model when he wrote the American picaresque *Adventures of Huckleberry Finn*, and William Faulkner read Cervantes more often than he read the Bible. The 400 years of the novel in Western literature owe themselves to the moment when Miguel de Cervantes, idle and in jail, began his own epic quest to cast down the ideology of chivalric fiction and find a new way of looking at life—essentially, in the words of novelist Milan Kundera, “to comprehend the world as a question.”

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Chaucer, Geoffrey (ca. 1342–1400) poet

Though more is known about the life of Geoffrey Chaucer than many other English poets of his time, including William Langland and the author of the poems *Pearl* and *SIR GAWAIN AND THE GREEN KNIGHT*, the precise year of his birth remains a

mystery. His parents, John and Agnes, were part of a well-to-do merchant family who lived in Ipswich, near London. Though “Chaucer” in the French of the time meant “shoe-maker,” the family trade was wine making. In 1359 Chaucer traveled to France with the army of King Edward III and was captured but quickly ransomed. In 1366 he married Philippa, daughter of Sir Gilles of Hainault, and in 1367 he joined the king’s household as an esquire or general servant, and possibly studied law at the Inns of the Court.

In his lifetime Chaucer made several trips to France on business for various kings, and between the years 1370 and 1372 he traveled to Italy. The French chronicler FROISSART reports that Chaucer returned to France in 1377. After the Peasant’s Revolt of 1381, Chaucer gradually removed from London to Kent, where he served on the peace commission and later took a post as warden of the king’s forest. When Richard was deposed in 1399, Chaucer passed smoothly from the service of one king to the other, but did not live long enough to enjoy the favor of Henry IV. Chaucer died one year later and was buried in Westminster Abbey. The monument of his death suggests what his life’s work achieved: He was the first to occupy what became the Poet’s Corner, which now serves as the final resting place for such luminaries as SHAKESPEARE and John DONNE, symbolizing Chaucer’s place as the fountainhead of modern English poetry.

As his work suggests, young Geoffrey received a thorough education in the classics of Latin literature, including Virgil, Claudius, Lucan, Statius, and Ovid. He knew French and could read as well as compose French poetry, and the French poet Eustace Deschamps wrote a ballade praising Chaucer for his English translation of the medieval classic *Romance of the Rose*. Chaucer’s trip to Italy had a profound effect on him; he likely met PETRARCH and BOCCACCIO and discovered the works of Dante. His English contemporaries Thomas Usk and John GOWER spoke highly of him, and in his own time Chaucer as a poet was well respected, if not always well paid.

He wrote the first of his major works in 1368 as an elegy for Blanche, the wife of John of Gaunt.

The Book of the Duchess contains many of the elements of the courtly love poems made popular by the French poets Guillaume de Machaut and Jean de Meun; it includes a lovelorn narrator, a dream vision that takes place in May, and a dialogue with a mysterious Black Knight. Chaucer most likely wrote or began his other major poems, *The Parliament of Fowls*, *The House of Fame*, and *Troilus and Criseyde*, as well as his translation of *The Consolations of Philosophy* by Boethius, while he was serving as a controller in the customhouse between 1374 and 1386. The Trojan War as told in Homer was a popular subject for medieval tales, and the story of the fatal love of Troilus, a prince of Troy, for the modest widow Criseyde had been the subject of works by many skilled poets, from Boccaccio to Benoît de Saint-Maure. Chaucer's *The Legend of Good Women*, which he never finished, contains a list of the poet's works, some of which have descended to posterity and some of which are lost. In the centuries after his death many poems written by contemporaries or imitators were erroneously attributed to Chaucer, but peculiarities of language and style have helped scholars identify the spurious works. One of Chaucer's greatest achievements was that by writing in English, instead of the Latin or French then used in government and clerical documents, he helped make the native, vernacular language more accepted in higher circles.

Critical Analysis

Although Chaucer was famous in his own time, he is best known today for his unfinished masterpiece *The Canterbury Tales*. For this work, Chaucer drew upon all his careers as soldier, esquire in the king's household, diplomat, customs controller, justice of the peace, member of Parliament, clerk of the king's works, and forest official. He used his experiences and his encounters with people from all stations to create a work of unparalleled variety. He probably began writing the *Tales* piecemeal in 1387; evidence suggests he began some of the stories before deciding to use the narrative framework of a pilgrimage to Canterbury. The technique of

using a frame story to pull together very different narratives had been used before, by the composer of *The Thousand and One Nights* and by Gower in his *Confession of Amant*. Chaucer added a new twist by drawing his characters from all walks of life. The pilgrims include a knight and a squire, a landowner and a lawyer, a miller and a reeve, a clerk and a merchant, and several religious figures including nuns and priests, as well as a parson, pardoner, summoner, and friar—all of whom tell individual tales.

In the Prologue to *The Canterbury Tales*, the pilgrims assemble at an inn kept by Harry Bailly, the high-spirited host who decides to go with them. Their destination is the shrine where Thomas à Becket was murdered in 1170, a popular destination for those interested in religious sites. Bailly proposes a storytelling contest: Each of the pilgrims will tell two stories on the way to the shrine and two on the way back, and the pilgrim who tells the best story will win a dinner paid for by all the others. The descriptions of the pilgrims in the Prologue show Chaucer's eye for authentic detail and his ear for dialogue. His portraits are often deeply ironic, and behind the narrator's naïve voice the reader can see sharp critiques of the vices, social problems, and injustices of Chaucer's day.

One of the most popular pilgrims with modern readers is the Wife of Bath, who is described as gap-toothed and a bit deaf. Vain about her clothing and a famous scold, she is full of abundant energy; she has had five husbands, often goes on pilgrimages, and is an early feminist in her defense of women. The Wife's deafness is the consequence of a fistfight with her most recent husband over the issue of wifely obedience. He liked to read to her from a book about wicked wives, which made her so angry she finally tore up the book and threw it into the fire. The Wife's tale begins a debate about the basis of marriage, which other pilgrims take up and elaborate. She tells a story set in the time of King Arthur, when the queen gives an erring knight the task of discovering the one thing that women most want. The knight meets a hideous old woman who promises to tell him the answer to the

riddle if he marries her. Chastened and desperate, the knight agrees, and reports to the queen:

“My liege lady, generally,” said he,
 “Women desire to have sovereignty
 As well over their husbands as over their love,
 And to be in mastery of him above;
 This is your great desire, though you have
 me killed;
 Do as you wish, I am here at your will.”

The knight’s life is spared because he gives the correct answer, and his joy increases when, after their marriage, he discovers that the loathsome old woman was really a beautiful young maiden under a spell.

Aside from the tale-telling framework, the *Tales* are held together by interwoven themes of love, justice, religious devotion, and the relations between men and women. These connected meanings give the individual tales a sense of coherence, despite the fact that the manuscript exists in 10 fragments.

Scholars often wonder if Chaucer ever intended to finish all the stories, for he wrote a conclusion in the form of a Retraction, in which he apologizes for the works he had written. Given that this type of apology was a medieval convention and that Chaucer was known for his subtle yet effective humor, some doubt that he really regretted writing the work. In any case, *The Canterbury Tales* has become a landmark in the history of English and world literature. G. K. Chesterton calls Chaucer “not only the father of all our poets, but the grandfather of all our novelists.” Even now, translator Louis Untermeyer says that Chaucer “comes among us with unbounded vitality, gross, delicate, lavishly inclusive. . . . No poet has ever done more.”

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Chikamatsu Monzaemon (1653–1725) dramatist

The great Japanese playwright Chikamatsu Monzaemon was born Sugimori Nobumori in Echizen, on Japan’s main island of Honshu. His father, a minor samurai, abandoned his feudal holdings around 1665 to become a *ronin*, or wandering samurai. He moved with his family to the imperial capital of Kyoto, where Chikamatsu found service with the court aristocracy as a teenager. Scholars do not know how he first became involved in the theater, but some have speculated that a nobleman he served was a patron of the BUNRAKU, the popular and prestigious puppet theater for which Chikamatsu was to compose most of his major works.

He wrote his first bunraku play, *The Soga Heir*, in 1683, which received some acclaim. In the following year, he wrote his first play for KABUKI, and in 1686 he achieved his first genuine renown with *Kagekiyo Victorious*, which was widely hailed for its originality and deviation from the stagnant formulas of the puppet play. For a 10-year period beginning in 1693, Chikamatsu wrote primarily for Kabuki, a form of traditional Japanese theater known for its exaggerated acting and brightly-colored sets and costumes. By 1703, however, he was again writing exclusively for the puppet theater, probably because Bunraku treated the playwright’s

original text with greater reverence than the more free-spirited Kabuki. In *Naniwa Miyage* by Hozumi Ikan, a friend of Chikamatsu relates the playwright's views of how puppet theater differs from live acting:

Jōruri differs from other forms of fiction in that, since it is primarily concerned with puppets, the words must all be living and full of action. Because *jōruri* is performed in theaters that operate in close competition with those of the *kabuki*, which is the art of living actors, the author must impart to lifeless wooden puppets a variety of emotions, and attempt in this way to capture the interest of the audience. . . . Even descriptive passages like the *michiyuki* [the journey], to say nothing of the narrative phrases and dialogue, must be charged with feeling or they will be greeted with scant applause.

In 1705 he moved to Osaka, the Bunraku capital of Japan, and until his death worked primarily for the famous bunraku chanter Takemoto Gidayu. Takemoto's lavish puppet theater Takemotōza staged the premieres of most of Chikamatsu's later works, which would eventually number around 150 plays.

Chikamatsu's works fall into two broad categories: historical romances and domestic tragedies. Although the former were tremendously popular in the 18th century, the latter are more highly esteemed for their accurate and vivid portraits of Japanese society. Peopled by samurai, farmers, merchants, housewives, thieves, and prostitutes, they feature believable characters that speak colloquial dialogue in realistic (and often rather sordid) settings such as streets, shops, brothels, and tea-houses. They are also noteworthy for a remarkably modern, naturalistic conception of drama in which the protagonists gain tragic stature when the pressures of society drive them to extreme acts. The stories' realism was centuries ahead of its time. Most of the domestic tragedies are based on actual incidents, and Chikamatsu rarely spent more than a few weeks on any given work so it would be as

topical as possible when presented; for instance, he finished *The Love-Suicides at Sonezaki* (1703) within two weeks of the celebrated double suicide by an assistant in the Osaka firm of Hirano and a prostitute named Ohatsu, upon which it was based. The assistant and Ohatsu committed suicide in the Sonezaki Shrine, from which the play takes its name. This play and the similarly themed *Double Suicide at Amijima* (1720) proved so popular that they touched off a widespread vogue for lovers' suicides both on stage and in real life.

Few of Chikamatsu's historical ROMANCES survive, one of which is the spectacular *Battles of Coxinga*, a lavish swashbuckling melodrama based loosely on the life of a 17th-century Chinese pirate who unsuccessfully attempted to restore the Ming dynasty to his country's throne. Written in 1715, it was the playwright's most popular work during his lifetime and for many years after his death.

Critical Analysis

The Love-Suicides at Sonezaki is perhaps Chikamatsu's most famous and characteristic play. Written in 1703, its plot bears a marked similarity to that of Alexandre Dumas's *Lady of the Camellias*, written some 150 years later. It is the story of Tokubei, a bankrupt merchant who rejects a lucrative arranged marriage for the love of the indentured prostitute Ohatsu. The lovers are unable to escape the respective fates that threaten to separate them forever and commit suicide together. As they prepare to die, Tokubei says to Ohatsu: "You make me feel so confident in our love that I am not worried even by the thought of death. . . . Let us become an unparalleled example of a beautiful way of dying."

The final act the lovers perform together is prefaced by "one of the loveliest passages in Japanese literature," according to Donald Keene. It is spoken by Ohatsu, in the final lines of a 100-line lyric, one of the only stretches of verse in a predominantly prose drama:

*It's strange, this is your unlucky year
Of twenty-five, and mine of nineteen.*

*It's surely proof how deep are our ties
That we who love each other are cursed alike.
All the prayers I have made for this world
To the gods and to the Buddha, I here and now
Direct to the future: in the world to come
May we be reborn on the same lotus!*

Ohatsu's final line is a reference to an ancient Buddhist belief that after a double-suicide, the lovers would spend eternity on the same lotus leaf.

For the quality of his prose, Chikamatsu is often called "the Japanese Shakespeare." In the words of translator Donald Keene, "we can only marvel that he could produce such astonishing textures of language," especially given the truncated schedule under which he generally worked. Scholars also view him as just as quintessential a playwright of the Japanese Tokugawa period as Shakespeare was of the English Elizabethan. Unfortunately, the modern Japanese theater rarely performs Chikamatsu's plays, due to a sharp decline in Bunraku's popularity since the late 18th century. Most contemporary Japanese audiences know him primarily through Kabuki and film adaptations of his works, many of which diverge significantly from the source material.

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Chilam Balam, The Books of (n.d.–1700s)

Like *THE BOOK OF CHILAM BALAM OF CHUMAYEL*, *The Book of the Chilam Balam of Tizimin* and *The Book of the Chilam Balam of Mani* are parts of *The Books of Chilam Balam*, a record of Mayan history and culture based on stories firmly rooted in Mayan oral literature. The *Tizimin* book, while it contains prophecy, is more historical in nature and tone than the *Mani* book, which is more prophetic. In terms of dating the manuscripts, it is important to remember that Maya literature contains no linear, or chronological, history. As authors Leon-Portilla and Earl Shorris point out, "The Maya priests who wrote the books of the Chilam Balams were expected to predict the future based on the past, then to record what happened during the predicted period."

The Book of Chilam Balam of Tizimin covers, roughly, Maya history from the seventh to the 19th centuries and focuses on the Itza and Xiu peoples and their interaction with the ultimate conquering by the Spanish. It includes, among other stories and predictions, "The Last Flight of the Quetzal Prince," a story about Tecum; "The Death of Cuauhtemoc," a description of the Mexican prince's death; and "Crónica de Chac-Xulub-Chen," a story of the tragic enslavement of the Maya people.

The Book of the Chilam Balam of Mani roughly covers the same time period as the *Tizimin* book, but it is written in the future tense, giving it a prophetic tone and nature. Its focus is on the Spanish conquest of the Maya, and its stories include "The Prophecy and Advice of the Priest Xupan Nauat," "The Prophetic Words of the Great Prophets, The Principal Goods of the Underworld, and the Great Priests," and "The Prophecy of Oxlahun-Ti-Ku-for Katun 13 Ahau: Recital of the Priest of Chilam Balam," among others.

The Books of Chilam Balam represent not only a desperate attempt to cement dying wisdom, but also a mourning of the fate of the people it represents. "Should we not lament," the book asks defiantly, "in our suffering, grieving for the loss of our maize and the destruction of our teachings concerning the universe of the earth and the universe

of the heavens?” As one of the Great Priests states in “The Prophetic Words of the Great Prophets,”

I wrote this not to speak of our poverty but to make known the events that happened in the life of our ancestors.

In this, the contributors to *The Books of Chilam Balam* succeeded, and their efforts represent today a rare historical, cultural, and literary record of the Maya people.

English Versions of *The Books of Chilam Balam*

The Ancient Future of the Itza: The Book of Chilam Balam of Tizimin. Translated by Munro S. Edmonson. Austin: University of Texas Press, 1982.

The Book of the Jaguar Priest: A Translation of the Book of Chilam Balam of Tizimin. Translated by Maud Worcester Makemson. New York: Henry Schuman, 1951.

A Work about *The Books of Chilam Balam*

Leon-Portilla, Miguel, Earl Shorris, et al. *In the Language of Kings: An Anthology of Mesoamerican Literature—Pre-Columbian to the Present*. New York: W.W. Norton, 2001.

Choon Hyang Jun (1700s) novel

Choon Hyang Jun is a novel that was published anonymously in Korea during the 18th century. It tells of the love between Choon Hyang, the beloved only daughter of a *kisaeng*—a professional entertainer, or courtesan—and Yi Toryong (or, in some versions, Yi Mongyong), the aristocratic son of a provincial governor in Namwon, southwestern Korea. Because of the social disparity between them, and because Yi Toryong is still dependent on his parents, they keep their attachment secret. The lovers are separated when Yi Toryong’s father is transferred to a position in the capital. Choon Hyang is defenseless when the new governor begins to pursue her, but she will not consider being

unfaithful to Yi Toryong. Furious at the impudence of her refusal, the governor has her publicly whipped and then imprisoned. She is near death from grief and humiliation when Yi Toryong, who has passed the examination for public office and has become a high-ranking official, returns to rescue her and to have the lecherous governor fired for abusing his office.

Although it has a fairy tale-like happy ending, the story contains elements of realism and biting social commentary in its depiction of the corrupt official and the underlings who are too timid to resist his injustices. There are also poignant passages about the unfair situation of the *kisaeng* entertainers who are scorned for taking up a profession that was the only one available in Korea at the time for women who had to earn their own living.

Choon Hyang is one of the most beloved characters in Korean literature. Her story is the basis for the most popular of the *pansori* Korean operas and for several Korean films, including the very first sound movie made in Korea, the classic *Chun Hyang* of 1935. A 1992 Japanese anime film, *The Legend of Chun Hyang*, transforms the heroine into a warrior princess.

English Versions of *Choon Hyang Jun*

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classicism (1450–1600)

Classicism broadly refers to a number of movements in art, literature, architecture, and music that took place at various times. To call something “classic” typically means the object is the best representative of its kind. Classicism as a literary movement generally refers to a renewed interest in

and imitation of the art of ancient Greece and Rome, since the period in which these civilizations flourished is frequently referred to as the Classical Age in the history of Western Europe. This interest is usually marked by aesthetic standards reflecting the classical ideals of balance, clarity, concise expression, and concern for form.

More precisely, classicism refers to a movement during the RENAISSANCE when a rediscovery of the works of Greek and Roman rhetoricians and philosophers, such as Plato and Cicero, contributed to a new set of literary ideals. Part of the broader HUMANISM movement, these new standards of harmony, restraint, and idealism can be seen in the works of Italian writers PETRARCH, Dante, and BOCCACCIO. Likewise, artists in the circle of Cosimo de Medici, including MICHELANGELO Buonarroti, and other European authors followed the Italian precedents, as can be seen in the writings of Englishmen Francis BACON and Ben JONSON. Later on, French classicism, also known as NEO-CLASSICISM, particularly valued reason, intellect, simplicity, and symmetry, as shown in the works of PASCAL, DESCARTES, LA ROUCHEFOUCAULD, RACINE, and CORNEILLE.

In the 18th century, archaeological discoveries of the ruins of Herculaneum and Pompeii further revived interest in classical art. The classical period of German literature, 1750–1820, resulted in the dramas of SCHILLER and GOETHE and the music of Haydn, Mozart, and Beethoven. A Victorian classicism in England in the 19th century made “classical” synonymous with conservatism and the valuing of traditional forms over individual expression. Likewise, the 20th century witnessed its own revival of the models of classical Greece and Rome, reflecting the belief that the works of these periods reached a standard of beauty never rivaled in Western art.

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Cloud of Unknowing, The (1300s?)

The Cloud of Unknowing was written by an anonymous 14th-century mystic for individuals dedicated to serving Christ and to knowing God through practicing a contemplative, mystical life. Over the past several hundred years, however, the work’s readership has grown to a much larger audience. The 17 surviving manuscripts of the work attest to its popularity during the Middle Ages, and *The Cloud* is now often studied alongside Eastern religious works, such as the Upanishads, in addition to other works by religious writers of the age, including JULIAN OF NORWICH’s *Revelations of Divine Love*.

The author of *The Cloud of Unknowing* also is believed to have written the following letters, treatises, and short tracts: *The Epistle of Prayer*, *The Epistle of Discretion in the Stirrings of the Soul*, *The Epistle of Privy Counsel*, and *The Treatise of Discerning of Spirits*. All of these works show a remarkable similarity in the obvious influence of Dionysius and Richard of St. Victor, but *The Cloud of Unknowing* is superior to the other works in its clarity of thought, contemplation of the divine, and lively prose style.

The author, who was probably a monk, challenges readers to practice rigorous discipline while contemplating God by abandoning all attachment to forms and objects. In this sense, then, the mystic asks his readers to engage in metaphysical meditation, that which is “beyond the physical.” Some scholars interpret the cloud of the work’s title as a

metaphorical cloud that becomes present when one abandons reasoned analysis and enters an intangible place of unknowing. Other scholars interpret the cloud as a metaphor for the “darkness” that blinds humans to God’s love. *The Cloud of Unknowing’s* message, however, seems to be that by abandoning typical modes of understanding the world and faith and by embracing love, one will experience “a loving impulse and a dark gazing into the simple being of God himself.”

See also Margery KEMPE.

An English Version of *The Cloud of Unknowing*

Underhill, Evelyn, ed. *The Cloud of Unknowing: The Classic of Medieval Mysticism*. Mineola, N.Y.: Dover, 2003.

A Work about *The Cloud of Unknowing*

Johnston, William. *The Mysticism of the Cloud of Unknowing*. New York: Fordham University Press, 2000.

Columbus, Christopher (Cristóbal Colón, Cristoforo Colombo) (1451–1506) *explorer*

One of the most famous figures in Western history, Columbus fundamentally changed the course of history with his discovery of the Americas in the late 1400s. By focusing European attention on the unexplored continents of North and South America, Columbus set the stage for the eventual Western domination of the world, which would last for centuries. His discovery also marked the beginning of the destruction of Native American civilization, for which he and the Spanish have been severely criticized.

Columbus was Italian, born in the city of Genoa. At that time, Genoa was a powerful city-state, and Italy was experiencing the political and cultural transformation of the RENAISSANCE. Relatively little is known about Columbus’s early life.

His father was a weaver of wool and could not afford an extensive education for his children.

Columbus apparently became a sailor in his teens, although the exact date is unknown. He served on merchant vessels, traveling throughout the Mediterranean. He also ventured into those parts of the Atlantic that were well known to Europeans, voyaging to England and even as far north as Iceland.

He eventually made his permanent home in Portugal, which was then in the midst of an era of extensive sea exploration, begun earlier in the century by Prince Henry the Navigator. The goal of the Portuguese was to send vessels all the way around Africa to find a trade route to the East Indies, where access to expensive spices would make Portugal a fabulously wealthy nation.

Columbus intensely studied the question of how to reach the Indies. He eventually decided that, rather than sail east around Africa, it was better to sail west across the Atlantic Ocean. Contrary to popular belief, educated people in the 15th century knew the world was a sphere, but the idea of a voyage across the unexplored Atlantic was still regarded as foolhardy.

Finding no support in Portugal for his navigational plan, Columbus journeyed to Spain, where he won the support of Queen Isabella and King Ferdinand. Their support proved to be one of the most important decisions in history.

In the summer of 1492, Columbus set sail in three vessels. As was customary for sea captains, Columbus kept a daily journal throughout the voyage. It would eventually be called the *Book of the First Navigation and Discovery of the Indies*, often referred to as the *Journal of the First Voyage*. Although the voyage was comparatively quiet, the weeks that passed without sight of land began to wear on the crewmen’s morale. Finally, on October 12, the tiny fleet sighted land. Historians have disputed where Columbus actually landed in the New World, although most evidence suggests that it was the island of San Salvador in the Bahamas.

Columbus explored the surrounding territory for several weeks, believing that he had discovered islands off the coast of China. He was unaware that the land he had found was, in fact, part of an entirely new and unknown continent. His lack of understanding continued until his death.

After returning from his voyage, Columbus secured additional funding and, over the course of the next few years, made three additional voyages of discovery to the New World. Each would chart new territories and promote further exploration. Columbus also worked at establishing Spanish colonies in the new lands, which resulted in the annihilation and enslavement of native populations.

Toward the end of his life, Columbus fell out of favor with Spain's rulers. He died on May 20, but his discoveries radically changed the course of history. Until the late 15th century, Europe had been focused on the Mediterranean and the struggles against the Muslim powers to the East. After Columbus, however, Europe increasingly turned its attention to the Americas. The empires created by various nations there would bring wealth and power to Western civilization and would result in the creation of new nations, including the United States of America.

In addition to being an able sea captain, Columbus was a skilled writer. The *Book of the First Navigation and Discovery of the Indies* was far more than a stilted, dull logbook. His account of the voyage contains exact descriptions of the people and places encountered during the voyage, as well as musings on the future of Spanish policy. It also contains a lively sense of adventure, which inspired numerous explorers who came after Columbus.

English Versions of a Work by Christopher Columbus

Across the Ocean Sea: A Journal of Columbus's Voyage.

Edited by George Sanderlin. New York: Harper and Row, 1966.

The Four Voyages. Translated by J. M. Cohen. New York: Penguin Classics, 1992.

Works about Christopher Columbus

Hale, Edward Everett. *Life of Christopher Columbus from His Own Letters and Journals.* IndyPublish, 2002.

Kneib, Martha. *Christopher Columbus: Master Italian Navigator in the Court of Spain.* New York: Rosen Publishing, 2003.

Morison, Samuel Eliot. *Admiral of the Ocean Sea: A Life of Christopher Columbus.* New York: MJF Books, 1942.

comedy of manners (1600s–1700s)

The comedy of manners is a genre of drama that was most popular in 17th- and 18th-century Europe and focused on human society and behavior. Comedies of manners concentrate on how characters conduct themselves in social situations. The plays are usually satirical, because they show a society or social group's foibles and vices in order to demonstrate how foolish the behavior is. The hallmarks of a comedy of manners are stock social stereotypes, such as the imperious matron; the witty, high-spirited heroine; and the self-important fool. The plots usually revolve around mistaken identities, thwarted young lovers in conflict with status-conscious parents or guardians, and convoluted plans to get money and/or position. Finally, while a comedy of manners can have enough physical humor in it to border on FARCE, it primarily relies on witty repartee for most of its humor.

While one can argue that the plots and basic characters were laid out in the early Roman comedies of Menander and Plautus, the genre is usually associated with 17th-century France and England. MOLIÈRE's comedies poked fun at such social phenomena as pretentious women in *Les Précieuses Ridicules* (*The Affected Young Ladies*, 1659) and possessive husbands in *L'École des Femmes* (*The School for Wives*, 1662).

Molière's plays were translated into English by William Wycherley in the 1670s and, combined with the English tradition of social comedy of BEN JONSON, created the stylish, artificial Restoration

sex comedies of the second half of the 17th century. Plays such as Sir George Etherege's *The Man of Mode* (1676), Wycherley's own *The Country Wife* (1675), and William Congreve's *The Way of the World* (1700) were high points in an age that valued cynical observations served in high style. A century later, English playwrights such as Oliver Goldsmith, with *She Stoops to Conquer* (1773), and Richard Brinsley Sheridan, with *The School for Scandal* (1777), would revive the style with gentler satire and more pointed morals. Comedies of manners survived into the 19th century with the witty comedies of Oscar Wilde, and many of their conventions can be seen in Hollywood screwball comedies of the 1930s and 1940s, as well as in contemporary situation comedies.

Works about the Comedy of Manners

Knutson, Harold C. *The Triumph of Wit: Molière and Restoration Comedy*. Columbus: Ohio State University Press, 1968.

Palmer, John. *The Comedy of Manners*. New York: Russell and Russell, 1962.

Sharma, Ram Chandra. *Themes and Conventions in The Comedy of Manners*. Folcroft, Pa.: Folcroft Library Editions, 1977.

Comenius, Johann Amos (Jan Ámos Komenský) (1592–1670) theologian, educator

Johann Amos Comenius was born in Nivnice, Moravia, in what is now the Czech Republic. His parents died when he was 12 years old. Four years later, he was sent to the Brethren's school at Prerov, Moravia, and encouraged to pursue a career in the Protestant ministry. In 1613 he attended the University of Heidelberg, where he was influenced by the works of Francis BACON and the Protestant millennialists, who worked to achieve salvation on Earth through science and good works.

The beginning of the Thirty Years' War forced Comenius, who was by this time a Protestant minister, to go into hiding. While in hiding, his wife

and two children died of the plague. This tragedy, along with the religious intolerance of the Austrian rulers, led him to write the classic religious ALLEGORY, *The Labyrinth of the World and the Paradise of the Heart* (1618), in which he voices his worldly despair and spiritual consolation.

Six years later, Comenius moved to Leszno, Poland, where he published his two famous educational texts, *The Gates of Languages Unlocked* (1631) and *The Great Didactic* (1637). The first is a Latin instructional text written in both Czech and Latin. The idea of learning Latin through a comparison with the vernacular became very popular, and Comenius's book was translated into most European and Asian languages. The *Great Didactic* is a text on educational theory in which Comenius advocates full-time schooling for all children and the teaching of native and European cultures.

In 1641 Comenius was invited to England to establish a school of social reform, but his plans were interrupted by the outbreak of the English Civil War. He then moved to Sweden, where he developed a series of textbooks modeled on his educational theory. When the Thirty Years' War ended in 1648, Comenius returned to Poland and was named a bishop of the Brethren's Unity Church in Leszno.

In 1652 he moved to Amsterdam, where he spent the rest of his life writing and refining his educational treatises. He is recognized for his internationalism and educational reforms that shaped much of the modern system of education in Germany.

English Versions of Works by Johann Amos Comenius

Selections. Translated by Iris Urwin, with Introduction by Jean Piaget. Paris: UNESCO, 1957.

The Great Didactic of John Amos Comenius. Translated by M. W. Keatinge. London: A. and C. Black, 1921.

Works about Johann Amos Comenius

Murphy, Daniel. *Comenius: A Critical Reassessment of His Life and Work*. Dublin: Irish Academic Press, 1995.

Sadler, John Edward. *J. A. Comenius and the Concept of Universal Education*. London: Allen and Unwin, 1966.

Spinka, Matthew. *John Amos Comenius: That Incomparable Moravian*. Chicago: University of Chicago Press, 1943.

commedia dell'arte

Commedia dell'arte, the improvisational comic theater featuring beloved characters like Harlequin and Columbine, originated in Italy in the 1500s. It takes its name from the Italian for “skilled comedy,” because it was performed by professional troupes, in contrast to the learned and scripted *commedia erudita*, performed by amateurs in learned academies.

Commedia dell'arte performances were based on a *scenario*, or outline, of the plot, which was placed backstage for the actors to consult. Few scenarios remain, however, because they were only blueprints for the performance, though Flaminio Scala, an actor with the Duke of Mantua's troupe, published a collection in 1611.

The characters, each of whom had a distinctive mask or costume, included the foolish father Pantalone; the pedantic Dottore (Doctor) Graziano; the thwarted young lovers Isabella and Lelio; the bragging but cowardly soldier Captain Spavento; the comical servants, both crafty (Brighella) and dimwitted (Arlecchino or Harlequin); and the saucy servant girl Columbine. The actors filled out the scenario with their own improvised lines and *lazzi*, or physical gags, which often developed into long comic routines, and they had to be quick-witted to adapt to what their fellow actors were doing.

The origins of commedia dell'arte may lie in the plays of Plautus and Terence, ancient Roman FARCES, and the comedy of medieval minstrels and jesters. The first troupes to perform commedia dell'arte formed around 1550 and found patronage at the courts of Venice and Mantua. They soon began performing at royal courts in Germany, England, and France.

Commedia dell'arte greatly influenced French playwrights. MOLIÈRE and MARIVAUX, for example,

based many of the characters and plots in their comedies on Italian originals, and SHAKESPEARE refers to the popularity of the Italian theater in England in *As You Like It*.

Although commedia dell'arte declined after the middle of the 18th century, its spirit lives on in many classics of world literature and even in modern comedic performances, such as those by Charlie Chaplin and the Marx Brothers.

Works of Commedia dell'Arte

Scala, Flaminio. *Scenarios of the Commedia dell'Arte: Flaminio Scala's Teatro delle favole rappresentive*. Translated by Henry F. Salerno. New York: New York University Press, 1967.

Jonson, Ben. *Valpone*. Edited by Robert Watson. New York: W.W. Norton, 2003.

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Heck, Thomas F. *Commedia Dell'Arte: A Guide to the Primary and Secondary Literature*. Lincoln, Neb.: iUniverse, 2000.

Richards, Kenneth, and Laura Richards. *The Commedia dell'Arte: A Documentary History*. Cambridge, Mass.: Blackwell for the Shakespeare Head Press, 1990.

Cook, Ebenezer (ca. 1672–1732) *poet, satirist*

Ebenezer Cook is best known for his 1708 political satire, *The Sot-weed Factor: or a Voyage to Maryland*. A sot-weed factor is a tobacco agent, or trader. The 26-page poem is a satirical treatment of English views on colonial America through the eyes of a downtrodden tobacco agent who has come to America to make his fortune. The poem depicts the early colonies as an unrelenting place, where frauds and unsavory characters prey upon the naïve. At the end of the poem, the tobacco agent leaves America wishing never to see “this Cruel, this inhospitable Shoar” again. The form and style of the poem are modeled on Samuel Butler's *Hudibras*, a celebrated 17th-century satire. The work has received renewed attention in con-

temporary times, serving as the inspiration for the protagonist in John Barth's comic picaresque novel, *The Sot-Weed Factor* (1960), in which Cook plays the main character.

Cook is believed to have authored works published under the names E. Cooke and E. C. Gent. Several elegies are attributed to him, including an elegy to Thomas Bradley (1727), an elegy on the death of Nicholas Lowe (1728), and two elegies honoring Governor Benedict Leonard Calvert and Justice William Lock (1732).

Other significant works include the 1730 publication of *Sotweed Redivivus; or, The Planters Looking Glass* by E. C. Gent. *The Maryland Muse*, his longest work, was published in 1731 and is a satire of Nathaniel Bacon's rebellion.

Cook's works serve as a window into the life of early America and the difficulties of new settlers hoping to make their fortunes in commerce. Though his work is satirical and certainly a caricature at times, Cook's insights remain of historical significance to this day.

Works by Ebenezer Cook

Early Maryland Poetry: The Works of Ebenezer Cook.

Edited by Bernard C. Steiner. Baltimore, Md.:

Printed by John Murphy Company, 1900.

The Sot-weed Factor. London: Printed and sold by D. Bragg, 1708; reprinted, New York, 1865.

Works about Ebenezer Cook

Coers, Donald Vernon. *A Review of the Scholarship on Ebenezer Cook and a Critical Assessment of His Works.* College Station: Texas A&M University, University Microfilms, 1974.

Edward H. Cohen, *Ebenezer Cooke: The Sot-Weed Canon.* Athens: University of Georgia Press, 1975.

Copernicus, Nicolaus (1473–1543) scientist

After the collapse of the classical civilizations of Greece and Rome, virtually no scientific work was done in Europe for nearly 1,000 years. It wasn't until the 16th century, with the beginning of the

Scientific Revolution, that science once again became a major force in Europe. One of the earliest and most important figures of this period was Nicolaus Copernicus, the Latinized form of his name (Mikotaj Kopernik).

Copernicus was born on February 19, in the Polish town of Torun. He was the youngest of four children. His father, Mikolaj Koppernigk, was a wealthy merchant whose peasant ancestors had come from the Silesian village of Koperniki. His mother, Barbara Watzenrode, came from a prominent family. Her brother Lucas Watzenrode adopted the Copernicus children after their father's death, which occurred when Nicolaus was 10 years old.

Copernicus enrolled at the University of Krakow in 1491. Following the ideas of HUMANISM, the university offered a variety of courses in the arts and sciences. Copernicus's studies included law, Latin, philosophy, and geography. The young scholar bought a copy of Euclid's work on geometry. He also began to use the name Copernicus, a Latinized version of Koppernigk. In 1496 he traveled to Italy to continue his studies. The next few years saw him studying law and medicine at universities in Bologna, Padua, and Ferrara. He read the works of Avicenna, Hippocrates, Galen, and Aristotle. He also spent a year teaching mathematics in Rome.

Copernicus was a true RENAISSANCE man, displaying a wide range of interests and abilities not only in his studies but also in his later occupations. After 1506, when he returned from abroad, he spent six years as a medical attendant and adviser to Lucas Watzenrode. He took part in diplomatic missions, practiced medicine, wrote treatises on monetary reform, and performed the duties of a church canon. He also translated into Latin the *Moral, Pastoral, and Amorous Letters* of Theophylactus Simocatta, a seventh-century Byzantine writer. The translation, dedicated to Copernicus's uncle, appeared in print in 1509.

During all this time, Copernicus also developed an intense interest in mathematics and astronomy. By the beginning of the 16th century, astronomy

had not advanced beyond what was known to the ancient Greeks, and Copernicus read the astronomical works of such ancient thinkers as Aristotle and Ptolemy. Their view of the universe held that the Earth was the center and that everything, including the Sun, planets, and stars, rotated around the Earth. This view was adopted as religious dogma by the Roman Catholic Church.

During many years of personal study, combining direct astronomical observation with intense mathematical calculation, it gradually dawned on Copernicus that the ancient view of the universe was incorrect. As early as 1507, and in his handwritten *Little Commentary* of 1514, he hypothesized that the Earth rotated around the Sun, rather than the other way around. This cosmological idea had first been proposed by a Greek scientist, Aristarchus of Samos, but had been rejected by his fellow Greeks. Copernicus was the first modern thinker to come to this conclusion, which became known as the Copernican Theory.

In 1515 Copernicus began to write his greatest work, *De Revolutionibus Orbium Coelestium* (*On the Revolutions of the Heavenly Spheres*), in support of his heliocentric theory. Being a very modest and serene man, however, he was not particularly eager to publish his findings. He was encouraged to do so by his friend Georg Joachim Rheticus, who shared his interests in mathematics and astronomy. *On the Revolutions* was finally published in 1543, a year that also saw the publication of VESALIUS'S seminal work on anatomy. Copernicus, old and ill, suffered a stroke that year. According to legend, he died a few hours after seeing an advance copy of his book. *On the Revolutions* summarizes Copernicus's entire life work. It begins with general arguments in favor of the idea that the Earth moves around the Sun. It then explains how the heliocentric solar system looks and uses this model to explain why the year has four seasons. Subsequent sections discuss in more detail the motions of the known planets—Earth, Mercury, Venus, Mars, Jupiter, and Saturn. Copernicus's hypotheses involved fewer complicated rules and celestial motions than previous astro-

nomical systems. More important, he based his ideas not on abstract reasoning but on observations of the physical world around him.

Copernicus clearly knew that his theories would be controversial. To make them seem less radical and more authoritative, he supported them not only with data drawn from his own observations, but also with quotations from classical authors such as Cicero and Plutarch. Copernicus notes passages in which these authors raised the possibility that the Earth moved. "Taking occasion thence," he writes:

I too began to reflect upon the earth's capacity for motion. And though the idea appeared absurd, yet I knew that others before me had been allowed freedom to imagine what circles they pleased in order to represent the phenomena of the heavenly bodies. I therefore deemed that it would be readily granted to me also.

In addition, Copernicus mentions that he has received encouragement from two churchmen, and he dedicates his work to Pope Paul III.

Large portions of European society did in fact resist heliocentrism. Catholics as well as Protestants like Martin LUTHER claimed that Copernicus's theories contradicted the Bible. The Catholic Church persecuted a number of scholars, including Giordano BRUNO and Galileo GALILEI, for writing that the Earth moved around the Sun. *On the Revolutions* remained on the Catholic Church's Index of Prohibited Books from 1616 until 1820.

In his book *Copernicus: The Founder of Modern Astronomy*, Angus Armitage notes that Copernicus's

great contribution to astronomy lay not in his originality but in his development of those ideas into a systematic planetary theory . . . which was to make possible the triumphs of Kepler and Newton in the following century.

Johann Wolfgang von GOETHE emphasizes the astronomer's significance more forcefully: "Of all the

discoveries and opinions proclaimed,” he writes, “nothing surely has made such a deep impression on the human mind as the science of Copernicus.”

English Versions of Works by Nicolaus Copernicus

Complete Works, 4 vols. Edited by Pawel Czartoryski. London: Palgrave Macmillan, 1972–92.

On the Revolutions: Nicholas Copernicus’ Complete Works. Translated by Edward Rosen and edited by Jerzy Dobrzycki. Baltimore, Md.: Johns Hopkins University Press, 1992.

Three Copernican Treatises. Translated by Edward Rosen. Mineola, N.Y.: Dover, 2004.

Works about Nicolaus Copernicus

Armitage, Angus. *Copernicus: The Founder of Modern Astronomy*. New York and London: Thomas Yoseloff, 1957.

Crowe, Ivan. *Copernicus*. Gloucestershire, U.K.: Tempus Publishing, 2004.

Gingerich, Owen. *The Book Nobody Read: Chasing the Revolutions of Nicolaus Copernicus*. New York: Walker, 2004.

Kuhn, Thomas S. *The Copernican Revolution: Planetary Astronomy in the Development of Western Thought*. Cambridge, Mass.: Harvard University Press, 1957.

Corneille, Pierre (1608–1684) dramatist

Pierre Corneille was born in Rouen, France, and educated at the excellent Jesuit school there. Although he won prizes for poetry during his school years, he followed his father into the law, and maintained his legal practice in Rouen for most of his life. At the same time, he wrote the plays that established his reputation as one of the three great dramatists (with RACINE and MOLIÈRE) of France’s classical century.

In 1629 a traveling theatrical troupe led by the actor Montdory passed through Rouen. Corneille showed Montdory a play he had written, the comedy *Mélite*. Montdory took it on, and when the company performed it in Paris, it was a great

success. Corneille produced a succession of comedies and tragicomedies (plays that deal with serious themes but usually end happily) in the next few years, most of them with Montdory and his company in mind.

Corneille’s talent came to the attention of Cardinal Richelieu (1585–1642), the powerful prime minister to France’s King Louis XIII (1601–43; r. 1610–43). Richelieu invited Corneille to join a group that became known as the “Five Authors,” through whose efforts Richelieu hoped to establish a great dramatic tradition in France, based on the classical aesthetics of Aristotle. Richelieu would propose outlines of plays, and the Five Authors would collaborate to realize them. Corneille was involved in several joint projects with the Five Authors during the years from 1635 to 1638, but he withdrew from the group, perhaps because he chafed at the lack of artistic freedom it offered.

A project of his own, the tragicomedy *Le Cid* (1637), was Corneille’s most spectacular success up to that time. It is based on legends about an 11th-century Spanish hero, Rodrigo Díaz de Vivar (ca. 1040–1099). In battles against the Arabs, who held much of Spain at the time, Rodrigo earned the Arab epithet of “Cid,” or lord. In the play, Rodrigue and Chimène, two young nobles at the Spanish court in Seville, are in love, but their hopes to marry are dashed by a quarrel between their fathers in which Chimène’s father, the count of Gormas, slaps Rodrigue’s father. Honor demands that Rodrigue challenge the count to a duel, and when Rodrigue kills the older man, honor demands that Chimène seek the death penalty for Rodrigue. Rodrigue responds by offering Chimène his sword so that she can take her revenge on him herself, but love restrains her. An attack by a Moorish army provides an opportunity for Rodrigue to show himself an indispensable hero. The king pardons Rodrigue for the count’s death, and after a few more twists in the plot Chimène is at last able to give in to her love.

Audiences in Paris flocked to see *Le Cid*. Some of Corneille’s rival playwrights were jealous of his

success and eager to find fault. A battle of pamphlets, known as “the quarrel of *Le Cid*,” ensued. The pamphlets issued on both sides became so vicious that Richelieu ordered a halt, but he did allow the *ACADÉMIE FRANÇAISE* to have the last word with a document that tore the play apart on both ethical and aesthetic grounds. The quarrel was the first full discussion of the rules on which French classical theater was based. Although audiences continued to vindicate Corneille’s choices in *The Cid*, in subsequent plays Corneille, like other playwrights of the period, observed Aristotle’s *unities* of dramatic action more closely and made clearer genre distinctions. He wrote no more tragicomedies.

Corneille continued to place his protagonists in positions of emotional conflict in the three great tragedies (see *TRAGEDY*) that followed. Two of them, *Horace* (1640) and *Cinna* (1641), are set in ancient Rome and involve conflicts between love, family duty, and patriotism. In *Polyeucte* (1642) the hero, an Armenian prince in the days of the Roman Empire, is torn between his love of his wife and the new Christian faith he has embraced. These plays are the center of Corneille’s reputation today.

One of his most successful works is not a play but a verse translation (1651–56) of *The Imitation of Christ* by THOMAS À KEMPIS. By the 1670s, Molière and Racine, and even younger brother Thomas Corneille (1625–1709), whose career as a dramatist Corneille had helped substantially, had eclipsed the older writer in the attention of the public and of the royal patrons who allowed the drama to flourish. As the scholar Vincent Cheng remarks, “the age that idealized and understood the larger-than-life Cornelian hero with noble passions and pride of self was no more.”

An English Version of Works by Pierre Corneille

The Cid/Cinna/The Theatrical Illusion. Translated and with an introduction by John Cairncross. New York: Penguin, 1975.

Works about Pierre Corneille

Carlin, Claire L. *Pierre Corneille Revisited*. Boston: Twayne, 1999.

Goodkin, Richard E. *Birth Marks: The Tragedy of Primogeniture in Pierre Corneille, Thomas Corneille, and Jean Racine*. Philadelphia: University of Pennsylvania Press, 2000.

Cortés, Hernán (1485–1547) chronicler, explorer, conquistador

Hernán Cortés was the Spanish explorer and conquistador who conquered Montezuma’s Aztec Empire and was responsible, in large part, for the Spanish conquest of Mexico. He was born in Medellín, Spain, and studied law at the University of Salamanca. Eager for adventure, he abandoned his law studies for trips abroad, and in 1504 undertook the first of several voyages to the New World. In 1519 he became captain-general of his own armada and set sail for the Yucatán.

Between 1519 and 1526, Cortés wrote his *Cartas de relación* (*Letters of Report*), five long reports addressed to Charles V in which he describes Spanish operations in Mexico. The first letter, now lost, has been replaced in editions of *Cartas de relación* by report addressed to Holy Roman Emperor Charles V (King Charles I of Spain) in July of 1519 by the regent of Villa Rica de la Vera Cruz, relating Cortés’s arrival in Mexico. The second letter, dated October 30, 1520, describes the entry of Cortés and his men into the Mexican hinterland. *Carta III* dates to May 15, 1522, and covers experiences in Tlaxcalan territory. *La quarta relación* (October 15, 1524) deals with Cortés’s Spanish rival, Diego Velázquez, while the fifth letter, dispatched on September 3, 1526, relates the Honduras expedition.

Cortés’s reports are considered models of their kind, demonstrating a lucid, elegant prose and a clear, concise, direct writing style. Though they glorify his ruthless conquest, the letters exhibit Cortés’s grasp of the complex issues surrounding the Spanish invasion, as well as an appreciation for detail in describing the splendor of Mexican civi-

lization. While Cortés expresses admiration for the culture of the Mexican Indians, it is evident in his writings that he understood their future only in terms of political and cultural assimilation to the European way of life. Nevertheless, Spanish chronicles like the letters of Cortés and the history of Bernal DÍAZ DEL CASTILLO remain valuable sources of information about the way of life of the peoples of Mexico before the Conquest.

An English Version of Works by Hernán Cortés

Letters From Mexico. Translated by Anthony Pagden. New Haven, Conn.: Yale University Press, 2001.

Works about Hernán Cortés

Collis, Maurice. *Cortés and Montezuma*. New York: New Directions, 1999.

Gordon, Helen Heightsman. *Voice of the Vanquished: The Story of the Slave Marina and Hernán Cortés*. New York: University Editions, 1995.

Ramen, Fred. *Hernán Cortés: The Conquest of Mexico and the Aztec Empire*. New York: Rosen Publishing Group, 2003.

Crèvecoeur, J. Hector St. John de (Michel-Guillaume-Jean de Crèvecoeur) (1735–1813) *essayist*

J. Hector St. John de Crèvecoeur was raised by his parents, Marie-Anne-Therese and Guillaume Jean de Crèvecoeur, in Normandy, France. The rigorous Jesuit school he attended required pupils to learn Latin, French, mathematics, catechism, and ethics. After graduating, he traveled to England, Canada, and New York, supporting himself by working as a surveyor and cartographer.

In 1769 he settled on a farm in New York with his wife, Mehetable, and began to compose essays about America and his experience as a farmer. His desire to remain neutral in the debates about Great Britain's control of the colonies made life difficult for him. He was imprisoned on suspicion of serving as an American spy. Upon release, he went to England, sold his essays, which he titled

Letters from an American Farmer (1782), and then journeyed back to France. In 1783 he returned to America and learned that his wife was dead and his farm destroyed. Seven years later, he moved back to France, where he continued living until his death.

Letters from an American Farmer secured for Crèvecoeur a place in literary history. The 12 letters are composed by James, a fictional narrator, and are directed to a European friend. In the third and most frequently cited letter, Crèvecoeur's narrator asks, "What . . . is the American, this new man?" The American, he answers, is a man who reaps the "rewards" of his own industry and is "at liberty . . . to follow the dictates" of his conscience without governmental interference. Other letters, especially those addressing issues relating to slavery and the American Revolution, are not so optimistic. Norman S. Grabo observes that *Letters* "brilliantly bespoke a new and arresting voice in American letters," and they "depicted both the American dream and its brutal subversive nightmare."

Works by Crèvecoeur

Letters from an American Farmer. Edited by Susan Manning. Oxford: Oxford University Press, 1998.

More Letters from an American Farmer: An Edition of the Essays in English Left Unpublished by Crèvecoeur. Edited by Dennis D. Moore. Athens: University of Georgia Press, 1995.

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Allen, Gay Wilson, and Roger Asselineau. *American Farmer: The Life of St. John de Crèvecoeur*. New York: Penguin, 1990.

Philbrick, Thomas. *St. John de Crèvecoeur*. Farmington Hills, Mich.: Gale Group, 1970.

Cruz, Sor Juana Inés de la (Juana Ramírez de Asbaje) (1648–1695) *poet, playwright*

Sor Juana Inés de la Cruz was born in the town of San Miguel de Nepantla to a Creole mother and a

Spanish father. An extraordinarily gifted child, she was able to read by age three, was composing verse by age seven, and moved to Mexico City to be educated in the court of Mancera at age eight.

Less for religious inclinations than for a desire for peace, reflection, and the opportunity to write, Sor Juana opted for a religious life, entering first a Carmelite convent (1667) and later that of the order of Saint Jerome. It was at this time that she assumed the name Juana Inés de la Cruz.

She published her first book of poems in Madrid in 1689. With this and other publications, Sor Juana became famous throughout the Spanish-speaking world, and prominent writers and public personalities praised her work. Nevertheless, her prodigious talents as well as her outspoken opinions regarding the rights and roles of women also won her the animosity of many peers and superiors. After a long and difficult illness, she died alone in her convent, a victim of the plague.

Besides occasional verse and *villancicos*, a traditional folk verse form, Sor Juana wrote philosophical reflections and satires. In addition, her love poems are to this day among the best in the Spanish language. Her single greatest work may be “Primer sueño” (ca. 1680), a long poem with elements of ALLEGORY and rich symbolism that owes part of its inspiration to the Spanish writer Francisco de QUEVEDO’s poem of the same name.

Though Sor Juana’s plays and prose are also of a very high quality, it is primarily for her poetry that she is remembered. Her work shows not only a remarkable mastery of verse forms, but also incredible variety and energy. After being neglected during the 19th and early 20th centuries, Sor Juana is now seen as one of the great poets of Mexico and the Spanish language.

An English Version of Works by Sor Juana Inés de la Cruz

Sor Juana’s Love Poems. Translated by Joan Larkin and Jaime Manrique. New York: Painted Leaf Press, 1997.

A Work about Sor Juana Inés de la Cruz

Flynn, Gerard. *Sor Juana Inés de la Cruz*. New York: Twayne 1971.

cycle, miracle, mystery, and morality plays (1400s–1600s)

Four types of drama that emerged from the 14th century to the 17th century were the cycle, miracle, mystery, and morality plays. While these plays were all founded on religious and secular thought, they vary slightly in purpose, subject matter, theme, and form of presentation.

Cycle plays, dramatized biblical stories of the Old and New Testaments, were one of the most important and popular forms of drama during the late Middle Ages and into the RENAISSANCE. The most well-known cycles are the Chester, York, Wakefield (Townley), and N-Town plays. The plays were performed sequentially, beginning with the *Fall of Lucifer* or the *Creation of Adam and Eve*, and closing with *The Last Judgment*. Written by clerics and performed by trade guilds, such as the tanners, tailors, and cooks and innkeepers guilds, the plays involved participation by both church clergy and laypersons. Such collaboration promoted the spread of biblical stories to a wide, mostly secular audience. Performances occurred out-of-doors on pageant-wagons, and audiences traveled from wagon to wagon to see a particular living story, or wagons moved to meet the crowd.

The plays were linked thematically and typologically. Recurring themes unite the individual stories, such as the theme of obedience in *Fall of Lucifer* and *Abraham and Isaac*, and Old Testament stories anticipated New Testament stories. The play of *Abraham and Isaac*, for example, with its emphasis on sacrifice, anticipates the later story of Christ’s sacrifice for humankind.

Many of the cycle plays were written by well-educated people, as can be seen in the plays attributed to the “Wakefield Master,” and they are valued for their representation of early popular (as opposed to court) drama.

Historically, cycle plays were an outgrowth of the annual holy day of Corpus Christi (Body of Christ), wherein the Eucharist was paraded through the church and then shown to onlookers congregating outside. Through close association with the Corpus Christi processional, cycle plays are also called Corpus Christi plays. These dramas are sometimes also referred to as miracle plays, but the cycle plays are less religious in tone and dogma.

Miracle plays differ from cycle plays in that they focus on the lives of, and miracles performed by, saints. For this reason, they are also known as “saints’ plays” and “conversion plays.” Miracle plays may also present miraculous stories of objects becoming sacred, such as the transformation of bread into the holy Eucharist. Although many scholars consider the term “miracle play” to include the genre of mystery play, others distinguish miracle plays from mystery plays by way of their source material. Whereas mystery plays are based upon scripture, miracle plays are not. However, the fact that no extant miracle play exists in the English language that has not been revised to modern tastes makes this definition of “miracle” difficult. The drama *Mary Magdalene* relies upon scriptural accounts as does *The Conversion of St. Paul*, for example. Moreover, as scholar Alfred W. Pollard suggests, what also confuses the distinction between the miracle and the mystery play is that the word *miracle* was used to describe both miracle and morality plays as far back as the 12th century.

Examples of plays recognized as miracle plays—since they resemble miracles more than any other dramatic form—are *The Conversion of St. Paul*, *Mary Magdalene*, and *The Play of the Sacrament*.

Another similar genre was the morality play, which was a staple of medieval drama that evolved side-by-side with mystery and miracle plays. Mystery plays mainly dramatized events in biblical history to highlight themes of salvation. The morality play, evolving from the medieval sermon, conveyed a moral truth or lesson using allegorical terms. In these plays, qualities or concepts were represented

as people, and the characters’ names indicated in obvious ways the quality they personified. The early plays dealt with fundamental issues such as the conflict between good and evil, the fall of man, and redemption. The purpose of the morality play was didactic; its object was to instruct the audience on the application of Christian doctrine to everyday life and the cultivation of character. Some of the most well-known morality plays in English are *The Castle of Perseverance* (ca. 1405), *Mankind*, and *EVERYMAN* (early 1500s).

The morality plays were not grim tragedies; rather, many contained comic scenes, which at times descended into venial or boisterous humor. Modern scholars frequently dismiss the morality plays as dull reading, primarily because of their allegorical nature and attention to abstract constructs. For medieval audiences, however, the plays had real ethical and moral significance and thus were popular even into the Renaissance. Near the end of the 15th century, the morality play evolved into the moral interlude, which still focused on an ethical teaching but was likely to be shorter, with a limited number of characters. After 1500, the increasing tendency to personify devils, include mischief makers, and improvise ribald jokes to amuse the audience became indications of secularization of which the Catholic Church did not approve. Later, the appearance of Reformation thought caused a complete separation between the morality play and the church. With their focus on the struggle between good and evil within the individual, some of the later morality plays show a complex sophistication of theme, layers of meaning, and a depth of characterization that point the way to the evolution of Elizabethan drama.

Cycle, Miracle, Mystery, and Morality Plays

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Happe, Peter. *Four Morality Plays*. New York: Viking Press, 1988.

Lesker, G. A. *Three Late Medieval Morality Plays*. New York: W.W. Norton, 1984.

Lumiansky, R. M., and D. Mills, eds. *The Chester Mystery Cycle*, vol. 1. Rochester, N.Y.: Boydell and Brewer, 1974.

Rose, Martial, ed. *The Wakefield Mystery Plays: The Complete Cycle of Thirty-Two Plays*. New York: W.W. Norton, 1994.

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Harty, Kevin J. *Chester Mystery Cycle: A Casebook*. London: Taylor and Francis, 1992.

Kolve, V. A. *The Play Called Corpus Christi*. Palo Alto, Calif.: Stanford University Press, 1966.

Mills, David. *Recycling the Cycle: The City of Chester and Its Whitsun Plays*, vol. 4. Toronto, Ontario: University of Toronto Press, 1998.

Pollard, Alfred W., ed. *English Miracle Plays, Moralities and Interludes: Specimens of the Pre-Elizabethan Drama*. Oxford: Oxford University Press, 1978.

D

Defoe, Daniel (1660–1731) *novelist, poet, journalist, nonfiction writer*

Daniel Defoe was born in London to James Foe, a merchant, and his wife, Alice. He was raised with a strongly Puritanical leaning and sent to Dissenting schools. In 1684 he married Mary Tuffley and established himself as a merchant in London. Defoe retained his early religious principles and in 1685 joined the duke of Monmouth's unsuccessful rebellion against the Catholic king, James II. In 1692 he declared bankruptcy after having been previously imprisoned for debt.

Sometime in the 1680s, Defoe began writing political pamphlets, which critics continue to attempt to identify, as he published hundreds of works anonymously. One of the earlier works is *An Essay on Projects* (1697), about social improvement. Defoe achieved a major success with the poem *The True-Born Englishman* (1701), a satire of narrow-minded national pride.

Defoe increasingly became interested in creating narrative personae. *The Shortest Way with Dissenters* (1702) demonstrated the dangers of irony. The pamphlet ironically presents the voice of a religious zealot advocating extreme treatment of dissenters: "Now, let us *Crucifie the Thieves*. Let her Foundations be establish'd upon the Destruction

of her Enemies: The Doors of Mercy being always open to the returning Part of the deluded People: let the Obstinate be rul'd with the Rod of Iron." His plan backfired, however; the pamphlet was declared libelous, and Defoe was jailed once again.

While in prison, Defoe struck a bargain with an important member of Parliament, Robert Harley, agreeing to write political propaganda for his freedom. He received £200 a year to work as a government agent, producing a journal, *The Review*, from 1704 to 1713. He changed his name from "Foe" to "Defoe" in 1703, and in 1713 was jailed yet again for a satirical pamphlet.

The turning point in Defoe's career came in 1719, when he published *Robinson Crusoe*. With this work, Defoe transformed himself from a prolific hack writer into one of the earliest and most important English novelists. Over the next five years, he wrote a rapid succession of novels modeled on this successful formula: first-person, realistic, episodic narratives of remarkable individuals. *Robinson Crusoe* tells the story of a man stranded on an island, *Moll Flanders* (1722) was a thief, and *Roxana* (1724) a prostitute. Other works purported to be first-person accounts of major historical events, such as *Memoirs of a Cavalier* (1720), set during the English Civil War, and *Journal of the*

Plague Year (1722), a remarkable reconstruction of life in London during an outbreak of the plague.

One of Defoe's last important works was *Tour thro' the Whole Island of Great Britain* (1724–27), an economic survey of England and Scotland. Although he wrote in a wide range of genres, Defoe is best remembered as a novelist.

Critics have argued whether Defoe was the first English novelist, but they tend to agree that his works were important in developing the standard of realism in the novel. In *The Rise of the Novel*, Ian Watt praises *Moll Flanders* for its “formal realism” while noting its literary defects: “Defoe’s prose is not in the ordinary sense well-written, but it is remarkably effective in keeping us close to the consciousness of Moll Flanders as she struggles to make her recollection clear. . . .”

Critics also have noted the exploration of themes of identity and subjectivity in many of Defoe’s works. *Colonel Jack* (1722), for example, tells a story of the rise of a street urchin from thief to gentleman. J. R. Hammond calls it “remarkable for its insight into the mind of a child.” Critic Hans Turley praises *Captain Singleton* (1720) as “the most important of [Defoe’s] pirate works and particularly significant in a history of the novel that emphasizes psychological realism and domestic subjectivity.”

Recently, critics have begun to value *Roxana*, Defoe’s last novel, as perhaps his masterpiece. The book was intended to be a “woman’s novel,” imitative of the popular courtship novels of Eliza Haywood and Penelope Aubin.

Defoe’s first reputation, however, rests on *Robinson Crusoe*, in which critics have found fertile ground for exploring issues of race and colonialism in the early 18th century.

Other Works by Daniel Defoe

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Memoirs of an English Officer and Two Other Short Novels. London: Victor Gollancz, 1970.

The Shortest Way With the Dissenters and Other Pamphlets. Oxford: Basil Blackwell, 1927.

The Travel and Historical Writings of Daniel Defoe.

Edited by W. R. Owens and P. N. Furbank. London: Pickering and Chatto, 2002.

Works about Daniel Defoe

Lund, Roger, ed. *Critical Essays on Daniel Defoe*. New York: G.K. Hall, 1997.

Novak, Maximilian E. *Daniel Defoe: Master of Fictions: His Life and Ideas*. Oxford: Oxford University Press, 2001.

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De-Ka-Nah-Wi-Da and Hiawatha

(late 1300s)

Current knowledge of this traditional story of the Iroquois is based on writings made in the 19th century. In *De-Ka-Nah-Wi-Da and Hiawatha*, as told by Glen Welker, a young mother learns in a dream that she will give birth to a son who will bring peace. This child, De-Ka-Nah-Wi-Da, grows to manhood and helps Chief Hiawatha bring peace to warring tribes.

In some stories, Hiawatha was originally known as Ta-ren-ya-wa-gon, the Great Upholder of the Heavens, a spirit or god who chose to become a mortal. In other stories, he was the chief of his people, a man who De-Ka-Nah-Wi-Da met as he was attempting to spread peace among all the peoples of the land. According to legend, De-Ka-Nah-Wi-Da gave this chief the name Hiawatha, as well as the task of teaching peace and balance.

For many years, the Iroquois and other tribes prospered under Hiawatha’s influence. This prosperity was threatened, however, when new, fierce, uncivilized tribes invaded the lands. When the Onondaga, Mohawk, Oneida, Cayuga, and Seneca turned to Hiawatha for counsel, Hiawatha told them:

You five tribes must be like the five fingers of a warrior’s hand joined in gripping the war club. Unite as one, and then your enemies will recoil

before you back into the northern wastes from whence they came.

When the tribes united, Hiawatha gave them a common name—Ako-no-shu-ne, the Iroquois. Based on Iroquois oral tradition, the story of De-Ka-Nah-Wi-Da and Hiawatha has been told and retold and continues to the present day, garnering widespread interest in the history, customs, and stories of the Iroquois people.

An English Version of *Hiawatha*

Huffstetler, Edward W. *Myths of the World: Tales of Native America*. New York: MetroBooks, 1996.

Della Casa, Giovanni (1503–1556) poet, scholar, cleric

Giovanni Della Casa took his name from his birthplace, La Casa, in the Italian region of Tuscany. He grew up in Mugello and, while studying at various universities, composed a number of light lyric poems, some rather licentious. He became a priest in 1537 and was named archbishop of Benevento in 1544. Though he hoped to become a cardinal like his mentor Pietro BEMBO, Della Casa was instead sent to Venice as the papal nuncio.

Between 1547 and 1549 Della Casa wrote a series of weighty orations or *Political Discourses*, in which he lamented the dangers facing Italy. Despite the triumphs of art and learning that characterized Italy during the High RENAISSANCE, Della Casa and his peers felt threatened by the ideals of the Protestant Reformation. As part of the Counter-Reformation to preserve the Catholic Church, Della Casa introduced Venice to the Inquisition, a board of clerics committed to suppressing what they viewed as heretical ideals. Though an author himself, Della Casa helped found the papal index of forbidden books.

When his patron, Pope Paul III, died in 1549, Della Casa removed to the Venetian countryside and began composing *Galateo*, a treatise on man-

ners. Written in the style of Baldessare CASTIGLIONE'S *Courtier*, but borrowing the witty flair of BOCCACCIO, *Galateo* prescribed proper behavior for all levels of society. The work was enormously popular and widely read from the moment it appeared in print in 1558, along with Della Casa's *Poems*.

The *Poems*, written in Latin, showed Della Casa's reworking of the classic style established by PETRARCH. He followed the style of Horace, Catullus, Virgil, and Propertius to tell his stories of exile and redemption. Though important in their own right, the authoritative majesty of Della Casa's *Poems* and the passionate playfulness of his lyrical songs or *canzoniere* were far overshadowed in popularity by *Galateo*, for whose witty advice and clever insights Della Casa is best remembered.

English Versions of Works by Giovanni Della Casa

Galateo. Translated by Konrad Eisenbichler and Kenneth R. Bartlett. Toronto: Centre for Reformation and Renaissance Studies, 1986.

Giovanni della Casa's Poem Book. Edited by John Van Sickle. Binghamton, N.Y.: Medieval and Renaissance Texts and Studies, 1999.

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Berger, Harry. *The Absence of Grace: Sprezzatura and Suspicion in Two Renaissance Courtesy Books*. Stanford, Calif.: Stanford University Press, 2000.

Santosuoso, Antonio. *Bibliography of Giovanni Della Casa: Books, Readers, and Critics*. Florence: L.S. Olschki, 1979.

Derzhavin, Gavriil Romanovich

(1743–1816) poet

Gavriil Romanovich Derzhavin was born into a poor noble family and spent his early years in Kazan. He learned to read and write Russian and German and in 1762 he began military duty in St. Petersburg, witnessing the palace coup that brought CATHERINE THE GREAT to the throne. The

influence of Russian poets Mikhail LOMONOSOV and Alexander SUMAROKOV showed in Derzhavin's early works, but gradually his poems developed a more lyrical and distinct style.

Derzhavin participated in the military suppression of the Pugachev revolt (1773–75) and wrote “Ode on the Death of Bibikov” (1774) in memory of one of his commanders. In 1776 he published *Odes Translated and Composed Near Chitalagai Mountain*, largely dealing with natural imagery.

In 1777 Derzhavin transferred to the civil service and during these years wrote his most highly-regarded poems. “The Bride” (1778) celebrates his marriage to Ekaterina Bastidion. “Ode to Felitsa” praises Catherine II's virtues and humorously contrasts them with the vices of her advisers and of the poet himself. “God,” combines an exaltation of the divine with a celebration of humanity and the individual. In “The Waterfall,” commemorating the death of statesman Grigorii Potemkin, Derzhavin uses the image of a waterfall to review Potemkin's life and achievements.

After his retirement in 1803, Derzhavin published *Anacreontic Songs* (1804), a collection of 109 lyric poems, assembled a four-volume edition of his writings in 1808, composed his memoirs (1811–12), and helped found the Society of Lovers of the Russian Word, a group that opposed the literary innovations of Nikolai Karamzin. In his final years, the patriotic Derzhavin wrote poems mourning Russia's losses during the Napoleonic Wars and rejoicing over France's defeat.

As a poet, Derzhavin drew inspiration from current events and writers, as well as from ancient authors Horace and Anacreon. His odes, satires, and lyric poems display his gift for visual imagery. They also reflect Derzhavin's love of nature, appreciation for the pleasures of life, and concern with the inevitability of death. Many scholars consider Derzhavin the most important Russian poet of his time.

An English Version of Works by Gavriil Romanovich Derzhavin

Poetic Works. Translated by Alexander Levitsky and Martha T. Kitchen. Providence, R.I.: Brown University, 2001.

Works about Gavriil Romanovich Derzhavin

Crone, Anna Lisa. *Daring of Dershavin: The Moral and Aesthetic Independence of the Poet in Russia*.

Columbus, Ohio: Slavica Publishers, 2001.

Hart, Pierre R. G. R. *Derzhavin: A Poet's Progress*.

Columbus, Ohio: Slavica Publishers, 1979.

Descartes, René (1596–1650) *nonfiction writer, philosopher, scholar*

René Descartes was born in La Haye, France, to Joachim Descartes, a counselor in the French parliament. In 1606 he entered the Jesuit school of La Flèche in Anjou, where he studied classics, logic, philosophy, and mathematics. He received a law degree and a *bacalaureat* (B.A.) in 1616 from the University of Poitiers. He enlisted at a military school in Breda, Holland, where he studied mathematics with the Dutch scientist Isaac Beeckman (1588–1637). After serving briefly in the Bavarian army (1619), he embarked on eight years of travel, spending time in Bohemia, Hungary, Italy, Holland, and France. He ultimately settled in Holland, where he lived from 1628 to 1648, maintaining correspondence across Europe with many of the most important mathematicians and philosophers of his day.

In 1648 Descartes was persuaded by Queen Christina of Sweden to accept a position at her court. The queen was so eager to study mathematics with Descartes that she demanded his presence at five o'clock every morning. Breaking his lifelong habit of getting up at 11 A.M., and suffering in the northern climate, Descartes caught pneumonia, which ultimately killed him.

Critical Analysis

When Descartes moved to Holland, he began work on a scientific work, *The World, or Treatise on*

Light. He had nearly finished it when he learned that the Italian scientist Galileo GALILEI was being tried for defying church teaching by publishing his findings about the Earth's movement around the Sun. In the circumstances, Descartes decided not to publish his work on light or anything about the world as it actually is; instead he confined his publishing to speculative works about how the world could be.

Descartes' first two published works, and the ones for which he is best known, are *Discourse on Method* (1637) and *Meditations on First Philosophy* (1641). At the beginning of *Meditations* he writes, "I should withhold from assent no less carefully from opinions that are not completely certain and indubitable than I would from those that are patently false."

With this statement Descartes sets out his underlying purpose: to establish a methodology that is based on skepticism, eventually labeled "Cartesian doubt." His experiments with light had brought the phenomenon of optical illusions to his attention. Since one's senses can deceive one, Descartes supposes "that everything I see is false. . . . I have no senses whatever." From this piece of reasoning he concludes that the only thing of which he can be certain is that he thinks. As he explains in *Discourse on Method*:

I resolved to assume that everything whatever entered into my mind was no more true than the illusions of my dreams. But immediately afterwards I noticed that whilst I thus wished to think all things false, it was absolutely essential that the "I" who thought this should be somewhat, and remarking that this truth "*I think, therefore I am*" was so certain and so assured that all the most extravagant suppositions brought forward by the skeptics were incapable of shaking it, I came to the conclusion that I could receive it without scruple as the first principle of the Philosophy for which I was seeking.

There is a split in Cartesian thought between the evidence of the senses, which must remain

uncertain, and pure thought. The philosopher, according to Descartes, is required to progress from a simple idea, one that can be known without any prior knowledge, to ideas that can be known only because of one's knowledge of the chain of ideas that proceeds from the first one. Hence, as the scholar Emily Grosholz points out, "the argument of the *Meditations* [the basis of all Descartes thought] critically limits the extent of human knowledge to ideas proportional to the 'I think' with which it begins." This limitation requires the Cartesian philosopher to ignore other possibilities, excluding, for example, considerations of the body.

Descartes' thought has remained extremely important and influential. Cartesian philosophy took hold in France almost immediately. In England, however, his influence was less immediate. The Cartesian distrust of the evidence of the senses ran directly contrary to British empiricism, a philosophy built upon direct sensory evidence and typified by the work of Francis BACON and John Locke. Later skeptical philosophers such as David Hume renewed interest in Descartes in the 18th century. "Over the centuries and with currently renewed intensity," as Grosholz observes, Descartes' *Meditations* "has never failed to inspire serious discussion among philosophers."

English Versions of Works by René Descartes

Discourse on Method and Meditations on First Philosophy, 4th ed. Translated by Donald Cress. Indianapolis, Ind.: Hackett Publishing, 1999.

Discourse on Method and The Meditations. Translated by F. E. Sutcliffe. New York: Penguin Books, 1998.

Philosophical Essays and Correspondence. Edited by Roger Ariew. Indianapolis, Ind.: Hackett Publishing, 2000.

The Philosophical Writings of Descartes, vol. one. Edited by John Cottingham, et al. New York: Cambridge University Press, 1985.

Treatise of Man. Translated by Thomas Steele Hall. New York: Prometheus Books, 2003.

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Grosholz, Emily. *Cartesian Method and the Problem of Reduction*. New York: Oxford University Press, 1991.

Sorell, Tom. *Descartes: A Very Short Introduction*. New York: Oxford University Press, 2000.

Díaz del Castillo, Bernal (1496–1584)

explorer, nonfiction writer

Bernal Díaz del Castillo was born in Medina del Campo. He began a career of expeditions to the New World when he was 18 and served as a soldier in several expeditions, but he is best known for his service under Hernán CORTÉS in the Yucatán. The Cortés expedition inspired Díaz del Castillo's chronicle, *Historia verdadera de la conquista de la Nueva España* (*The True History of the Conquest of New Spain*, 1632). He was in his 60s when he began writing and died in Santiago de los Caballeros in Guatemala at age 88.

The True History of the Conquest of New Spain is a soldier's eyewitness account, told from Díaz del Castillo's perspective, of the campaigns of Cortés. By his own account, Díaz del Castillo was eager to leave a record of his dramatic experiences in the New World for his children and grandchildren. Unlike other famous conquistadors, Díaz del Castillo does not distinguish himself through military deeds; his fame rests solely on his comprehensive historical chronicle.

The True History of the Conquest of New Spain is largely autobiographical and has the value of authenticity. The narration encompasses the years from 1517 to 1524, the period of Cortés's disastrous expedition to Las Hibueras (Honduras). Later additions and corrections provide information up

to the year 1568. Throughout, Díaz del Castillo demonstrates a remarkable memory for details, including names of persons, places, and horses. In a straightforward and conversational style, he describes the men's hopes, fears, and personalities. He also analyzes Cortés's psychology, vividly portrays the Spanish conqueror in action, and provides a wealth of information on the Aztec empire and civilization, including a memorable description of Tenochtitlán.

Modern critics consider Díaz del Castillo's work a valuable source for the study of Mexico's history and one of the greatest Spanish-American historical narratives. The chronicle is noted for its drama, detail, and recording of the extremes of human experience.

English Versions of a Work by Bernal Díaz del Castillo

Conquest of New Spain. Translated by J. M. Cohen. New York: Viking Press, 1963.

The Discovery and Conquest of Mexico: 1517–1521. Translated by A. P. Maudslay and edited by Genaro Garcia. New York: Da Capo Press, 2004.

Works about Bernal Díaz del Castillo

Cerwin, Herbert. *Bernal Díaz, Historian of the Conquest*. Norman: University of Oklahoma Press, 1963.

Grauer, Ben. *How Bernal Díaz's "True History" Was Reborn*. New York: B. Grauer, 1955.

Dickinson, John (1732–1808) *politician*

The American Revolution was far more than simply a military conflict. It also was an era when ideas of political philosophy were fundamentally reconsidered. Questions were debated and discussed regarding the nature of government, the relations between citizens and the state, and how to create societies that have a proper balance of freedom and order. The American revolutionaries were forced to ask themselves whether they should break their ties with Great Britain, and if so, what kind of in-

dependent nation they would create. Among the brilliant men involved in these critical debates was John Dickinson.

Dickinson was born in Maryland to an ordinary Quaker family. They moved to Delaware when Dickinson was still very young, and throughout his adult life he was involved with the affairs of both Delaware and Pennsylvania. He began studying law in Philadelphia and spent three years in London completing his studies. Upon his return to America, he established a successful legal practice.

By the mid-1760s, relations between Great Britain and the American colonies were breaking down, beginning with the issue of the Stamp Act in 1765, when Britain attempted to tax the colonists without their consent. Elected to the legislative assembly of Pennsylvania, Dickinson began speaking out against British policies, which he felt were oppressive. He also began writing political tracts upholding his views. Soon his reputation spread throughout America and he became one of the most popular men in the colonies.

In late 1767 Dickinson began writing a series of articles titled *Farmer's Letters*, in which he assumed the guise of an educated common man, a commonly used method for writing political tracts at the time. In these articles, he attacked the British legal and political positions with both logic and passion, laying out the arguments of the Americans in a clear and profound style. The *Farmer's Letters* had an immense impact in both America and Britain, where they were reprinted with the help of Benjamin FRANKLIN. By 1774 Dickinson was one of the most popular men in America.

With the outbreak of military hostilities in 1775, Dickinson became a member of the Continental Congress, which struggled to fight a war while also endeavoring to solve the overall issues. Dickinson strongly opposed the movement to issue a declaration of independence, believing that some sort of compromise with Great Britain was still possible and that America could never survive on its own. He wrote an eloquent petition to King George III, which was rejected. His opposition to

independence caused him to lose his popularity, and his final defeat was confirmed by the Declaration of Independence in July 1776.

Dickinson remained a patriot, serving in the American army during the war. Though he had opposed breaking away from Britain, once America was committed to independence, Dickinson fought hard for it. After his army service, he served in a variety of political offices in both Delaware and Pennsylvania.

After the war, Dickinson wrote in support of the U.S. Constitution but effectively retired from public life. He died in his home in Delaware on February 14.

Dickinson is remembered as an honest statesman who defended his beliefs even when they were not popular with the people. At the same time, he defended his nation with energy and determination, even when he believed it was moving in the wrong direction. His clear and sharp political writings stand as a model for not only the ideas they contained but also the manner in which they were written.

Works by John Dickinson

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The Political Writings of John Dickinson. Edited by Paul Leicester Ford. New York: Da Capo Press, 1970.

Works about John Dickinson

Bradford, M. E. *A Better Guide than Reason: Federalists and Anti-Federalists.* Introduction by Russell Kirk. Somerset, N.J.: Transaction Publishers, 1994.

Flower, Milton E. *John Dickinson: Conservative Revolutionary.* Charlottesville: University Press of Virginia, 1983.

Diderot, Denis (1713–1784) philosopher, encyclopedist

Denis Diderot ranks with MONTESQUIEU, VOLTAIRE, and ROUSSEAU as a leader in the French ENLIGHTEN-

MENT. Within this intellectual circle he was known by the nickname “Pantophile” because his thought encompassed all subjects.

Like Rousseau, who was first a friend and later a bitter critic, Diderot came from an artisan family—his father was a master cutler—and gave voice to the discontents and aspirations of middle-class groups. But the content of his thought extended far beyond any narrow bounds that might have been imposed by his socioeconomic origins. Diderot was an intellectual rebel, thoroughly committed to atheism and to a revolution in aesthetics and political theory.

As a youth in Langres, Diderot received a secondary education from the Jesuits and took preliminary steps toward entering that order by receiving his tonsure. At age 16 he moved to Paris, where he matriculated at the University of Paris, receiving a master of arts degree in 1732. He abandoned his plan to enter the clergy and also declined to take degrees in law or medicine, actions that angered his family. During the years from 1728 until 1740, Diderot may have worked briefly as a law clerk, and he most certainly continued his independent studies in a wide range of fields. He supported himself by tutoring and translating books from English into French. But not much more is known of his life until 1740, when his literary career began to blossom.

In the eyes of his family, Diderot was behaving irresponsibly. His father cut off all financial support and also refused to assent to his son’s request in 1743 for permission to marry Anne-Toinette Champion. In an effort to show his displeasure and to enforce his will on his son, the elder Diderot resorted to a standard practice of the time: He had his son incarcerated for a short period in a monastery near Troyes. Upon his release, young Diderot returned to Paris, where he and Mademoiselle Champion were secretly married.

During the early 1740s, Diderot was circulating in various cafés and coffeehouses, making contacts with philosophes such as Rousseau and Condillac. His English translations began to appear in 1742, but the year 1745 marked the solid establishment

of his career. In that year, he published a translation of the *Essay on Merit and Virtue* by Anthony Ashley Cooper, third earl of Shaftesbury.

The Shaftesbury translation helped to secure Diderot a position with the publisher André Le Breton as a translator of the Chambers *Cyclopaedia*. Although never completed, the Chambers project gave birth to the great ENCYCLOPEDIA, one of the major publications of the Enlightenment.

Critical Analysis

The process of creating the *Encyclopedia* took nearly three decades, and it would eventually contain 17 volumes of text and 11 additional volumes of engravings and illustrations. It was one of the most astonishing literary achievements of all time.

Many of the most famous and important thinkers and writers of the Enlightenment contributed to the *Encyclopedia*, including Voltaire, Rousseau, Montesquieu, and numerous other prominent men of letters. Diderot became its general editor in 1747, with assistance from Jean Le Rond d’ALEMBERT in the realms of mathematics and science, and he also contributed a large number of articles.

The *Encyclopedia* was originally intended as simply an amassing of human knowledge, but it gradually developed into an extensive social commentary as well. It criticized organized religion in general and the Catholic Church in particular. It also seemed to disparage monarchical forms of government.

During his years of working on the *Encyclopedia*, Diderot also wrote and published many other works. In 1749 he published *Lettre sur les aveugles*, or *Letter on the Blind*, which questioned the existence of God. He followed this with *Lettre sur les sourds et muets*, or *Letter on the Deaf and Dumb*, which was a wide-ranging work dealing with various linguistic subjects and demonstrating Diderot’s broad intellect.

Diderot also wrote a number of novels and plays, perhaps the most famous being his play *Père de famille*, or *Father of a Family*. It was produced in 1758, and became a standard of dramatic pieces

based on middle-class characters, rather than aristocratic ones. His novels include *La Religieuse* (*The Nun*), in which he subtly criticizes the entire notion of nunneries; *Le Neveu de Rameau* (*Rameau's Nephew*), a continuing dialogue with the composer Rameau's nephew, which Diderot wrote and rewrote for 20 years; and *Jacques le fataliste et son maître* (*Jacques the Fatalist and His Master*), in which Diderot includes elements of his philosophy.

Diderot's unorthodox views on religion and government got him into serious trouble with the authorities. The *Encyclopedia* was placed on the Catholic Church's list of forbidden books and was publicly burned. In 1749 Diderot was imprisoned for his anti-Christian beliefs.

In 1773 he traveled to Russia, having been invited there by CATHERINE THE GREAT. The empress had corresponded with Diderot and was very fond of him. She continued to support him financially until his death.

Although Diderot is not as well remembered as other figures of the Enlightenment, particularly Voltaire and Rousseau, he was one of the most important writers and thinkers of the time. His quest to continue publishing his ideas, despite the authorities' persecution and threats, represented a courageous resistance to censorship. By collecting the ideas of Enlightenment thinkers and publishing them in the *Encyclopedia*, as well as by making crucial contributions of his own, Diderot greatly influenced Western intellectual thought.

English Versions of Works by Denis Diderot

Jacques the Fatalist and His Master. Translated by David Coward. Oxford: Oxford University Press, 1999.

Denis Diderot's The Encyclopedia; Selections. Edited and translated by Stephen J. Gendzier. New York: Harper and Row, 1967.

Rameau's Nephew and Other Works. Translated by Jacques Barzun and Ralph H. Bowen. Indianapolis, Ind.: Hackett, 2001.

Selected Philosophical Writings. Cambridge: Cambridge University Press, 1953.

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Fellows, Otis. *Diderot*. Boston: Twayne, 1989.

Wilson, Arthur M. *Diderot*. New York: Oxford University Press, 1972.

Dmitriev, Ivan Ivanovich (1760–1837)

fable writer, poet

Ivan Ivanovich Dmitriev was born on his family's estate. His father was a wealthy Russian nobleman, and Dmitriev received a good education and, as was customary for Russian nobles at the time, joined the military in 1775. Dmitriev had a brilliant career: he became a senator, a member of the state council, and the minister of justice (1810). Throughout his career, he remained devoted to literature and used his satirical talents to highlight weaknesses in official measures.

Dmitriev's early literary taste was influenced by French, Greek, and Roman classics. The decisive influence in Dmitriev's life, however, was Karamzin, in whose house Dmitriev met all the important figures of the Russian literary world.

In 1791 a collection of Dmitriev's works appeared in the *Moscow Journal*, published by Karamzin. The critics received his debut warmly, praising his fairy tale *Fashionable Wife* and his song "Little Dove." The latter was immediately set to music and became highly popular. Dmitriev later published other works in the literary journals *Aglaia* and *Aonid*. In 1795 he released his first collection of poems under the title *And My Little Things*, followed by a popular songbook, *Pocket Songbook, or a Collection of Best Secular and Folk Songs*. His *Fables*, *Fairy Tales*, and *Apologues* went through numerous editions during and after his life, and both his poetry and prose brought a romantic spirit to Russian literature.

Dmitriev's fairy tales and fables are favored for their light and elegant language and the musical flow of verse. While Dmitriev borrowed most of his themes from French literature, his use of satire makes his works unique. He aimed his well-known satire, *Alien Talk*, at the current fashion of

writing pseudo-classical odes, which were often stiff in language and devoid of meaning. Because *Alien Talk* helped exterminate outdated literary forms and introduced a new approach to poetry, Dmitriev is counted among the great reformists of Russian literature.

English Versions of Works by Ivan Ivanovich Dmitriev

Bowring, John, ed. *Specimens of the Russian Poets*, 2 vols. Boston: Cummings and Hilliard, 1822.

Pushkin, Alexander. *The Bakchesarian Fountain*. Translated by W. D. Lewis. New York: Ardis Publishers, 1987.

Works about Ivan Ivanovich Dmitriev

Lincoln, W. Bruce. *Sunlight at Midnight: St. Petersburg and the Rise of Modern Russia*. New York: Basic Books, 2002.

Volkov, Solomon. *Conversations with Joseph Brodsky: A Poet's Journey through the Twentieth Century*. New York: Free Press, 2002.

Donne, John (1572–1631) poet, preacher

John Donne was born in London into a family with strong Catholic roots. His mother was related to Thomas MORE, famously beheaded by Henry VIII. Donne's uncle was executed in 1594 for performing Masses, and his brother died while in prison for harboring a priest. Donne studied at both Cambridge and Oxford, and later acquired a promising post as secretary to Lord Keeper Sir Thomas Edgerton. Then, in 1601, he abruptly ruined his career by eloping with Edgerton's niece, Anne More. He spent much of his life away from London, helping raise his 12 children. During this period he read voluminously; wrote but did not publish a treatise on suicide, *Biathanatos*; and published two anti-Catholic tracts, *Pseudo-martyr* (1610) and *Ignatius His Conclave* (1611). In 1611 and 1612 he commemorated the death of Anne Drury, his patron's 14-year-old daughter, with *Anniversaries*, two lengthy and enigmatic poems about the decay of the world and the progress of the soul.

Pseudo-martyr earned the admiration of King James, who urged Donne to enter the ministry. Donne took orders in 1615 and began a very successful ecclesiastical career. In the last decade of his life, as dean of St. Paul's in London, he was the most famous preacher of his age.

In 1624 he published *Devotions*, a series of 24 prayerful meditations upon his near-fatal illness. Death was a frequent subject in his later meditations. He was said to have preached his own funeral sermon in *Death's Duel* (1630), and near the very end he posed for his monument in his funeral sheets. Soon after his death, the poems on which much of his later fame rests were published as a book, accompanied by elegies penned by such poets as Ben JONSON and Thomas Carew. Donne's elegies are rhymed erotic poems that address a lover, describe an amorous situation, or develop a philosophy of love. In "To His Mistress Going to Bed," the speaker of the poem urges his beloved to undress, describes the process in ingenious images, and compares caressing her to the excitement of global exploration. Contemplating exploration in conjunction with caressing a woman's body provokes thoughts of conquest and rule, sexual dominance, ideas of New World treasure, and finally expectations of honor.

Donne's art is one of radical compression. In one of his great religious SONNETS, he summarizes all the possible modes of death in two lines:

*All whom war, dearth, age, agues, tyrannies,
Despair, law, chance, hath slain. . . .*

His logic, reaching out to extremely diverse areas of experience, asks the reader to pay attention, hold possibilities in suspension, and finally draw conclusions without explicit statement.

If Donne's concise, compressed lyric poems are like miniature dramas so self-involved as to suggest someone acting in front of a mirror, then the sermons are lengthy performances that offer instruction and spiritual solace. For instance, trying to conceive of the angelic wisdom that the saved shall experience on Judgment Day, Donne argues. "There our curiosity shall have this noble satis-

faction.” He then reviews at some length the human ways of knowing (school, books, experience) and uses a metaphor in which the world is a library. Despite the greatness of this library, however, it is nothing compared to the knowledge of God’s glory.

Despite a revival of interest in Donne’s work, spearheaded by the critic T. S. Eliot in the early part of the 20th century, Donne’s popularity has waned in the last few decades. One reason is the loss of interest in the lyric form of poetry in the current age. Another is Donne’s mode of masculine self-assertion, which some may equate with misogyny. Nevertheless, Donne remains a striking artist who left a work charged with intellectual energy. Through self-dramatization, he fashioned a persona, earthly and spiritual, that came alive through his works.

Other Works by John Donne

John Donne: The Complete English Poems. New York: Penguin, 1971.

John Donne’s Sermons on the Psalms and Gospels: With a Selection of Prayers and Meditations. Edited by Evelyn M. Simpson. Berkeley: University of California Press, 2003.

The Sermons of John Donne. Edited by George R. Potter and Evelyn Simpson. Berkeley: University of California Press, 1984.

Works about John Donne

Corthell, Ronald. *Ideology and Desire in Renaissance Poetry: The Subject of Donne.* Detroit, Mich.: Wayne State University Press, 1997.

Edwards, David L. *John Donne: Man of Flesh and Spirit.* Grand Rapids, Mich.: William B. Eerdmans, 2002.

Papazia, Mary Arshagouni, and Ronald Corthell, eds. *John Donne and the Protestant Reformation: New Perspectives.* Detroit, Mich.: Wayne State University Press, 2003.

Dwight, Timothy (1752–1817) *clergyman, poet, teacher*

Timothy Dwight, grandson of the famous theologian Jonathan EDWARDS, displayed an early

inclination for learning. He entered Yale College at age 13 and graduated with highest honors at age 17. Dwight worked as principal of a grammar school before returning to Yale to teach as a tutor and to complete a master’s degree. In 1777 he entered military service as chaplain of the Connecticut Continental Brigade, during which time he wrote patriotic songs, the most memorable of which is “Columbia, Columbia, to Glory Arise.” After leaving the army, he became active in politics, farming, education, and church life in Massachusetts.

In 1783 he was ordained as a pastor in the parish of Greenfield Hill, Connecticut. His experiences inspired one of his most important works, *Greenfield Hill*. Two years later he published *The Conquest of Canaan*, considered the first EPIC poem produced in America.

In 1795 Dwight was elected president of Yale College, a position he held for more than 21 years. As a moralist and professor of theology, he greatly influenced the students, who wrote about him in their notebooks.

While Dwight was accepted during his time as one of the principal men of letters, modern interpretations view his poetry as dated and characterized by an artificial elevation of style, common to other poetry of the time. Nevertheless, his works are important for their insight into 18th-century America and for the place they hold in that country’s literary tradition.

Works by Timothy Dwight

America; or, A Poem on the Settlement of the British Colonies. New Haven: T. and S. Green, 1780.

Greenfield Hill. New York, Conn.: AMS Press, 1970.

The Conquest of Canaan; A Poem in Eleven Books. Westport, Conn.: Greenwood Press, 1970.

Works about Timothy Dwight

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Silverman, Kenneth. *Timothy Dwight.* New York: Twayne, 1969.

E

Edwards, Jonathan (1703–1758) *theologian, philosopher*

Jonathan Edwards was born in East Windsor, Connecticut, to Reverend Timothy Edwards and Esther Stoddard, the daughter of Reverend Solomon Stoddard, who was one of the most influential ministers in 18th-century New England.

From an early age, Edwards possessed a remarkable curiosity about the relationship between the natural world and God. His keen attention to the details of nature can be discerned in his legendary “Of Insects” (1715); an essay that contains firsthand descriptions of the way spiders move and spin their webs and that concludes with observations about how these “flying insects” provided him with the perfect occasion to “behold and admire the wisdom” of God.

Edwards’s interest in nature continued throughout his life. From 1727 until a few years before his death, the theologian-philosopher kept a notebook in which he recorded how “natural things” like the “waves and billows of the sea in a storm” and the “blue sky, the green fields and trees, and pleasant flowers” were “ordered for types of spiritual things.” The private notebook, eventually entitled *Images of Divine Things* (1948), was not published until almost 200 years after Edwards’s death.

At age 18, Edwards entered Yale College, where he studied Latin and Greek grammar, Hebrew, logic, ethics, religion, arithmetic, and natural philosophy. After receiving his B.A., he spent two years immersed in theological studies at Yale. In 1726 he became the colleague of his esteemed grandfather in Northampton, Massachusetts, and when, in 1729, Stoddard died, he assumed full spiritual leadership of the congregation. Edwards led a highly disciplined life in Northampton, rising in the early hours of the dawn and spending, on average, 13 hours each day in his study. Nevertheless, he lived more than the life of the mind. In 1727 he married Sarah Pierrepont; their union was affectionate and resulted in the birth of 11 children.

In order to appreciate the masterly artistry of his many sermons, it is essential to understand that the relationship between the intellect and emotions preoccupied Edwards. In “A Divine and Supernatural Light” (1734), he introduced his congregation to his notion of the “sense of the heart.” Those who experience this “sense” simultaneously have “light in the understanding as well as an affected heart.” Edwards insisted that the true “sense of the heart” was imparted to humans by God and could not be attained through mere human effort. A minister could, however, do his

best to foster within unconverted individuals a longing for God's grace, and this is precisely what Edwards did in his most well known sermon, "Sinners in the Hands of an Angry God" (1741).

Edwards delivered this sermon during the height of the Great Awakening (a time when preachers were making a concerted effort to revive interest in religion), and it focuses on the inevitable damnation of sinners despite their present complacency. There is, Edwards announces, nothing that "keeps wicked men at any one moment out of hell, but the mere pleasure of God." Edwards, who was greatly influenced by John Locke's thesis that knowledge is acquired through experience, created a rhetorical environment that forced his listeners to experience—both mentally and emotionally—the precariousness of their spiritual condition. His sermon was incredibly effective. One person in attendance described how people were "crowding up to the pulpit, crying for mercy." He gave his listeners a sensible understanding of the argument he was presenting, and therein lies his artistic genius. He was, as Perry Miller points out in *Jonathan Edwards*, an "artist who happened to work with ideas instead of poems or novels."

Despite Edwards's many successes, his congregation dismissed him in 1750, due to his desire to impose stricter qualifications for church membership. In 1751 he settled in Stockbridge, Massachusetts, as local pastor and missionary to a group of Native Americans. Then, in 1758, he was elected president of the College of New Jersey (now Princeton) and died of smallpox shortly thereafter.

Works by Jonathan Edwards

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The Sermons of Jonathan Edwards: A Reader. Edited by Wilson H. Kimnach, Kenneth P. Minkema, and Douglas A. Sweeney. New Haven, Conn.: Yale University Press, 1999.

Works about Jonathan Edwards

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Miller, Perry. *Jonathan Edwards*. New York: Meridian Books, 1959.

———. *Errand into the Wilderness*. Cambridge, Mass.: Harvard University, 1956.

Eliot, John (1604–1690) *teacher, missionary, linguist*

John Eliot was born in Hertfordshire, England, and studied for the ministry at Jesus College, Cambridge University. He received a bachelor of arts degree in 1622 and taught in a grammar school in Essex, where he became associated with the Puritan Separatist Thomas Hooker. When Hooker escaped to the Netherlands, Eliot decided to immigrate to New England.

Eliot arrived in Boston in 1631 and served as a pastor for a short time in Boston before he was assigned as a teacher at Roxbury Church in Massachusetts. Eliot served as a teacher until 1641 and helped found the Roxbury Latin School. He then assumed a position as sole pastor of the church in Roxbury and held the position for the remainder of his life.

Eliot developed a strong interest in converting the Native Americans to Christianity. Realizing that language differences created a barrier to the delivery of Christian sermons and teachings, Eliot began a study of the local Algonquian language in 1643. He took a Native American boy who knew English into his home and learned the Algonquian language through the boy's pronunciations. In 1647 Eliot delivered his first sermon to the natives in their own language. To further advance Christian teachings, Eliot began translating the Bible into the Algonquian language in 1653. The New Testament was published in 1661 followed by the Old Testament in 1663. The completed work has the

distinction of being the first complete Bible to be printed on the American continent.

In addition, Eliot helped Native Americans set up independent schools, seminaries, and communities. By 1674 there were 14 established communities for the “Praying Indian”; the best known of these was located at Natick. The outbreak of King Philip’s War (1675–76) destroyed all of the communities, and the natives who survived were exiled to Deer Island. Eliot’s final publication, *Dying Speeches & Counsels of such Indians as dyed in the Lord*, contains the dying speeches of eight Indians. It reveals Eliot’s loss of spirit from both the events and results of the war and the undoing of his life’s work. After Eliot’s death, four of the communities were rebuilt but gradually faded away.

Not only was Eliot a pastor and missionary to the native populations but he was also a prolific writer. In addition to his translation of the Bible, he wrote a number of books in Native American languages as well as in English. In 1640 a collaborative work, *The Whole Booke of Psalmes Faithfully Translated into English Metre*, was published as a literal translation of Psalms designed to fit metrically with tunes familiar to Puritan congregations. It was an attempt to improve upon the Sternhold-Hopkins psalter that was popular among the Puritans while they were in England. Commonly known as *The Bay Psalm Book*, the coauthors of this work included John Cutter, Richard Mather, Thomas Welde, and John Wilson.

Eliot founded the first genuine Native American missions in the American colonies. His work with the Algonquians and his use of native language set the standard that missionaries followed for the next two centuries.

Works by John Eliot

John Eliot’s Indian Dialogues. Edited by Henry W. Bowden and James P. Ronda. Westport, Conn.: Greenwood Press, 1980.

The Bay Psalm Book, a facsimile reprint of the first edition of 1640. Chicago: University of Chicago Press, 1956.

The Eliot Tracts. Edited by Michael P. Clark. Westport, Conn.: Praeger Publishers, 2003.

Works about John Eliot

Bross, Kristina. “Dying Saints, Vanishing Savages: ‘Dying Indian Speeches’ in Colonial New England Literature,” *Early American Literature* 36:3 (2001): 325–352.

Winslow, Ola Elizabeth. *John Eliot, “Apostle to the Indians.”* Boston: Houghton Mifflin, 1968.

Encyclopædia (Encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers) (1751–1772)

During the 18th century, Europe went through an intellectual transformation, with new ideas on the rise and old ideas on the decline. This period was known as the ENLIGHTENMENT. The general theme of the Enlightenment was the need to subject all ideas to rigorous criticism and examination. Concepts of religion, politics, art, literature, and social organization were now being methodically analyzed on a wide scale. Although the Enlightenment took place all over Europe, it had its greatest impact in France, where it was heavily opposed by the church and by social and political conservatives.

Many brilliant and towering intellectual figures won their fame during the Enlightenment, perhaps the most famous being VOLTAIRE and Jean-Jacques ROUSSEAU. There were literally dozens of great scholars during this era, and they left their mark on the intellectual history of the Western world.

Aside from the works of Voltaire and Rousseau, the greatest literary achievement of the Enlightenment was the *Encyclopædia*, which came into being when many leading thinkers embarked on the ambitious project of collecting the sum total of human knowledge. Their purpose was to make the information accessible to the educated public.

The men who compiled the *Encyclopædia* included Denis DIDEROT, Jean Le Rond d’ALEMBERT, Voltaire, and Rousseau. Diderot, however, dominated the writing, editing, and publication of the work, with d’Alembert as the next greatest contributor. Voltaire wrote several articles for the project and was always willing to help with advice on various matters. Rousseau wrote a few pieces on

music theory but eventually became disgusted with the undertaking and withdrew. Other intellectuals who participated in creating the *Encyclopedia* included political philosopher Charles MONTESQUIEU, economist Anne-Robert-Jacques Turgot, and mathematician Antoine-Nicolas de Condorcet.

The first volume was published in 1751, and publication continued for more than 20 years. The *Encyclopedia* would eventually amount to 28 volumes, the final one being printed in 1772. Addendums would continue to be published until 1780.

While the amount of information and material contained within the *Encyclopedia* was immense, it was far from impartial, for the creators of the work held very strong opinions on the subjects about which they wrote. In terms of metaphysics, Diderot and his allies were strongly committed to the beliefs of the English philosopher John LOCKE, dismissing the ideas of those who disagreed with him. Similarly, the scientific articles held to the theories of Isaac Newton, rejecting the notions of opposing scientists. Many articles in the *Encyclopedia* were biased toward democratic and constitutional forms of government, and clearly hostile to religion, but the work as a whole revealed a philosophical tolerance unusual in its day.

From the beginning, the *Encyclopedia* encountered fierce opposition from religious and political authorities, who attempted to suppress the entire work. Most European states had well-funded government departments whose job it was to prevent works considered harmful or dangerous from reaching the public. This was particularly true in France, where the *Encyclopedia* was published.

Religious authorities despised the creators of the *Encyclopedia* because of their critical evaluation of religious ideas, unflinching defense of the scientific method, and questioning of the church's role in social and political spheres. Political authorities opposed the *Encyclopedia* because it questioned the validity of absolute monarchy and called for a less cruel and severe legal system. In short, the authorities disliked and distrusted the

Encyclopedia because it challenged the status quo and tried to tell the people that the way things were was not the way they had to be.

The first official reaction came in 1752, after the publication of the first two volumes. The censors decreed that the volumes be banned; nevertheless, publication continued. In 1759 the French authorities decreed that the *Encyclopedia* as a whole was banned, and all sale and publication of it were forbidden. Despite this, Diderot and his allies bravely carried on with the work in secret. They continued to write the articles and print the volumes, working clandestinely and trying to hide their activities from the censors. The efforts of the French government to repress the work only added to its popularity.

The *Encyclopedia* was one of the great achievements of the 18th century. Diderot and his collaborators had created a masterly work, immense in its scope and radical in its implications. They did so in the face of difficult and dangerous obstacles, giving the people of Europe a great gift of knowledge. In summary, the work of the encyclopedists was a monument to the Enlightenment itself.

English Versions of Works from the *Encyclopedia*

- Alembert, Jean le Rond d'. *Preliminary Discourse to the Encyclopedia of Diderot*. Translated by Richard N. Schwab. Indianapolis, Ind.: Bobbs-Merrill, 1963.
- Diderot, Denis. *A Diderot Pictorial Encyclopedia of Trades and Industry*. Edited by Charles C. Gillispie. Mineola, N.Y.: Dover, 1994.
- Russell, Terence M., and Ann-Marie Thornton, eds. *Gardens and Landscapes in the Encyclopédie of Diderot and d'Alembert: The Letterpress Articles and Selected Engravings*. Aldershot, Hampshire, U.K.: Ashgate Publishing, 1999.

Works about the *Encyclopedia*

- Darnton, Robert. *The Business of Enlightenment: A Publishing History of the Encyclopedia, 1775–1800*. Cambridge, Mass.: Harvard University Press, 1979.

Lough, John. *Essays on the Encyclopedie of Diderot and D'Alembert*. London: Oxford University Press, 1968.

Werner, Stephen. *Blueprint: A Study of Diderot and the "Encyclopédie" Plates*. Birmingham, Ala.: Summa Publications, 1993.

English ballad

The ballad is a narrative song composed and recited by individuals and sung to a melodic accompaniment that follows the pattern of the verses. In England, the first ballads were folk ballads, meaning that they were products of an oral tradition. Folk ballads were sung before such narratives, or stories, were written down.

English folk ballads share several characteristics with ballads from other countries, and many are based upon songs from other nations. They usually tell stories of common folk rather than the aristocracy, and they focus upon a central event, situation, or character; feature a strong, dramatic element; and display what scholar Gordon Hall Gerould calls an "impersonal quality." Although the events described in the ballad may be terrible or horrendous (such as the loss of a child or a murder), the action receives little commentary. Other aspects of ballads include an element of the supernatural, displays of physical courage, an emphasis on domestic life, and a motif of love.

Although English folk ballads follow multiple forms, a traditional form prevails. The standard ballad stanza is composed of four-line stanzas that rhyme *abcb*. The first and third lines of the stanzas contain four accented syllables, and lines two and three carry three accented syllables. The amount of unstressed syllables varies, and the rhyme is not always perfect. Most ballads contain a refrain, and many folk ballads use assonance (similar vowel sounds with differing consonant sounds) rather than rhyme.

The ballad "The Three Ravens" tells of a dead knight who is carried away by a deer before three ravens successfully consume his decaying body.

"Lord Rendal" is a song about a lover who has been betrayed by his beloved and lies sick and dying. Not all ballads, however, focus upon death. Other popular ballads celebrate successes, such as those recounting stories of Robin Hood and his adventures. In "Robin Hood and Allen-a-Dale," Robin Hood helps Allen, a soon-to-be loyal servant, by saving Allen's beloved from marriage to an old knight.

Ballads were a major form of literature and entertainment in the Middle Ages. While they remained popular with the advent of printing and the spread of new forms of literature, by the 18th century they came to be taken seriously as historical artifacts. During this time, English ballads were collected by scholars such as Thomas Percy and Sir Walter Scott. These collections played a significant role in the genesis of English Romantic poetry and inspired writers such as William Wordsworth, Samuel Taylor Coleridge, and John Keats.

Works of Ballads

Child, Francis James. *English and Scottish Popular Ballads*. New York: Dover, 1965.

Works about Ballads

Gerould, Gordon Hall. *The Ballad of Tradition*. Oxford: Clarendon Press, 1932.

Percy, Thomas. *Reliques of Ancient English Poetry*, 3 vols. London: Routledge, 1996.

Enlightenment, Age of (1700s)

During the 18th century, a dramatic intellectual movement swept over Europe, particularly the nation of France. The movement set off an explosion of scholarly and literary achievement equal to any period of Western history. Generally, the Enlightenment is thought to have lasted from the early years of the 18th century to sometime before the outbreak of the French Revolution in 1789. During the Enlightenment, dozens of brilliant thinkers and writers questioned some of the most basic assumptions of Western society. Political, religious, and

social ideas that had been accepted for centuries were critically examined, and the consequences had a tremendous impact on Western society.

At the heart of the Enlightenment was a belief in the power of RATIONALISM, the ability to arrive at answers to difficult and complicated questions through the power of human reason and experience. Enlightenment thinkers believed that all questions must be answered rationally, without recourse to authority or intuition. Furthermore, Enlightenment thinkers believed that every element of human society should be open to rigorous questioning, no matter how sacred others considered it. These beliefs stemmed from some of the scientific discoveries occurring at the time, such as those by Sir Isaac Newton. As a result, some of the most controversial elements of the Age of Enlightenment involved religion.

The thinkers and writers of the Enlightenment were known as philosophes. They were not philosophers in the traditional sense, but rather individuals who sought to spread the ideas of philosophy to the general public. The philosophes achieved this through the use of nearly every genre of literature; Enlightenment ideas were expressed in poetry, novels, dramas, pamphlets, and various reference works.

By far the most famous and influential of the philosophes was VOLTAIRE. From the 1720s until his death in 1778, Voltaire produced a constant stream of literature in various genres, including plays, short stories, novels, essays, and pamphlets. Through his writing, he attacked censorship of the press, religious intolerance, backward legal systems, and outdated political ideas. His hugely popular writings helped spread Enlightenment ideas throughout the literate populations of Europe and the United States. His most successful work, *Candide*, is one of the two great literary works of the Enlightenment period.

Voltaire was not alone; the Enlightenment produced a very large number of influential literary figures. Denis DIDEROT wrote a series of works, both fiction and nonfiction, expressing Enlightenment ideas. Jean Le Rond d'ALEMBERT did fundamental

new work in mathematics while pursuing philosophical studies, and Baron de MONTESQUIEU wrote the highly influential *Spirit of Laws*, which greatly affected 18th-century political thought.

However, not all thinkers and writers of the Age of Enlightenment were devoted to rationalism. Many people, including members of the clergy, distrusted the philosophes, because their ideas seemed to threaten the status of religion in Western society. Jean-Jacques ROUSSEAU, for instance, taught that the key to human understanding of the world was not the power of human reason, but rather involved emotion and intuition. This point of view resulted in an intense dispute between Rousseau and Voltaire, which lasted throughout their lives.

Perhaps the greatest literary production of the Age of Enlightenment was the *ENCYCLOPEDIA*. Jointly edited by Diderot and d'Alembert, and featuring contributions from Voltaire and other philosophes, the *Encyclopedia* sought to systematize human knowledge after examining it with a thoroughly rational point of view. Government authorities sought to censor the work and prevent its publication, as well as harassing and imprisoning those who worked on it.

Despite such resistance, Enlightenment ideals spread far and wide. The intellectual flowering that took place in Scotland during the latter half of the 18th century owed a great deal to the scholarship and literature of the Enlightenment. During the American Revolution, the political ideas that motivated the American radicals were largely borrowed from the French philosophes. Finally, when the French Revolution began in 1789, the revolutionaries looked to the ideas of the Enlightenment for inspiration as they sought to topple the French monarchy and create a republic in its place.

In a larger sense, the Age of Enlightenment fundamentally altered the intellectual environment of the Western world. The modern, rational insistence on solid evidence when answering difficult questions, which is at the heart of both the modern scientific method and the Western legal system, is a legacy of Enlightenment thought. So, too, are the

Western traditions of freedom of thought and expression, which are enshrined in the political systems of nearly all Western nations.

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epic (n.d.–present)

The term *epic* generally refers to long, episodic narrative poems featuring larger-than-life characters who engage in actions requiring great courage and strength. Epic heroes hold national or international importance and are celebrated as symbols of national values and embodiments of the heroic ideal. Such greatness is underscored by the epic's elevated, formal style, an objective point of view, and a vast, expansive setting.

Historically, epics were recited to audiences as songs by bards. As writing increased in popularity, however, these long story-songs were written down and circulated in book form.

Epics typically begin with an invocation (a prayer) to a muse, whom the narrator asks for inspiration to tell a valuable and memorable story. The epic then begins in the middle of a central action or key event, a technique known as *in medias res* (Latin for “in the middle of things”). Thus, the epic's narrative opens in the middle of a serious and significant moment, such as a battle. In Homer's *Iliad*, for instance, the drama opens after the war between the Greek forces and the inhabitants of Troy has been raging for 10 years.

After opening *in medias res*, the epic's story unfolds, and the history of the dramatic action is revealed intermittently. The narrator frequently digresses from the action's central plot to tell the history of a particular character or some other story, a digression that adds meaning to the main action and to the epic's main themes. In Virgil's *Aeneid*, for instance, the narrator departs from the main story to discuss a highly valuable and symbolic shield that was forged by Vulcan and given to Aeneas by his mother.

Another common characteristic shared by epics is an element of supernaturalism. Gods, spirits, and angels interject themselves in human affairs and act as supernatural forces influencing the epic's characters and actions. In some epics, in fact, the hero is part divine, as in the *Aeneid*, where Venus, the goddess of love, is Aeneas's mother.

Other key characteristics of epics include extensive cataloging of things and characters (resembling lists in the Old Testament), elaborate comparisons known as epic similes, and long formal speeches.

Epics generally fall into two categories, the folk epic and the art epic. Folk epics are works of unknown authorship and are composed by several individuals. Art epics, on the other hand, are those thought to be written by a single author. The art epic is generally more moral in its purpose and more critical about the events and characters portrayed. Additionally, the events of these epics typically take place further in the past.

Important folk epics include Homer's *Iliad* and *Odyssey*, the Old English *Beowulf*, the German *Nibelungenlied*, and the East Indian *Mahabharata*.

The *Aeneid*, by P. Vergilius Maro (Virgil), the *Divine Comedy* by Dante Alighieri, and *Paradise Lost* by John MILTON are examples of the art epic.

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Equiano, Olaudah (Gustavus Vassa) (1745–1797) *autobiographer*

Olaudah Equiano was born in the Benin region of what is now Nigeria. His name means “one favoured, and having a loud voice and well spoken.” His father was a distinguished man in in Essaka, a village along the Niger River. When Equiano was 11, he was kidnapped and sold into slavery. Eventually, he was sent to Virginia, where he was bought and put to work on a plantation. He was then sold to Michael Henry Pascal, a lieutenant in the Royal Navy. After years of sailing around the world with Pascal, Equiano was able to buy his freedom in 1766.

Equiano settled in London, where he became an active member of the movement to abolish slavery in Britain. At age 44, he published the work that was to make him famous, his autobiography *The Interesting Narrative of the Life of Olaudah Equiano, Or Gustavus Vassa* (1789). This immensely popular work influenced many African-American writers who followed him, including Frederick Douglass, Ralph Ellison, Toni Morrison, and Malcolm X.

The Interesting Narrative tells the story of Equiano’s life, but its real purpose is to demonstrate the essential humanity of people of color and, to some extent, to question the perception of whites as “civilized” and Africans as “uncivilized.” In the first chapter, Equiano describes the life and customs of his native village in terms that suggest that the simplicity of Benin life was quite superior to life in the great cities to which he had traveled. From this simple life, Equiano is plunged into hell. In the hold of the slave ship that transports him to Barbados, the stench is “absolutely pestilential” and “the shrieks of the women, and the groans of

the dying, [render] the whole scene of horror almost inconceivable.”

The structure and style of *The Interesting Narrative* show the influence of 18th-century writers such as DEFOE, ROWLANDSON, and FRANKLIN. Equiano traces his progress from slavery to escape to freedom, and while he uses a conventional form, the details of his story are unique to his own experiences.

One important theme of the narrative is the question of identity, symbolized in the various names Equiano is given and must accept. In Virginia he is given two names, Michael and Jacob, while on board ship, he is called Gustavus Vassa. Equiano’s struggle with his identity prefigures the struggles of generations of enslaved peoples and their descendants. Critic Robert J. Allison writes that “Equiano’s book . . . reminds us of the lives of millions who did not live to tell their stories.”

An English Version of a Work by Olaudah Equiano

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A Work about Olaudah Equiano

Cameron, Ann. *The Kidnapped Prince: The Life of Olaudah Equiano*. New York: Random House, 2000.

Erasmus, Desiderius (ca. 1469–1536) *theologian, philosopher*

During the late 15th and early 16th centuries, the artistic and literary influences of the RENAISSANCE, which were first felt in Italy, spread across Europe. The rediscovery of the knowledge and literature of ancient Greece and Rome allowed scholars to promote learning. HUMANISM, a new, secular way of viewing the world, gradually began to replace the static, religiously obsessed thought that had dominated the intellectual climate of the Middle Ages. Humanism was largely devoted to the study of human beings as they exist in the world, rather than the study of religion and theology. One of the

foremost writers and thinkers of this time period, who became known as the “Prince of Humanists,” was Desiderius Erasmus.

Erasmus was born in the Dutch city of Rotterdam. Because of his birthplace, he is often known simply as “Erasmus of Rotterdam.” Little is known of his family or his early life, although it is known that he was the son of a priest. He received a solid education in monastic schools and, briefly, at the University of Paris. He took priestly orders in 1492, but never adopted the profession, preferring to devote his life to academic studies.

Over the course of his life, Erasmus wandered from one part of Europe to another, never settling down in one place for very long. At various times, he lived in France, Switzerland, Italy, and England. He told his friends that he considered his library, which he took with him in his travels, to be his home. He lived a celibate and meticulous life, never paying much attention to money or possessions. He intensely disliked personal disputes and tried to stay on good terms with everyone. Although he held very strong views about the shortcomings of the Roman Catholic Church, he always expressed them with a strong sense of irony, almost as if to disguise what he really believed.

Because of his assuaging personality, he was held in extremely high regard throughout Europe and was on friendly terms with some of the most famous rulers, statesmen, and intellectual figures of the day. Although he remained loyal to the Catholic Church throughout his life, Erasmus also corresponded with Martin LUTHER, the chief figure of the Protestant Reformation. He made a strong effort to stay neutral in the great religious and intellectual debates that erupted throughout Europe during the 16th century. However, in the intensely belligerent atmosphere of the Protestant Reformation, even Erasmus would be unable to stay entirely removed from the conflict.

In 1499 Erasmus visited England, where he met and befriended the great humanist scholar, Sir Thomas MORE, with whom he shared a devoted and intellectually-vibrant friendship for the rest of

his life. One year later, he published *Adages*, which is essentially a collection of sayings and proverbs from ancient Greek and Roman literature. It reflects the author’s knowledge of classical texts, as well as his preoccupation with the purity of the Greek and Latin languages.

A few years after the publication of *Adages*, Erasmus published his second major work, *The Enchiridion*. This book, which would later have a huge impact on the English and American Puritan communities, describes the author’s belief that piety should be a simple matter of the heart and rely less on the formal ritual of the church. He viewed religious life as pure and simple, something that could be created from the heart, but he never rejected the church’s authority, as Luther would later do.

Critical Analysis

In 1509, while living in England at the invitation of King Henry VIII, Erasmus wrote his most celebrated work, *In Praise of Folly*. With brilliant use of irony and symbolism, he cleverly describes much of what he dislikes about contemporary European culture, particularly in terms of the religious establishment. *In Praise of Folly* was printed in 1511 and became very popular, going through several editions within the author’s lifetime. The church, however, disapproved of the work and began to look upon Erasmus with suspicion.

The book was written in polished Latin and was dedicated to Thomas More. Erasmus intended the audience of the book to be a small number of fellow humanists. He was taken by surprise when the book became very popular with many people from different levels of society and differing educational backgrounds.

Erasmus uses the character of Folly, whom he describes as a foolish woman, to speak his mind regarding various aspects of European society. He ironically declares that folly and stupidity allow people to live the kinds of lives they live; if it weren’t for folly, people simply would not put up with things as they are. He ridicules various conventions concerning romance and marriage. In

addition, in his discussions of intellectuals and authors, he declares them also to be victims of folly.

The most important aspects of *In Praise of Folly* are the criticisms Erasmus leveled against the religious institutions of the Catholic Church. He ridicules theologians whose debates he considers to be nonsensical wastes of time. He also attacks monks as illiterate hypocrites. In general, Erasmus criticizes all those elements of contemporary religion that he considered to detract from pure, heartfelt religious devotion.

In Praise of Folly was very popular but was also widely criticized. Because of his skillful use of irony and wit, Erasmus was shielded from official censure by the church. Although he always remained loyal to the Catholic Church, *In Praise of Folly* contributed to the Protestant Reformation by creating an image of the church as vulnerable to censure and by exposing many of the church's flaws.

In 1516 Erasmus published a Greek translation of the New Testament, which he had prepared and edited. It was an enormous feat of intellectual skill, and it increased readership of the Bible. However, like *In Praise of Folly*, it was regarded with distrust by many Catholic leaders and scholars.

A few years after the publication of his Greek version of the New Testament, the Protestant Reformation began. Very quickly, European theologians and intellectuals were being pressured to choose sides, supporting either Martin Luther and the Protestants or the Roman Catholic Church. Erasmus tried desperately to remain neutral. He wrote Luther, calling on him to restrain his anti-Catholic fervor, and he asked all sides of the dispute to resolve their arguments through logical compromise. In this effort to keep the peace, Erasmus was doomed to fail. He was trying to be a reasonable man in an unreasonable age. By trying to please both sides, he pleased neither; Luther denounced Erasmus for not joining the Reformation, while the Catholic Church later declared him a heretic for refusing to condemn Luther.

The Protestant Reformation dominated the remainder of Erasmus's life. In the mid-1520s, at

More's urging and in response to Luther's bitter attack on his character, Erasmus wrote *Hyperaspistes*, also known as *A Weighty Consideration*. In this work, he criticizes Luther for his hatred of all who disagree with him and, in effect, asks Luther for an apology. While the work reflects Erasmus's compromising attitude, it had little impact on the bitter and violent disputes raging throughout Europe.

Elderly and in failing health, Erasmus moved from place to place, accused by Catholics of being a secret Protestant and charged by Protestants of being a Catholic reactionary. He finally found refuge among fellow humanists in Basel, Switzerland, where he later died in the home of a friend.

Erasmus's fame is based on his enormous influence on the literary culture of his age, which raised the study of classical languages to a respected and even revered profession. By doing so, he powerfully advanced intellectual activities of all kinds.

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Everyman (ca. 1500) *medieval drama*

Though the author of the English play *Everyman* is unknown, he was probably an Englishman who translated it from a copy of a Dutch play of the same name at the beginning of the 16th century. *Everyman* is an example of a morality play, a type of medieval drama that addressed the questions of how to live a good Christian life and how best to prepare for death.

Everyman conveys the message that preparation for death requires giving up worldly possessions, repenting of sins, asking God for mercy, and submitting oneself to be judged on the merit of works, or good deeds. Everyman (who, as his name suggests, represents the average person) is summoned by Death and finds he is not ready to be called to God for his “reckoning,” for he has spent his life pursuing wealth. One by one, the friends Everyman calls upon for help desert him, and in his increasing isolation and despair he learns finally that only knowledge and good deeds will benefit him in the final judgment. The play teaches that knowledge includes both self-knowledge, arrived at by using the five wits or senses, and knowledge of God, made possible only through humility.

The story-type of the false friends first appears in an oriental collection of fables called *Barlaam*

and *Josaphat*, which was a popular sourcebook for medieval sermons. *Everyman* is often praised for its natural language, which is not elevated or obscure. The play makes the moral points that death is the end of all things, and wrongdoing, while it may be enjoyable at the moment, always carries penalties in the end. Scholar A. C. Cawley calls *Everyman* “one of the finest, if not one of the most typical, of medieval Catholic moral plays.”

See also William LANGLAND.

Editions of *Everyman*

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F

fabliaux (1300s)

The fabliaux are short medieval bawdy tales, usually told in verse, that originated in France during the 12th century. The fabliaux usually take place in the present in middle- and lower-class settings. The plots are humorous, usually scatological or sexual. Marie de France included two fabliaux about amorous women in her *lais*, and many fabliaux originated from court writers and even clergymen. The fabliaux subvert conventional morality, celebrating trickery and sexual pleasure over honesty and chastity.

By 1300, the fabliaux had peaked as a fashionable literary genre in France, but Geoffrey CHAUCER would create some of the best examples of the form for his *Canterbury Tales*, including “The Miller’s Tale,” “The Reeve’s Tale,” and “The Summoner’s Tale.” Each centers on middle- and lower-class characters, possessive impotent husbands, and lusty young wives and their enterprising lovers. Each features some painful or embarrassing physical punishment. Finally, each punishes the self-righteous and socially conscious characters and rewards the cunning and carnal.

One variant of the fabliaux is the bestiary, or beast fable, which Chaucer used in “The Nun’s Priest’s Tale.” This tale features Chanticleer the

rooster and how he is almost fooled into becoming dinner for a fox. The beast fable’s most popular cycle was that of Reynard the Fox, which featured animals taking on the social positions and attitudes of feudal society. The king was a lion, a wolf was Reynard’s prosecutor, and Reynard was a trickster-courtier, intent on fooling others for his own ends. Like Aesop’s fables, these fabliaux featured animals portraying human character types, but unlike those fables, these were longer narratives that did not teach a specific moral. Their satire targeted different social classes and the worst traits associated with them. Fabliaux were a welcome diversion from the idealistic allegorical romances and lofty courtly love literature of the Middle Ages.

English Versions of Fabliaux

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Harrison, Robert L. *Gallic Salt: Eighteen Fabliaux translated from the Old French*. Berkeley: University of California Press, 1974.

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farce (1400s–present)

A farce is a theatrical genre that uses exaggerated comic situations and stereotypical characters. The genre developed in 15th-century France and has maintained its popularity to the present day. However, it is often considered to be a lower form of comedy because of its reliance on crude physical humor and improbable plots.

While elements of farce can be found in ancient Greek and Roman plays, especially the works of Aristophanes and Plautus, the term itself comes from the Old French word meaning “stuffing.” The first French farces were brief pieces of clowning and gymnastics inserted into religious plays by the actors. Later, French playwrights wrote entirely farcical works, one famous example being *Maistre Pierre Pathelin* (ca. 1470).

Farces continued to be a popular theatrical genre throughout the 18th and 19th centuries. They also found a new form in films during the 20th century, especially in the work of Charlie Chaplin and the Marx Brothers.

See also *Cyrano de Bergerac*; William Shakespeare.

English Versions of Farces

A Dozen French Farces: Medieval to Modern. Translated and edited by Albert Bermel. New York: Limelight Editions, 1997.

Six Medieval French Farces: Translated by Thierry Boucquoy. Lewiston, N.Y.: Edwin Mellen Press, 1999.

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Milner Davis, Jessica. *Farce*. New Brunswick, N.J.: Transaction, 2003.

Fénelon, François de Salignac de la Mothe (1651–1715) theologian, novelist

François de Salignac de la Mothe Fénelon was born in Périgord, France, the second son of Pons de Salignac and his wife, Louise. He studied the humanities and philosophy at the University of Cahors, was ordained as a priest, and became a doctor of theology in 1677. In 1681 he became director of the Congregation of New Catholics, where he was in charge of instructing Protestant women who had converted. He fell under suspicion for his association with Madame Guyon and Quietism, her slightly unorthodox blend of mystical piety and “pure love,” and was eventually exiled to his archbishopric, where his gentleness, humanity, and eloquence earned him the nickname “the Swan of Cambrai.”

The letters Fénelon wrote throughout his life continue to impart wisdom to followers of the Christian faith. He also authored several treatises on points of religion and education. In 1689 he was made the tutor of the grandson of Louis XIV, for whom he wrote the *Fables* and *Dialogues of the Dead* (both in 1690) for reading practice and instruction. In 1695 he began *Telemachus* (completed in 1699), which is remembered as his masterpiece. He described it as “a fabulous narrative in the form of a heroic poem . . . into which I incorporated the major lessons suitable for a prince.” A sequel to Homer’s *Odyssey*, it tells the adventures of Ulysses’s son Telemachus within the frame of a moral lesson on simplicity and strength in adversity. Since the narrative shows that the king is but a man and therefore fallible, the work was seen as a harsh criticism of the regime of Louis XIV. It was enormously popular for its literary quality, but it also ensured its author’s disgrace. Despite this, future generations remembered Fénelon, and his biographer J. Lewis may say he is “the exemplar of all that is noblest and most gracious in the genius of France.”

English Versions of Works by François de Salignac de la Mothe Fénelon

Fénelon: Meditations on the Heart of God. Edited by Hal M. Helms. Orleans, Mass.: Paraclete Press, 1997.

Fénelon: Telemachus. Edited by Patrick Riley. New York: Cambridge University Press, 1994.

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Davis, James Herbert, Jr. *Fénelon*. Boston: Twayne, 1979.

Little, Katharine Day. *Francois de Fenelon: Study of a Personality*. New York: Harper and Brothers, 1951.

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Fernández de Lizardi, José Joaquín (1776–1827) novelist, journalist

José Joaquín Fernández de Lizardi was born in Mexico City, and as a youth studied theology before becoming a clerk for an Acapulco magistrate. In 1810 Mexico launched its war for independence against Spain, and Fernández de Lizardi joined the revolutionaries two years later. For this he was briefly imprisoned, and upon his release founded a pro-revolutionary newspaper called *The Mexican Thinker*. In his newspaper and many pamphlets, Lizardi called for an end to Spanish rule, racial and social equality, and curbs in the church's power. For his continuing anti-clerical sentiments, the Roman Catholic Church excommunicated him.

In 1816 Fernández de Lizardi wrote his best-known work, the picaresque novel *The Itching Parrot* (*El periquillo sarniento*). A colorful satire of all aspects of Mexican society. *The Itching Parrot* takes its title from the nickname of its protagonist, who occupies numerous professions throughout the novel, including monk, gambler, and doctor. The work also shows the influence of many philosophers of the French ENLIGHTENMENT, particularly in its respect for science and logic and its disdain for superstition. In this passage, for example, an African character questions the morality of slavery:

How can I obey properly the precepts of that religion which obliges me to love my neighbor as myself . . . [yet approves my] buying for a pittance a poor black, making him a slave to serve . . . and treating him at times perhaps little better than a beast?

Fernández de Lizardi also wrote three other novels, *Miss Quixote and Her Cousin* (1819), *Sad Nights and Happy Days* (1823), and *Don Catrin de Fachenda* (1826). He died in Mexico City of tuberculosis. For his unyielding advocacy of his country's freedom, Mexicans regard Fernández de Lizardi as a national hero. Most scholars consider *The Itching Parrot* the first true Latin American novel, and it is highly prized for its detailed and vivid portrayal of early 19th-century Mexican society, and for its strikingly contemporary views on politics and morality.

English Versions of Works by José Joaquín Fernández de Lizardi

The Itching Parrot. Translated by Eugene Pressley and Katherine Anne Porter. Garden City, N.Y.: Doubleday, 1942.

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Ferreira, António (ca. 1528–1569) poet, playwright

António Ferreira was born in Lisbon, Portugal, to a noble family with ties to the monarchy. As a child, Ferreira developed a deep love for his native city, and after spending 13 years at Coimbra University studying Latin, classical literature, poetry,

plays, and law, he returned home as a judge of the appeals court.

Though Ferreira was a judge, he spent a great deal of time with a group of intellectual poets and cultivated his poetic talents. He disdained the masses, which he felt were ignorant, and fought for intellectual freedom from church domination. Ferreira was also very patriotic. He encouraged the use of Portuguese, instead of Spanish, in the writing of poetry. Ferreira wrote many different kinds of poems in the classical mode, from epigrams and eclogues to odes and Petrarchan SONNETS. He achieved some fame posthumously for his sonnets in honor of his wives, Maria Leite, and later, Maria Pimentel. His son published Ferreira's first edition of poetry, *Poemas Lusitanos*, 30 years after Ferreira's death.

Ferreira also wrote several pieces for the theater. His first two plays, *Bristo*, about friends who become romantic rivals, and *Cioso*, about a jealous husband, were comedies that did not arouse much interest either in Portugal or the world abroad. However, his third play, *Inês de Castro*, was the first original RENAISSANCE TRAGEDY written in Portuguese. The play develops a famous episode in the history of the Portuguese monarchy, the murder of Prince Peter's mistress by his father for political reasons. The play served as a model for many later playwrights, including CAMÕES, one of Portugal's greatest writers. Ferreira was one of the major voices in the establishment of a Portuguese literature.

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The Comedy of Bristo, or, The Pimp (Comédia do Fanchono ou de Bristo). Translated by John R. C. Martyn. Ottawa, Canada: Dovehouse Editions, 1990.

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A Work about António Ferreira

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Franklin, Benjamin (1706–1790) *nonfiction writer, journalist, publisher, scientist, political figure*

More than 200 years after his death, Benjamin Franklin remains one of the most famous and influential figures in American history. He is counted among the first of the great writers produced by the emerging American nation.

Franklin was born in Boston, the 10th son of Josiah Franklin, a candle-maker who had immigrated to Massachusetts from England. Although he received only a few years of schooling, Franklin was clearly a highly intelligent youth. When he was 12, he was apprenticed to his older brother, James, who had set up a print shop and begun publishing a newspaper titled *The New England Courant*. He also met and was influenced by the Puritan leader, Cotton MATHER.

While working for his brother, Franklin wrote a series of anonymous essays under the pseudonym "Silence Dogood." These essays presented brilliant and biting commentary on the social conditions of New England and caused something of a stir in Boston. The essays were Franklin's earliest important writings, and they were remarkably lucid and penetrating, considering that their author was only a teenager.

After being mistreated by his brother, Franklin ran away to Philadelphia, where he found work at a local print shop. He spent some time in London before settling permanently in Philadelphia. He soon established himself as an independent businessman, launching his own printing shop. His sound business sense and his willingness to work hard soon paid off, and his business became very profitable.

Franklin became an important part of the civic life of Philadelphia. With a number of friends, he established the Junto Club, a social group that discussed politics, science, and philosophy, and that worked to improve life in the city. Working with his friends, Franklin established the city's first lending library, a fire department, a police force, an academy, which later evolved into the University of

Pennsylvania, a hospital, and a public forum where clergy of any religion were allowed to preach. These institutions helped make Philadelphia America's premier city of the time.

In 1729 Franklin began printing his own newspaper, *The Pennsylvania Gazette*. It quickly became the leading newspaper of the colony. In addition to publishing and editing the paper, Franklin wrote much of the material himself, including articles on ordinary news and advertisements, as well as important political issues, science, and literature. Franklin saw his newspaper as both a source of personal profit and a means of improving everyday life in his community.

In 1732 he embarked on his most successful printing and writing project, *Poor Richard's Almanac*. In the 18th century, almanacs were extremely popular and useful as sources of information for farmers and tradesmen. They dealt with such subjects as when to plant and harvest crops, the dates on which specific holidays would fall, and weather conditions of different seasons. Franklin's almanac rapidly became a best-seller, not only in Pennsylvania, but also throughout the American colonies.

Poor Richard was much more than simply a way to dispense routine information. Like his newspaper, he used it as an educational tool to promote common sense, healthy skepticism, strong work ethics, and sound financial principles. Later in his life, Franklin would collect many of the sayings from *Poor Richard's Almanac* and publish them as a separate work, entitled *The Way to Wealth*.

The success of *The Pennsylvania Gazette* and *Poor Richard's Almanac*, made possible by his brilliant writing and his shrewd business practices, allowed Franklin to make a great deal of money. He invested his earnings in Philadelphia real estate and satellite printing operations in other colonies. By the time he had reached middle age, he was a wealthy man.

Franklin expanded his interests to include scientific work, and his research into the nature of electricity is one of his chief claims to fame. In

1752 he conducted a test using a brass key tied onto a kite, to determine whether lightning is a form of electricity. This may be the most famous scientific experiment in history. In addition to electricity, Franklin also conducted scientific research into meteorology, hydrodynamics, and numerous other scientific subjects. His writings on these subjects were published in many different languages, were widely read, and had substantial influence on later scientific developments.

From the mid-1750s to the end of his life, Franklin turned his attention to the political events of the American Revolution, and he made his most important mark on the world as a statesman and diplomat. In 1757 he traveled to Great Britain to serve as the representative of the colony of Pennsylvania. He became friends with some of the leading English and Scottish writers and thinkers of the day and received an honorary degree from Oxford University.

When the crisis between Great Britain and its colonies began, starting with the Stamp Act crisis in 1765, Franklin devoted himself to ending the quarrel and restoring good faith and harmony between the British and the Americans. For many years, he saw himself as a loyal citizen of the British Empire and was willing to do anything to save it from destruction. He wrote several articles calling for peace and reconciliation, which were published in both British and American newspapers.

In 1771, during a lull in the crisis, Franklin began writing *The Autobiography of Benjamin Franklin*, which would become his literary masterpiece. His work on the project was still incomplete when the American Revolution began.

Unsuccessful in his efforts to preserve peace, and having been humiliated and insulted by the British government, Franklin eventually sided with the colonists and was elected to the Continental Congress. He assisted Thomas JEFFERSON in writing the Declaration of Independence. Franklin was then selected by Congress as its representative to France, with the objective of gaining French support in the war against Britain.

Franklin arrived in France in late 1776 and immediately became the most popular person in the country. French citizens were enthralled by his charm and humor, and he became a favorite at aristocratic parties in Paris. He wrote numerous propaganda pieces to raise support for the American cause, which were printed in French newspapers. Franklin's influence helped persuade France to sign an alliance with the United States, which helped the colonies gain their independence. In 1784, while still in France, Franklin resumed writing the *Autobiography*.

With the war over, Franklin returned to his beloved Philadelphia. In 1787 he served as a delegate to the Constitutional Convention, although his age and ill health were beginning to take their toll. He continued to work on the *Autobiography*, but it was still incomplete when he died on April 17.

Franklin stands today as the personification of the American dream. Coming from very humble origins, he rose through hard work and determination to become one of the greatest men of his age. He achieved greatness in an incredible variety of fields, from journalism and literature to science and diplomacy. Through his witty yet thought-provoking writings, he left behind a testament to the potential of America.

Critical Analysis

Franklin's greatest literary achievement was unquestionably his *Autobiography*. It was the first true classic of American literature. In it, Franklin tells the story of his life, using it as a means to communicate to his readers his personal work ethic and sense of morality.

Franklin begins his life story by relating his family's history and his own upbringing in the city of Boston. He then tells, with a humorous and self-effacing sense of drama, the tale of his running away from Boston and arriving in Philadelphia. The image of a young Franklin, walking up the street from the city's docks, penniless and with a large loaf of bread stuffed under each arm, has

become an American icon. Franklin continues the story of his life in Philadelphia and his involvement in scientific and public affairs, up to his departure for London in 1757.

In the *Autobiography*, Franklin provides a list of 13 virtues he tried to live up to throughout his life. These virtues were temperance, silence, order, resolution, frugality, industry, sincerity, justice, moderation, cleanliness, tranquility, chastity, and humility. He modestly points out, however, that he was not always successful in keeping these virtues.

Franklin's *Autobiography* was designed to inspire Americans to aspire to become better in all that they do. In writing his masterpiece, Franklin was telling his countrymen that they, too, could achieve greatness, if only they were virtuous, hard-working, and determined.

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Freneau, Philip Morin (1752–1832) *poet, editor, journalist*

Philip Freneau was the oldest of five children born to Agnes Watson and Pierre Fresneau (old spelling), a wine merchant. He enjoyed a privileged upbringing in New York and New Jersey, though his father often struggled financially. At a boarding school in New York and a Latin school in New

Jersey, Philip received an education in Latin, geography, composition, and arithmetic. He also read Horace, Cicero, Lucian, and Xenophon. In the fall of 1768, Philip entered the College of New Jersey (now Princeton), where he discovered his ambition to become a writer.

The titles of a few of his many poems—"The Rising Glory of America" (1771), "America Independent" (1778), and "To the Memory of Brave Americans" (1781)—point to why Freneau became known as the poet of the American Revolution. He composed, with some input from a classmate, the first and most important of these poems during his senior year of college. Emory B. Elliott Jr. observes that "The Rising Glory of America" is a "patriotic poem of epic design," which speaks "of a time when a united nation should rule the vast continent from the Atlantic to the Pacific." For a time, Freneau served as editor of *The Freeman's Journal* (1781–84) and the *National Gazette* (1791–93), writing fervently in support of the Revolution. Although he was intensely committed to addressing the political matters of his day, he also, according to Elliott, experienced a longing to "escape social turmoil and war." He expressed his more romantic side in "The Wild Honeysuckle" (1786), a beautiful poem that, as Jacob Axelard points out, uses the "fragrant flowers that bloom for a little while and then wilt away" to symbolize the "sad immutable destinies" of humankind.

Other Works by Philip Morin Freneau

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The Last Poems of Philip Freneau. Temecula, Calif.: Reprint Services Corporation, 1993.

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Elliott, Emory B., Jr. "Philip Freneau," in *A Princeton Companion*. Edited by Alexander Leitch. Princeton, N.J.: Princeton University Press, 1978.

Froissart, Jean (1337?–1404?) chronicler, poet

Jean Froissart was born in Valenciennes, France, around the start of the Hundred Years War. He received clerical instruction in Latin and later joined the church. For several years he lived in England as the secretary to Queen Phillipa; after her death, he found patrons in Wenscelas, Duke of Brabant, and Guy of Blois. He traveled extensively, including to Scotland and Italy, and composed and compiled his major work, the *Chronicles*, from his time in England until his death. The four books of the *Chronicles* cover events all over western Europe and in later centuries were as widely read in England as they were in France.

Froissart also wrote poetry and the last French Arthurian ROMANCE, *Meliador* (composed in the 1380s). In 1395 he presented a volume of his poetry to Richard II of England, and four years later recorded that monarch's deposition as the closing event in the *Chronicles*.

In his love poetry Froissart was influenced by Guillaume de Machaut and Guillaume de Lorris, and his contributions to the genre in turn influenced his English contemporary, Geoffrey CHAUCER. It is possible that in his travels, which enlarged his worldview and are reflected in his historical writings, he met the poet PETRARCH while in Italy.

Froissart's contributions turned historiography in a new direction: instead of simply recording events as a parade of remarkable figures, he made the story of how he came to learn of these events part of the larger narrative, adding an original touch.

Though Froissart has been thought shallow by some historians for his sympathy for the aristocracy and his attachment to the knightly ideal, his *Chronicles* are a monument to French literature and his poetry demonstrates considerable range,

leading critics like Donald Maddox to consider him “one of the great synthesizing minds of the fourteenth century and one of the most engaging writers of his age.”

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Jean Froissart: An Anthology of Narrative and Lyric Poetry. Edited by K. M. Figg and R. B. Palmer, New York: Routledge, 2001.

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Galilei, Galileo (1564–1642) *scientist, writer*
Galileo Galilei is often considered to be the father of modern science. He is most famous for perfecting the telescope and using it to make numerous astronomical discoveries, including the moons of Jupiter and the rings of Saturn. He also did groundbreaking work in physics and set the foundations for the modern scientific method.

Galileo is also well known for the persecution he suffered at the hands of the Catholic Church. He believed, correctly, in the Copernican Theory, the idea put forward by Nicolaus COPERNICUS that the Earth moves around the Sun. The official position of the church was that the Copernican Theory was false and that the Sun moved around the Earth. After using his writing abilities to try to persuade the public of the correctness of his views, the Church ordered Galileo not to speak of the subject again and, threatening torture, made him recant his ideas before the Inquisition.

In addition to his skill as a scientist, Galileo had considerable talent as a writer. He combined these two gifts in his efforts to popularize science, helping ordinary people to understand the scientific discoveries he was making, particularly in astronomy.

The first of his great literary works was titled *The Starry Messenger*. Galileo published this book in 1610, only months after he had discovered the

moons of Jupiter with his new telescope. In this book, he discusses the moons of Jupiter, the surface features of Earth's Moon, and the fact that the Milky Way is made up of innumerable stars. One interesting aspect of *The Starry Messenger* is that it was written in Italian, rather than in Latin, as was customary for academic books at that time. Galileo wanted ordinary people to be able to read his book and understand its contents, so he wrote it in the everyday language of the country.

Galileo's next book, *Dialogue Concerning the Two Chief Systems of the World*, would become his most famous and the one that caused him the most trouble with authorities. The work represented his efforts to convince the public that the Copernican Theory was correct. When it was published in 1632, the Catholic Church tried to prevent its distribution.

The *Dialogue* was written in the style of Plato, taking the form of a long conversation among three different people. Salviati is an intelligent man who represents Galileo's own views in support of the Copernican Theory; Simplicio is a rather slow-witted character who represents those who oppose Galileo's views; and Sagredo is an open-minded man who hosts the discussion and tries to make up his mind as to which of his guests is correct.

It is clear that Galileo did not intend for an objective presentation of every viewpoint of the debate; he clearly presents Salviati's ideas as those that any intelligent person would believe, and he ridiculed Simplicio's ideas. One primary reason the *Dialogue* created such a problem for Galileo was that many viewed Simplicio's character as a caricature of Pope Urban VIII.

Galileo wrote his final great work, *Discourse on Two New Sciences* (1638), toward the end of his life, after he had been sentenced to lifelong house arrest by the church. Rather than a work of popular literature, this piece is a far more academic work of scientific writing in which Galileo put together a lifetime of thinking and experimentation on the physics of motion. This work would later have a strong influence on the great English scientist Isaac Newton, helping him develop his theory of gravitation.

Galileo was clearly one of the great scientists of history, and his gifts as a writer and his determination allowed him to spread his scientific ideas across Europe. Many of his discoveries and theories shaped the course of future science, astronomy, and math.

English Versions of Works by Galileo Galilei

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Discoveries and Opinions of Galileo. Translated by Drake Stillman. New York: Doubleday, 1989.

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Sharratt, Michael. *Galileo: Decisive Innovator*. New York: Cambridge University Press, 1996.

Sobel, Dava. *Galileo's Daughter: A Historical Memoir of Science, Faith, and Love*. New York: Walker and Company, 1999.

Gama, José Basílio da (1740–1795) poet, author

José Basílio da Gama was an important Brazilian poet of the Colonial Period (1500–1822). He completed his Jesuit novitiate in 1759, the same year the order was expelled from Brazil. Leaving Brazil for Rome, he pursued education in Italy and Portugal, where he was influenced by Italian NEOCLASSICISM. When he returned to Brazil in 1767, he was sent by the Inquisition to Portugal to face possible deportation to Angola. He received a pardon by composing a wedding poem for the daughter of a local minister, the marquês de Pombal.

He is best known for his masterpiece epic poem, *O Uruguai*, an account of the Portuguese-Spanish war against the Jesuit-controlled reservation Indians of the Uruguay River basin. Through this narrative poem composed in blank verse, Gama expresses sentiment against the conquerors, a sentiment he also expressed earlier in a SONNET dedicated to the Peruvian Tupac Amaru. In *O Uruguai*, Gama also shows appreciation for the natural Brazilian environment and presents an idealistic view of Indian life and customs. The poem is a forerunner of the romantic nationalism that later developed in 19th-century Brazilian literature.

José Basílio da Gama belonged to a group of Brazilian writers known as the Arcadians. These writers also included Cláudio Manuel da Costa (1729–89) and Tomás Antônio Gonzaga (1744–1810), among others. The Arcadians are remembered for their lyric and epic poems and were highly involved in the “Minas Conspiracy” (“Conjuração Mineira”), a liberation movement to free Brazil from Portuguese rule.

Gama, along with several other Brazilian poets (including Gonzaga, who wrote the pastoral love poem *Marília de Dirceu*, and Friar José de Santa Ritta Durão, who wrote the EPIC *Caramuru*, or *Sea*

Dragon, celebrating the discovery of Bahia), also joined a writers' academy in the mining town of Minas Gerais in Brazil. This academy and its poets were responsible for introducing to Brazil many new ideas that had arisen in France, some of them revolutionary, and for influencing the work of future writers such as José Gonçalves de Magalhães (1811–82) and Antônio Gonçalves Dias (1823–64).

An English Version of a Work by José Basílio da Gama

The Uruguay: A Historical Romance of South America. Berkeley: University of California Press, 1982.

Garcilaso de la Vega (El Inca) (1539–1616) *historian*

El Inca Garcilaso de la Vega was a gifted writer and Peruvian historian. His father was the conquistador Sebastián Garcilaso de la Vega and his mother was the Inca princess Isabel Chimpu Ocllo. Garcilaso, fusing his diverse racial and cultural backgrounds, came to represent the traumatic process of conquest and cultural blending initiated by Spain in the New World.

El Inca Garcilaso's first literary achievement was a Castilian translation of the Italian Leo Hebreo's *Philosophy of Love* or *Dialog: d'amore* (1590). His project in translating this major work of Neoplatonism anticipated his lifelong work of balancing and cultivating two very different cultures.

Garcilaso's second publication was *Florida del Inca*, or *The Florida of the Incas* (1605). Based on secondhand accounts of the Hernando de Soto expedition, this work provides most of the information that exists on the conquistador. Although well received in Garcilaso's time, due to its imaginative tone, *The Florida* is today considered more of a historical novel than a historical document.

Garcilaso's knowledge of Inca civilization through his mother uniquely positioned him to be the ideal chronicler of the Inca people. His most important work was *The General History of Peru*, a two-volume work. The first part appeared in 1606

as *Real Commentaries* and describes the history of the Inca until the arrival of the Spaniards. In describing the myths, poetry, traditions, and rituals of the Inca, Garcilaso gives them the character of a utopia in the manner of RENAISSANCE ideals. The second part of the *Commentaries* appeared as *The General History of Peru* in 1617. The early influence of Neoplatonist thought shows in Garcilaso's descriptions of the coming of the Spaniards and the events thereafter, vindicating both the earlier way of life and the fusion of the new culture with the old. This landmark work established Garcilaso de la Vega as an authority on Peruvian history.

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Varner, John Grier. *El Inca: The Life and Times of Garcilaso de la Vega*. Austin: University of Texas Press, 1968.

Goethe, Johann Wolfgang von (1749–1832) *poet, novelist, playwright*

During the late 18th and early 19th centuries, Europe experienced an intellectual and literary movement known as Romanticism, which rejected pure reason in favor of human emotional experience. This was in reaction to the scientific RATIONALISM of the earlier ENLIGHTENMENT period. Romanticism found its most intense expression in Germany. Of all the outstanding writers and thinkers who emerged in Germany during this time, none had greater influence or more lasting fame than the brilliant and controversial Johann Wolfgang von Goethe. Indeed, many historians consider him the single greatest German writer who has ever lived.

Goethe was born into a moderately prominent family and, as a young man, received an excellent education. He became fluent in several languages and was fascinated with literature and art from a very early age. As a student at the University of Leipzig, Goethe rejected the neoclassical tradition of the Enlightenment in favor of the natural and emotional beliefs of the emerging Romantic movement.

While studying in the city of Strasbourg, Goethe came under the influence of Johann HERDER, one of the founders of the Sturm und Drang movement. Herder contributed to Goethe's drift away from NEOCLASSICISM and introduced him to the writings of William SHAKESPEARE, which would greatly influence him. During this time, Goethe wrote an essay about the Gothic cathedral in Strasbourg titled *Von deutscher Baukunst*, which means "On German Architecture," which Herder included in a collection of similar works he was editing.

Goethe settled down in the German city of Weimar in the mid-1700s, and he spent most of the rest of his life there and at the nearby University of Jena. His presence in Weimar helped make the city one of the great centers of European culture. At first, he intended to pursue a legal career and held a number of official positions in the local government. The powerful Duke Karl August, who ruled Weimar, proved to be an excellent patron, and it seemed as if Goethe would enjoy a prosperous legal and political career. However, after experiencing a personal awakening during a two-year visit to Italy in the late 1780s, Goethe returned to Weimar determined to pursue a career in literature rather than law.

Goethe had already written a great deal of poetry and dramatic pieces while pursuing his legal career. His earliest major work was *Die Leiden des jungen Werther* (*The Sorrows of Young Werther*). It is considered one of the most important works of the Sturm und Drang movement.

During his first years after returning from Italy, Goethe produced a great deal of poetry and other work. After accompanying Duke Karl August during the Prussian invasion of France in 1792 (during which he witnessed the famous French victory at the Battle of Valmy), Goethe wrote an account of

events titled *Campagne in Frankreich—1792* (*The Campaign in France in 1792*). His writing was heavily influenced by his study of the literature of ancient Greece and Rome. He also pursued a number of scientific studies, publishing essays on optics and the nature of color.

During these years, Goethe began an extremely productive collaboration with Friedrich von SCHILLER. Although they often disagreed with each other, the thought-provoking critiques they exchanged had tremendous influence on the literary output of both. Furthermore, they shared the common goal of creating a unique literary and artistic culture within Germany, equal to the culture of ancient Greece.

Throughout the 1790s, Goethe labored on his masterpiece, *Faust*, which has become his most famous work and ranks as one of the most influential and important works produced in all of literature. He had, in fact, been working on pieces of it for many years, but the first part of *Faust* wasn't published until 1808. That same year, Goethe was summoned to meet no less a personage than Napoleon Bonaparte, who then ruled nearly all of Europe. Napoleon's desire to meet Goethe reflected the fame he had achieved as a writer.

Although universally respected as a writer, Goethe became increasingly unpopular with the German public. This was partly due to his admiration for Napoleon (hated by most Germans), his unorthodox religious views, and his seeming lack of interest in German political unification. Throughout the last few decades of his life, Goethe continued to produce enormous numbers of novels and plays and continued his studies of science, art, and history.

In the late 1820s, Goethe wrote the second half of *Faust*, which was published just before his death. Although the second half is somewhat different in style from the first, there is a clear continuity between the two, as they contain the same themes and ideas.

Perhaps more than any other writer, Goethe can be seen as the central figure of Romanticism, in the same way that VOLTAIRE can be seen as the central figure of the Enlightenment. Goethe's writings

reflect the influence of Herder, Immanuel KANT, Shakespeare, and a number of classical Greek and Roman writers. But Goethe was a strikingly original writer who did perhaps more than anyone else to create a uniquely German literature. He oversaw the transformation of a European culture based on French rationalism to one based on German Romanticism, which would dominate European culture for generations to come.

Critical Analysis

Goethe's first major work, *The Sorrows of Young Werther*, delineates Werther's hopeless love for Lotte Buff, the wife of his close friend. Driven to self-alienation and psychological breakdown, no longer able to live without his beloved, Werther commits suicide. Werther expresses his misery in terms that resonated widely, especially with young readers: "My creative powers have been reduced to a senseless indolence. I cannot be idle, yet I cannot seem to do anything either. When we are robbed of ourselves, we are robbed of everything." Goethe explained his motivation for writing the novel in terms of his heightened spiritual and emotional awareness: "I tried to release myself from all alien emotions, to look kindly upon what was going on around me and let all living things, beginning with man himself, affect me as deeply as possible, each in its own way." The emotions and local color are placed in the foreground of his work.

In Goethe's second major novel, *Wilhelm Meister's Apprenticeship* (1795–96), Goethe continues to explore themes of love and alienation. However, the novel presents a more optimistic outlook on life. Like Werther, Wilhelm suffers a tragic blow after an unsuccessful courtship. Unlike Werther, however, Wilhelm begins to actively seek out other values in life. He dedicates himself to work and becomes a playwright and an actor. In the end, Wilhelm is spiritually satisfied with his newfound outlet for passion. The novel remains thematically consistent with the Romantic school; however, critics have noted the emergence of the conservative side of Goethe's thinking. Unlike many of his contemporaries, Goethe was not impressed by the

uprising and violence of the French Revolution. He supported liberty and progress but also maintained that the aristocracy had an important role in society. Many younger readers began to criticize Goethe for what they saw as subservience to the upper classes.

The first part of Goethe's dramatic masterpiece, *Faust*, appeared in 1808. This drama became his passion, and he worked on it for more than 30 years. Based on the play by the English Renaissance dramatist Christopher MARLOWE, it tells a chilling story of a man who sells his soul for knowledge. Faust makes a contract with Mephistopheles to die as soon as his thirst for knowledge is satisfied. Faust is driven to despair when Margaret, an innocent woman, is condemned to death for giving birth to Faust's illegitimate child. He finally realizes that his lust for knowledge has led to tragic mistakes.

In the second part of *Faust*, which appeared in 1838, Faust marries the beautiful Helen of Troy and creates a happy community of scholars. The bliss of his good deeds brings satisfaction at old age, and Mephistopheles is about to demand satisfaction. But Faust's changed attitudes and good heart are rewarded, as angels descend from the sky in the final scene of the play and take Faust to heaven. The play brought Goethe international success and had a profound influence on modern drama.

During his illustrious career, Goethe produced in addition a number of important poetical works. He also provided literary guidance to his close friend Schiller and produced several of his plays. When Goethe died, he was buried next to Schiller in Weimar.

Although it is difficult to measure the influence of Johann Wolfgang von Goethe, he ranks among the giants of world literature. He is a dominant figure of German Romanticism, and his novels, poems, and plays are still widely read and studied.

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Italian Journey. Translated by Elizabeth Mayer. New York: Penguin, 1992.

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Goldoni, Carlo (1707–1793) dramatist

Carlo Goldoni was born in Venice to Giulio Goldoni and his wife, Margherita. He studied grammar and rhetoric in Perugia and Rimini, but his interest in the theater continually drew him away from his studies and later practice in law. He traveled often and served in various political positions, earning frequent rejections and sometimes hostile displeasure for his satires and musical dramas. Despite his prodigious output and his fame—VOLTAIRE called him “Italy’s MOLIÈRE”—Goldoni struggled throughout his life with hostile critics, poverty, and frequent removals in search of supportive patrons or escape from creditors. He reportedly died poor and blind, buried in an unknown grave.

In all, Goldoni wrote five tragedies (see TRAGEDY), 16 tragicomedies, and 137 comedies, in addition to 57 scenarios for actors of the *COMEDIA DELL’ARTE*. The historical tragedy *Belisario* (1734) was his first success, followed by *A Man of the World* (1738), *A Lady of Charm* (1743), and *The Servant of Two*

Masters (1744–45). *The Cunning Widow* (1748), *A Girl of Honor* (1749), and *The Good Wife* (1749) showed Goldoni’s emerging talent and accomplished style, but his fearlessness continued to provoke audiences. In 1750 *The Gentleman and the Lady*, the first Italian comedy without masks, infuriated nobles who felt that Goldoni had exposed their secrets. He continued to write, producing dozens of plays a year and learning again and again that in drama of the 18th century, serious tragedy belonged to the French stage, while Italians were expected to write buffoonish comedies. Goldoni dwelled on this paradox in his memoirs, subtitled *For a Better Understanding of the History of His Life and Theater* (1787).

Goldoni also contributed to musical productions, writing, among many others pieces, libretti put to music by Piccinni, Haydn, Mozart, Vivaldi, and others. Goldoni’s works infused new life into a stagnant art form and became an important voice for the concerns of the middle-class, ultimately reforming Italian and European drama.

English Versions of Works by Carlo Goldoni

Carlo Goldoni’s Villeggiatura Trilogy. Translated by Robert Cornthwaite. Lyme, N.H.: Smith and Kraus, 1995.

The Comedies of Carlo Goldoni. Westport, Conn.: Hyperion Press, 1978.

The Servant of Two Masters. Adapted by Dorothy Louise. Chicago: Ivan R. Dee, 2003.

Works about Carlo Goldoni

Holme, Timothy. *A Servant of Many Masters: The Life and Times of Carlo Goldoni*. London: Jupiter Books, 1976.

Reidt, Heinz. *Carlo Goldoni*. Translated by Ursule Molinaro. New York: Ungar Publishing, 1980.

Golenishchev-Kutuzov, Pavel

Ivanovich (1767–1829) poet, translator

Pavel Golenishchev-Kutuzov was born in St. Petersburg, in the family of the head of Marine

College, Admiral Ivan Golenishchev-Kutuzov. The family was related to the celebrated Russian prince and army commander, Mikhail Kutuzov. Pavel entered military service at age nine and later participated in the war with Sweden. At age 29, he left the military and began his brilliant political career. He became the czar's counselor, a senator, and one of the curators of the Moscow University.

Golenishchev-Kutuzov won a stable place in history as an avid enemy of KARAMZIN. The enmity was not exclusively literary, for Golenishchev-Kutuzov considered Karamzin a dangerous revolutionary. The battle took place not only on journal pages; Golenishchev-Kutuzov also wrote scathing denunciations of Karamzin and send them to the czar.

Golenishchev-Kutuzov's literary career began in 1791 with the publication of a series of his poems in a literary journal, *Russian Literature Lover's Interlocutor*. He wrote a number of solemn odes devoted to Catherine II and Pavel I. These odes became the subject of severe satire written by DIMITRIEV, who considered them outdated, stiff, and inappropriate for contemporary literature.

One of Golenishchev-Kutuzov's main projects was his literary journal *Companion to Education* (1802–06), in which he published a great number of poems and translations, including translations of such famous authors as Gray, Sappho, Pindar, and Geziod. In 1803–04, he also published three separate volumes of his poetry.

Although Golenishchev-Kutuzov's poetry was far from the ideal of perfection, he entered history as an important political figure, a prolific translator, and a poet.

A Work about Pavel Ivanovich Golenishchev-Kutuzov

Vroon, Ronald, and John E. Malmstad, ed. "Fet and the Poetic Tradition: Anapestic Tetrameter in the Work of Polonsky, Golenishchev-Kutuzov, and Lokhvitskaya," in *Readings in Russian Modernism. To Honor Vladimir Fedorovich Markov*. Moscow: Nauka, 1993.

Góngora y Argote, Luis de (1561–1627) poet

Luis de Góngora was born to the judge Francisco de Argote and his wife, Leonor de Góngora, in the city of Cordova in southern Spain. At an early age his family determined that he would become a priest, and though the poet himself seemed to have no particular inclination for the religious life, he was ordained a clergyman at age 14. He went on to attend the University of Salamanca but, due to his dissipated lifestyle and interests in poetry, never received a degree.

By age 19, Góngora's poetry had already begun circulating in manuscript form and it received the praise of such well known writers as Miguel de CERVANTES, who paid tribute to the young writer in his *Canto a Caliope* (1585). Over the next three decades Góngora lived extravagantly, sinking himself in debt but establishing himself as a gifted poet and well-known figure in his native city. In 1617 he relocated to Madrid, where he was named the king's chaplain and where he spent the next 10 years fulfilling his religious duties and continuing to write poetry. He sold his house in 1625 and returned to Cordova, where he died two years later.

Góngora is considered almost exclusively as a lyric poet, and his work can be separated into two periods. While his early work tends to be straightforward and affirmative, his later poems are characterized by the density of their language and darkness. His first poems appeared in 1580, when he contributed to a collection of poetry dedicated to the duke of Olivares, the prime minister of Philip IV. Much of Góngora's early poetry shows him experimenting with simple styles and forms, such as the octosyllabic *romance* and the festive *letrilla*, a short verse form with a refrain that was frequently written for either amorous or satiric purposes. As early as 1585, however, in his SONNET "A Córdoba" ("To Córdoba"), Góngora shows the first traces of the ornate baroque style that would come to be his trademark.

In Spain, Góngora's talent for satire and his elegant style attracted attention. He directed several cutting poems at corrupt life in Valladolid, then the Spanish capital, and made a lifelong enemy of

his fellow poet QUEVEDO. In 1603 Góngora was the largest contributor to *Flores de poetas ilustres* (*Flowers of Illustrious Poets*) and gained the patronage of the marqués de Ayamonte, to whom he dedicated several sonnets.

Subsequent travels around Galicia moved Góngora to more poetry, including *La oda a la toma de Larache* (*Ode on the Taking of Larache*, 1610), a work of extravagant allusion concerning the occupation by Spanish troops of the north African city of Larache. Thereafter Góngora expanded the scope of his projects, working on the *Fábula de Polifemo y Galatea* (*Fable of Polyphemus and Galatea*, 1612) at the same time as *Las soledades* (*Solitudes*, 1613). His *Polifemo* shows an innovative reworking of Ovid's myth, a theme also treated by his contemporary LOPE DE VEGA. *Las soledades* recounts the adventures of a shipwrecked youth among a group of shepherds. Góngora, however, never completed the long poem, and it was his dissatisfaction with it that led him to turn to the darker tone and more complicated style of his later works.

The *Fábula de Piramo y Tisbe* (*Fable of Pyramus and Thisbe*, 1618) is perhaps the finest example of Góngora's use of ancient myth, though blended with an ironic amount of skepticism. Góngora's later poems, such as *Panegyric to the Duke of Lerma* (1617), the prime minister at the time, reflect his need for patrons. Personal trials including debt, rivalry, disgrace, and the death of his patrons led to a self-imposed exile from Spain and the end of Góngora's poetic output.

Góngora was recognized by later generations of Spanish writers and critics, and in the 20th century in particular he began to be recognized as a major figure in the development of Spanish poetry. He is seen today as an enigmatic but crucial poet who helped initiate the modern period of Spanish verse and whose message and language remain relevant and moving.

English Versions of Works by Luis de Góngora y Argote

Las Soledades. Translated by Philip Polack. London: Bristol Classical Press, 1997.

Selected Shorter Poems. London: Anvil Press Poetry, 1995.

The Fable of Polythemus and Galatea. Translated by Miroslav John Hanak. New York: P. Lang, 1988.

The Sonnets of Luis de Gongora. Translated by R. P. Calcraft. Durham, N.C.: University of Durham, 1980.

Works about Luis de Góngora y Argote

Beverley, John. *Aspects of Gongora's "Soledades."* Amsterdam: Benjamins, 1980.

de Groot, Jack. *Intertextuality Through Obscurity: The Poetry of Federico García Lorca and Luis de Góngora*. New Orleans: University Press of the South, 2003.

Foster, David William. *Luis de Góngora*. New York: Twayne, 1973.

McCaw, R. John. *The Transforming Text: A Study of Luis de Góngora's Soledades*. Potomac, Md.: Scripta Humanistica, 2000.

Gower, John (ca. 1325–1408) poet

Revered by Geoffrey CHAUCER as "Moral Gower," John Gower is one of the most important English poets of the 14th century. He is best recognized for three works: *Speculum Meditantis* (*Mirror of Man*), written in French; *Vox Clamantis* (*Voice of One Crying*) written in Latin; and *Confessio Amantis* (*Lover's Confession*), written in English.

Little is known about Gower's life, but evidence indicates he was a lawyer and a "purchasour," one who bought and sold lands. We also know that Chaucer and he were friends. That Chaucer granted Gower power of attorney while on leave to Italy, as well as dedicated his *Troilus and Criseyde* to Gower, attests to their camaraderie.

Gower's *Confessio Amantis* is his greatest work. A lively verse narrative of approximately 30,000 lines, *Confessio* presents a series of stories illustrating various aspects of the seven deadly sins. At times, the framework appears to clash with the nature of the tales, but *Confessio* seeks to both delight and instruct, and its strong moral purpose is clear.

The work features the character of a lover who begs Venus, the goddess of love, for relief from Cupid's fiery dart. His plea for her "pity and mercy" requires the lover to confess to Genius, a "worthy priest." In so doing, a dialogue between Genius and the lover begins, and stories including those of Nauplius and the Greeks (Benoit de Sainte-Maure's *Roman de Troie*) and Jason and Medea (from Ovid's *Metamorphoses*) are told. Following the lover's lengthy confession, Venus presents him with a rosary, declares him "a lover never more," and commends him to "go where moral virtues dwell." Released from her hold and forgiven for his sins, the lover returns home to devote himself to prayer.

In these well-told stories within *Confessio*, readers find examples of how and how not to live, and as Terence Tiller observes, details "of medieval life as it really was." For these and other merits found in Gower's *Confessio* and his other writings, Gower continues to be praised and recognized as one of the period's finest writers.

An English Version of a Work by John Gower

Tiller, Terence, trans. *Confessio Amantis: [The Lover's Shrift]*. Baltimore, Md.: Penguin, 1963.

A Work about John Gower

Fisher, John H. *John Gower: Moral Philosopher and Friend of Chaucer*. New York: New York University Press, 1964.

Graffigny, Madame Françoise de (Françoise d'Issembourg d'Happoncourt Graffigny)

(1695–1758) *novelist, playwright*

Françoise de Graffigny, who spent much of her early years in Lunéville and was a great-niece of the engraver Jacques Callot, entered the literary scene at age 43, when she moved to Paris. Before that, she spent nine weeks at VOLTAIRE's Chateau de Cirey in 1738 and 1739, apparently escaping ill treatment from her husband. While there, she wrote several

letters each day to various friends, letters apparently filled with gossip and innuendo about the life of the famous writer and his wife. These letters gained her some notoriety and were later published in her *Vie privée de Voltaire et de Mme du Châtelet* in 1820.

In Paris Graffigny was a frequent guest in various literary circles. An early short story she wrote met with harsh criticism, so she decided to "learn her craft" before publishing again (Niklaus, 356). The result was her greatest and best-known work, *Lettres d'une péruvienne* (1747). The epistolary NOVEL is the sentimental tale of an Inca princess, Zilia, kidnapped and brought to France. In France she is protected by a nobleman named Déterville, who falls in love with her. The novel is composed of the letter she writes to her brother, Aza, who was also to have become her husband. It was one of the first French works to portray a foreigner's view of French society. The novel blended "romance, feminist protest, and social satire" (France, 354) and was a phenomenal and lasting success, going through at least 10 reprints in Graffigny's lifetime.

Graffigny also wrote a comedy, *Cénie* (1750), which was successful on the stage and admired by DIDEROT. Another play, *La Fille d'Aristide*, was not so well received. Still, her literary legacy rests mainly on the merits of her novel, which remains in print.

An English Version of a Work by Françoise de Graffigny

Letters from a Peruvian Woman. Translated by David Kornacker. New York: Modern Language Association of America, 1993.

Works about Françoise de Graffigny

Calder, Martin. *Encounters with the Other: A Journey to the Limits of Language through Works by Rousseau, Defoe, Prevost and Graffigny*. New York: Rodopi, 2003.

Showalter, English. *Madame de Graffigny and Rousseau: Between the Two Discours*. Oxford: Voltaire Foundation, 1978.

Guicciardini, Francesco (1483–1540)
historian, writer

Francesco Guicciardini was a member of an influential Florentine family, close to the Medicis. He studied law, developed a political career, and wrote numerous works of great historical value. His first political appointment was in Spain, as the ambassador of the Florentine Republic (1512–13). He later held numerous political posts, many of them fraught with danger, upheaval, and the struggle for power in Florence. When Guicciardini retired, he began working on his historical writings, which he had been composing throughout his political career.

In his *Considerations on the Discourses of Machiavelli* (ca. 1530), Guicciardini reveals his concept of history, which was centered on the idea that self-interest inspires action, which must be governed by law. This concept conflicts with the ideas set forth by MACHIAVELLI, who claimed that the conflict was what made ancient Rome great.

Guicciardini's earlier works include, among others, the *Florentine Histories* (1508–09), which covers the years 1378 to 1509; *Discourse on Ordering the Popular Government* (1512), in which he argues for gradual, rather than radical, change; and *Ricordi* (1528), his reflections on politics.

His main work, *The History of Italy*, analyzes Italy's history between 1494 and 1534. In *The History* (published between 1561 and 1564), Guicciardini attempts to explain the decline of Italy and the general failure of Italian statesmanship. It is an important work because it sets Italy within the

larger framework of European history and because Guicciardini innovatively presents his characters, showing "how events were moulded by the chance interplay of different personalities" (Brand and Pertile, 196). *The History of Italy* found a large reading audience across Europe and was translated into numerous languages, including French, Latin, German, and English.

English Versions of Works by Francesco Guicciardini

The History of Italy. Edited by Sidney Alexander. Princeton, N.J.: Princeton University Press, 1984.

Sweetness of Power: Machiavelli's Discourses & Guicciardini's Considerations. Translated by James B. Atkinson and David Sices. DeKalb: Northern Illinois University Press, 2002.

Works about Francesco Guicciardini

Bondanella, Peter E. *Francesco Guicciardini*. Boston: G.K. Hall, 1976.

Brand, Peter, and Lino Pertile. *The Cambridge History of Italian Literature*. New York: Cambridge University Press, 1999.

Philipps, Mark. *Francesco Guicciardini: The Historian's Craft*. Toronto: University of Toronto Press, 1977.

Gustavas Vassa

See EQUIANO, OLAUDAH.

H



Hāfiz (Hāfez, Shams ud-Dīn Mohammad)
(1326–1390) *poet*

Shams ud-Dīn Mohammad grew up in the town of Shiraz, in Persia, the son of Bahā'ud-Dīn, a merchant. Shiraz was a thriving center of Islamic culture renowned for its wines and gardens, and it is where the poet later known as Hāfiz (also Hāfez) spent his life. Hāfiz acquired a thorough education in both the Persian and Arabic languages and traditions and earned the title Khajeh Hāfiz, an honor assigned to those who had memorized the Koran (Qur'an) and were thus qualified to teach it. Hāfiz worked for a time as a baker's apprentice and copyist but became known for his lectures and commentaries on religious texts.

During Hāfiz's life the politics of the region were quite unstable and violent. In an age when poets were dependent on patrons, Hāfiz relied on his wit to keep favor throughout the changes in leadership. One story explains how he gained favor with Timur Lang, who consolidated power in Central Asia and began his conquest of the old Il-Khānid empire around 1380. When Timur entered Shiraz, he scolded Hāfiz for the following verses: "If that Turk of Shiraz would take my heart in his hand, I would give for his Hindu [i.e., black] mole both Bukhārá and Samarqand." Timur was angry because he had worked hard to build both these

places and could not believe that anyone would trade them for the affections of a slave. Hāfiz is said to have replied, "Sir, it is because of such prodigality that I have fallen into poverty and hard times." Timur was charmed, and Hāfiz was rewarded instead of imprisoned.

Hāfiz is considered the finest and most popular lyric poet of the Persian language, variously referred to as Sun of the Faith, Tongue of the Hidden, and Interpreter of Secrets. His poetry has both deeply spiritual and sensual aspects. His *Diwan* (which simply means a collection of poems) was gathered after his death and has been widely translated and enormously influential. Aside from being admired for their technical ability and depth of expression, the poems of the *Diwan* have even been used to foretell the future.

The 500 poems of the *Diwan* are in the form of a *ghazal*, a series of between five and 12 couplets often unified by a single image or theme. *Ghazals* were often set to music. The complexity and rigidity of the *ghazal* defeated lesser poets, but the form helped Hāfiz create intensely beautiful poetry.

One of Hāfiz's trademarks is his use of descriptions of earthly love to explore the mystical meaning of divine love. Like his predecessor Rūmī, Hāfiz was a practitioner of Sufi, which has its roots in Indian mysticism and Islam. The highest goal of Sufi

practice is union with the divine, which Hāfiz imagines as a sort of spiritual intoxication. Sufi wisdom teaches that the essence of God and indeed all things is love, and many of Hāfiz's verses address the beauty and freedom of true devotion. These lines translated by Elizabeth Gray, for example, use layered imagery to portray both the teaching of God and the love of God as nourishing water:

*O beggar at the cloister door, come to the
monastery of the Magi,
for the water they give makes hearts rich.*

Since the *ghazal* is not a narrative form, meaning it does not tell a story, Hāfiz's poems are instead deep contemplations on faith, love, and longing. A famously complex poet, Hāfiz uses contradicting metaphors that puzzle and fascinate readers, such as these lines from Gray's translation: "Since the kohl of our insight is the dust of your doorway, / Please tell us, where do we go from this threshold?"

As these lines suggest, Hāfiz also uses questions within his poems to engage the reader in his thoughts. His deeply personal meditations, his sensual descriptions of love and unity, and the optimism of his faith make reading his poetry a universally beautiful experience, which perhaps explains why Hāfiz has been one of the most famous and best-loved Persian poets, and still has devoted followers to this day.

English Versions of Works by Hāfiz

Drunk on the Wine of the Beloved: Poems of Hafiz.

Translated by Thomas Rain Crowe. Halifax, Nova Scotia: Shambhala, 2001.

Hafiz of Shiraz: Thirty Poems. Translated by John Heath-Stubbs. Kincardine, Scotland: Handsel Books, 2003.

New Nightingale, New Rose. Translated by Richard le Gallienne. Oregon House, Calif.: Bardic Press, 2003.

The Gift: Poems by Hafiz, the Great Sufi Master. Translated by Daniel Ladinsky. New York: Penguin, 1999.

Works about Hāfiz

Cloutier, David. *Hafiz of Shiraz.* Translated by Muriel Rukeyser. Greensburg, Pa.: Unicorn Press, 1988.

Loloi, Parvin. *Hafiz, Master of Persian Poetry: A Critical Bibliography.* London: I.B. Tauris, 2004.

Pourafzal, Haleh, and Roger Montgomery. *The Spiritual Wisdom of Hafez: Teachings of the Philosopher of Love.* Rochester, Vt.: Inner Traditions International, 1998.

haiku

Haiku is a form of Japanese poetry that is structured in three lines of five, seven, and five syllables, respectively. Haiku is often used to express the poet's emotional or spiritual response to a natural object, such as a frog or a blossom. It became popular in Japan around the 17th century and is similar to the much older *tanka* form, though shorter in length.

Originally, haiku was meant to be part of longer verse, called linked poems, to which additional lines of poetry were added. Eventually, poets began to write the haiku as stand-alone poems.

The structure of haiku relies on imagery and requires concise expression. The focus is often on an impression of an instant, a moment captured in time, as in these two haiku:

*My hut, in spring:
true, there is nothing in it—
there is Everything!*
(by Yamaguchi Sodō, 1642–1716)

Eaten by the cat!
*perhaps the cricket's widow
is bewailing that.*
(by Enomoto Kikaku, 1661–1704)

Haiku is notoriously difficult to translate into English because its structure is built around syllables rather than rhyme schemes. Translators are challenged to keep the original structure and remain true to the original meaning of the poem.

One of the first practitioners of haiku was BASHŌ, who wrote the following poem:

*Octopus in a trap
Its dreams are fleeting under
The Summer moon.*

The simplicity of Bashō's haiku made the form attractive to later Zen poets, who used it to express their meditations.

Another haiku master was KOBAYASHI ISSA, whose prolific writing produced some of the finest Japanese poetry of all time, including these lines:

*In its eye
the far-off hills are mirrored—
dragonfly!*

Haiku is still written today by many poets, including children. One of the beauties of the form is its versatility of subject matter, which can range from the seasons to rice, or from stones in a stream to tears on a child's cheek. Few verse forms provide such classic imagery, inherent with meaning and mood, as haiku.

Works of Haiku

- Bashō Matsuo. *The Complete Basho Poems*. Edited by Keith Harrison. Minneapolis, Minn.: Black Willow Press, 2002.
- Cobb, David, ed. *Haiku: The Poetry of Nature*. Universe Books & Publishing, 2002.
- Kobayashi Issa. *Spring of My Life*. Translated by Sam Hamill. Boston: Shambhala Publications, 1997.
- Simmons, Fred. *Contemporary Urban Haiku*. Philadelphia: Xlibris, 2003.
- Ueda, Makoto. *Far Beyond the Field: Haiku by Japanese Women*. New York: Columbia University Press, 2003.
- Washington, Peter, ed. *Haiku*. Westminster, Md.: Alfred A. Knopf, 2003.

Works about Haiku

- Aitken, Robert. *A Zen Wave: Basho's Haiku and Zen*. Washington, D.C.: Shoemaker and Hoard, 2003.

Yasuda, Kenneth. *Japanese Haiku: Its Essential Nature and History*. Princeton, N.J.: Princeton University Press, 2002.

Hammon, Jupiter (1711–ca. 1806) poet, religious writer

Jupiter Hammon was born a slave on October 17, on the estate of Henry Lloyd, near Oyster Bay, on Long Island, New York. His father was a slave whom the Lloyds called Opium, while his mother, possibly named Rose, was sold when Jupiter was quite young.

The Lloyds were relatively kind masters, and Hammon was educated alongside some of the Lloyd sons, who had private tutors. In 1733 he was swept up in the “Great Awakening” religious revival and bought his first Bible from Henry Lloyd (Johnson, 210). The poems and prose tracts that he wrote and later published are all heavily religious in nature and filled with biblical imagery.

On Christmas Day, 1760, Hammon published his first poem, *An Evening Thought, Salvation by Christ, with Penitential Cries*. The 22-stanza poem is written in the style of a Negro spiritual and focuses on salvation after death. Some of Hammon's other works include *A Winter Piece*, a sermon that compares black slaves with the Samaritans in Palestine, and an essay titled *An Address to the Negroes in the State of New-York* (1787), his most widely circulated work.

Although he was never directly outspoken in his opposition to slavery, Hammon found his own unique way of arguing for equality for all people. He wrote in *An Address*: “I should be glad if others, especially the young Negroes, were to be free.” Many critics debate the artistic merit of Hammon's works, and some criticize him for using Christianity to justify his lot in life. But O'Neale argues that Hammon “couched his antislavery protests in biblical symbols because the Bible was the cultural reference of his times and because slave supporters contorted a few of its verses to justify the enslavement of blacks.” Hammon's is an important voice—not only in the past and the slave society

in which he lived, but also today in American and world literature.

Works by Jupiter Hammon

America's First Negro Poet: The Complete Works.

Edited by Stanley Austin Ransom. New York: Associated Faculty Press, 1983.

Works about Jupiter Hammon

Clark, Margaret Goff. *Their Eyes on the Stars: Four Black Writers.* New York: Garland, 1973.

O'Neale, Sondra A. *Jupiter Hammon and the Biblical Beginnings of African-American Literature.* Metuchen, N.J.: Scarecrow, 1993.

Wegelin, Oscar. *Jupiter Hammon.* Miami, Fla.: Mnemosyne, 1969.

Harriot, Thomas (Thomas Harriot)

(1560–1621) *nonfiction writer*

Thomas Harriot was born in Oxford, where he later studied at St. Mary's Hall. Primarily known as a scientist and mathematician, he became the mathematics and science tutor in Sir Walter Raleigh's household. Not only did he build a telescope at the same time that Galileo GALILEI built his, he also discovered the law of refraction, sunspots, and Jovian satellites. In addition, he included inventions in his *Artis analyticae praxis ad aequationes algebraicas resolvendas* (1631) that established the modern form of algebra.

Harriot also wrote *A Briefe and True Report of the New Found Land of Virginia* (1588). This report was written during his expedition to America with Richard Grenville in 1585–86. Harriot helped Grenville with navigation, astronomy, study of the native people and lands, and the supervision of mapping. The report first appeared in 1588 and was reissued two years later in another edition with illustrations by John White. In addition, the report appeared with other chronicles of exploration in Richard Hakluyt's *Principal Navigations* (1589).

In *A Briefe and True Report*, Harriot pays careful attention to the land's economic possibilities. He lists resources as commodities with brief descriptions of

them, mentioning how they are currently used and how they might be exploited further or exported for use by the English. For example, he discusses the healthful properties of tobacco, which became a profitable export for the British colonies:

[T]hey use to take the fume or smoke thereof by sucking it through pipes made of claie into their stomacke and heade; from when it purgeth superfluous fleame and other grosse humors, openeth all the pores and passages of the body . . . wherby their bodies are notably preserved in health, and know not many greevous diseases wherewithall wee in England are oftentimes afflicted.

The report reads as factual and scientific but also borders, as this passage does, on promotion. Primarily, Raleigh and his associates, including Harriot, were interested in assuring their ventures in America would succeed. While none of Harriot's scientific work was published during his lifetime, his report is important for the unique glimpse it provides into merchant mentality and the exploration of early America.

Works by Thomas Harriot

A Briefe and True Report of the New Found Land of Virginia. Edited by Paul Hulton. Mineola, N.Y.: Dover, 1972.

The Greate Invention of Algebra: Thomas Harriot's Treatise on Equations. Edited by Jacqueline Stedall. New York: Oxford University Press, 2003.

Works about Thomas Harriot

Shirley, John William. *Thomas Harriot: A Biography.* Oxford: Clarendon Press, 1983.

Fox, Robert, ed. *Thomas Harriot: An Elizabethan Man of Science.* Burlington, Vt.: Ashgate, 2000.

Henryson, Robert (1424?–1506?) *poet*

Nothing beyond his poetry is known of Robert Henryson, who wrote in Middle Scots. One of Henryson's major works is *The Morall Fabillis of*

Esope the Phrygian (1568), a collection of 13 animal fables based on those of Aesop. One of the finest is Henryson's telling of the story of the country mouse and the city mouse. This tale, like all the others, ends with a moral:

*Great abundance and blind prosperity
Often make an evil conclusion.
The sweetest life, therefore, in this country
Is security with few possessions.*

Henryson wrote a third long poem, *Orpheus and Euridice*, based on the classical myth about two lovers, Orpheus, a musician, and his wife Euridice. When Euridice dies, Orpheus plays the lyre so beautifully the gods are moved to allow him to bring her back, but they stipulate that he must not look at her until they reach the upper world. Orpheus forgets the condition and looks at Euridice, thereby losing her again to death.

Henryson is best known for his poem *The Testament of Cresseid*, a 616-line sequel to Geoffrey CHAUCER's *Troilus and Criseyde* (ca. 1385). Set during the Trojan War of classical antiquity, *Troilus and Criseyde* tells of the love of the Trojan prince Troilus for Criseyde, who swears to be true, only to betray him after she has been captured by the Greek warrior Diomedes. In his sequel Henryson follows Cresseid's fate after Diomedes abandons her: She becomes a prostitute and eventually a victim of leprosy. Though the disease is presented as a fitting punishment for Cresseid's sins, Henryson is sympathetic as well as stern. Here is Cresseid's father's reaction to her disease:

*He looked on her ugly leprous face,
Which before was as white as a lily; . . .
he knew well that was no cure
For her sickness, and that doubled his pain.
Thus was their care enough between the
two of them.*

Henryson's poem is a great work in its own right, as the poet parallels the physical degeneration of Cresseid with her spiritual redemption. The

20th-century poet and critic Tom Scott wrote that Henryson is Scotland's "supreme poet": "No other Scottish poet, before or since, has given us so comprehensive a view of life."

Works by Robert Henryson

Selected Poems of Robert Henryson and William Dunbar. Edited by Douglas Gray. New York: Penguin, 1998.

A Work about Robert Henryson

Kindrick, Robert L. *Robert Henryson*. Boston: Twayne, 1979.

Herder, Johann Gottfried (1744–1803)

philosopher

Among the great thinkers and writers who emerged from Germany during the late 18th and early 19th centuries was Johann Herder. He played an important role in the development of the German intellectual movement known as Romanticism, which emphasized human emotion (over pure reason) and nature. In addition, Herder contributed greatly to the rise of nationalism, the feeling of intense loyalty to one's nation or ethnic group, which would have a tremendous impact on the political events of later centuries.

Herder was born in the town of Mohrungen, in a part of Germany known as East Prussia. He spent most of his life as a preacher in the German city of Weimar, but it seems clear that his intellectual activities, rather than preaching, absorbed him throughout his life. He would develop an intense pride in being culturally German, and his reflections on national culture would be the basis of his most important ideas.

Herder is considered one of the founders of the movement known as Sturm und Drang (1771–78), which roughly translates as "storm and stress" and was derived from F. M. Klingner's play by the same name (1777). This movement stressed the power of German literary and artistic culture and gradually evolved into Romanticism. One of Herder's works from this period is his manifesto *Von*

deutscher Art und Kunst (*On German Character and Art*, 1773), which celebrates the uniqueness of German literature, art, and architecture, and was influenced by ROUSSEAU.

In his *Materials for the Philosophy of the History of Mankind* (1784) Herder advocates the political ideal known as *Volk*, roughly translated as “people” or “nation.” Herder used the term in reference to people united by shared linguistic and cultural ties. In *Materials*, he expresses his ideas about *Volk* in relation to his ideas of progress, presenting a cyclical view, rather than a linear view, of how civilizations are born, grow, and die.

Herder had enormous influence on German culture and literature. He influenced numerous writers, including GOETHE; contributed to the Sturm und Drang movement; and developed the concept of *Volk*, which contributed to the nationalism that dominated European politics for centuries.

An English Version of Works by Johann Gottfried Herder

Herder: Philosophical Writings. Translated and edited by Michael N. Forster. Cambridge: Cambridge University Press, 2002.

A Work about Johann Gottfried Herder

Koepe, Wulf. *Johann Gottfried Herder: Language, History and the Enlightenment*. Columbia, S.C.: Camden House, 1990.

Huh Joon (Ho Chun) (1546–1615) *medical scholar*

Born into the Moogwan, or military class, in the middle of the Chosun dynasty, Huh Joon was destined to compile *Tongui pogam* (*Exemplar of Korean Medicine*). For its time, this encyclopedia was the most comprehensive medical work of its kind in all Asia. Today it is still highly regarded as a standard text of traditional medicine, although English translations are not in print.

Despite the later success of *Tongui pogam*, Huh Joon’s early scholastic aspirations were thwarted because of his status as an illegitimate child; this

automatically excluded him from sitting for the civil service exam generally reserved for the scholarly class. Instead, he was forced to study medicine, as doctors in Korea were then considered inferior to literati.

Huh Joon’s reputation gradually spread, and in 1575 he became a physician in the royal court. Not long after, his extraordinary medical skills got him a promotion as personal physician to King Sun Jo himself.

It was also in this period that the king commissioned the compilation of a new medical text to bring up to date two previous encyclopedias that had been instigated by KING SE-JONG. This work had not long commenced when it was halted by a Japanese invasion in 1592. During this crisis, however, Huh Joon continued to see after the king’s health. In 1597 the work of compiling the medical text was assigned to him, and he was duly given access to the royal archives. On the death of the chief court physician, Huh Joon replaced him.

In 1608 the work of compilation still incomplete, the king, Huh Joon’s staunchest supporter, died. Thereafter jealous court officials had him wrongfully imprisoned. Fortunately, a prince whom Huh Joon had previously treated interceded on his behalf and obtained his release. He was then able to complete his medical research, which resulted in a 25-volume work of 3,137 pages.

Tongui pogam had taken 16 years to compile and was published in 1610. It is especially notable for stressing the medicinal value and dangers of alcohol. In addition to this work, Huh Joon also translated five important medical texts from Chinese into Korean.

In 1615 Huh Joon retired with the rank of Sun-grokdaebu, second only to the highest. Given the rigid class structure of Chosun society, this was indeed singular recognition of his medical genius.

humanism (1300–1600)

Humanism describes a trend of thought taking place during the European RENAISSANCE that originated as a literary movement and developed into a

philosophy. Humanism was closely related to CLASSICISM, as much effort was directed toward recovering the works of writers of ancient Greece and Rome. Characterized by an interest in classical forms and subjects of poetry, spawning revolutionary ideas about education and scholarship, and aided by the diffusion of printing, humanism spread quickly from its origins in Italy to France, Spain, Portugal, Great Britain, Germany, and the Low Countries.

The writer most responsible for introducing humanistic ideals in Italy was PETRARCH, who self-consciously offered Greek and Roman works as models for poetry. In his treatise *On His Own Ignorance and That of Others* (1368), Petrarch summed up the works of his authorities, Aristotle, Cicero, and Seneca, while emulating their style. His recovery of the classical tradition, his appreciation of the individual, his quest for earthly fame and achievement, and his sense of a dawning new age became hallmarks of the new modes of thought that spread throughout Italy. In Florence, politician Coluccio Salutati recovered Quintilian and revolutionized the teaching of rhetoric; Vergerio wrote the first modern educational tract, *On Noble Customs and Liberal Studies of Adolescents* (1402–03); and Leonardo Bruni's translations made Plato, Plutarch, and Xenophon available to a broader reading public.

While Petrarch and others like him advocated a solitary life of contemplation as the scholarly ideal, second-generation humanists felt it their duty to actively contribute to civic life, resurrecting the classical age's republican ideals along with its literary sensibilities. At the same time, artists showed a new interest in realistic representations of the human body, as seen in the works of MICHELANGELO. Humanistic values spread rapidly among the elite, including women scholars like Alessandra Scala and Isotta Nogarola. Works like the histories of BOCCACCIO show the humanists' perceptions that their age was witnessing a revival of learning, rather than participating in the continual decline that had marked the philosophy of the Middle Ages.

Thinkers in Spain, inheriting from both the Italian innovations and the works of the Dutch philosopher ERASMUS, used and elaborated on the gifts of humanism, including the new poetics and a revised system for historical inquiry. Humanistic scholarship reached Germany and the Low Countries through the marriage of Maximilian and Mary of Burgundy in 1473, which brought Germany into the Hapsburg Empire. Though drawing on Italian sources, humanism in these countries took on a distinctly Christian character, revitalizing interest in the landmarks of Christian antiquity, like the works of Augustine. The educational philosophies developed in these circles showed a strong belief in the human potential for self-improvement, a belief shared by English educators John Cheke and Roger Ascham. Sir Thomas MORE is probably the best representative of British humanism, though his belief in freedom of thought and expression led to his beheading by Henry VIII. Also in England, Latin translations of Galen influenced medical thought as well as literary conceptions of personality.

In France, humanist thought reached its peak in the works of Jacques Lefevre d'Étaples on religion and philosophy, ideas reflected in the literature of MAROT and RABELAIS. Other humanist figures in France include Budé, who is credited with the rise of legal humanism, bringing lawyers, magistrates, and public administrators under the influence of humanist thought; and MONTAIGNE, whose works perhaps mark the outer limit of the extension of humanism. In his *Essays* he admits to an appreciation for the classical past but encourages forward vision and new ideas rather than a return to old ideals.

Though in the Renaissance humanism was essentially a program of study rather than a formulated philosophy, it came to encompass not only teachings in grammar, rhetoric, and history, but also ideas about moral philosophy. In the present-day sense, humanism refers to any viewpoint that is human-centered. In its own time, the humanist interest in and regard for the individual set the stage for the early modern period in Europe.

English Versions of Works of Humanism

Erasmus, Desiderius. *The Praise of Folly and Other Writings*. Edited by Robert M. Adams. New York: W.W. Norton, 1989.

Ficino, Marsilio. *Three Books on Life*. Edited by Carol V. Kaske and John R. Clark. Binghamton, N.Y.: Medieval and Renaissance Texts and Studies, 1989.

More, Thomas. *Utopia*. London: Everyman's Library, 1992.

Petrarch. *Selections from the Canzoniere and Other Works*. Translated by Mark Musa. Oxford: Oxford University Press, 1999.

Works about Humanism

Fubini, Riccardo. *Humanism and Secularization: From Petrarch to Valla*. Translated by Martha King. Raleigh, N.C.: Duke University Press, 2003.

Kristeller, Paul Oskar. *Renaissance Thought and Its Sources*. Edited by Michael Mooney. New York: Columbia University Press, 1979.

Nauert, Charles G., Jr. *Humanism and the Culture of Renaissance Europe*. Cambridge: Cambridge University Press, 1995.

Hus, Jan (John Huss) (1370–1415) *theologian*

Jan Hus was born in the village of Husinec in Bohemia (now in the Czech Republic), from which he took his name. Although the son of poor peasants, he graduated from the University of Prague in 1394. He became dean of philosophy there in 1401, one year after becoming a priest, and became renowned for giving his sermons in the Czech vernacular, rather than in Latin, for the benefit of the common people.

The writings of the English religious reformer John WYCLIFFE on the abuses of the Roman Catholic clergy greatly influenced Hus, who allied himself with a pro-reform and strongly-Czech nationalist faction at the university. The Bohemian Church was very wealthy and powerful, and the ideas of Hus and his allies met with much opposition. In 1409 he became rector of the university,

following a mass exodus of the conservative German faculty. In 1412, however, the church excommunicated Hus for his criticism of its sale of papal indulgences, a corrupt practice that the reformers despised. He fled Prague and lived in the castles of several aristocratic supporters, writing many treatises in Latin and Czech, as well as a collection of sermons and many letters. Many of these documents were widely distributed in Prague. Two years later, Hus was treacherously taken prisoner at the Council of Constance in Switzerland and tried for heresy. He heroically refused to renounce his beliefs and was burned at the stake.

In his writings, most written during his two-year exile, Hus espoused the doctrines of predestination over indulgence and biblical over clerical supremacy, holding Christ to be the true head of the church rather than the pope. In these beliefs, he followed Wycliffe. His most famous work is the massive *De Ecclesia (The Church)*, which comprehensively outlines his religious beliefs. His treatises in Czech are considered masterpieces of that nation's literature and language, the most famous being *Exposition of the Faith, of the Ten Commandments and of the Lord's Prayer*. Today, Czechs remember Hus as one of their greatest national heroes. The world remembers him as a landmark religious thinker whose writings foreshadowed the Protestant Reformation.

English Versions of Works by Jan Hus

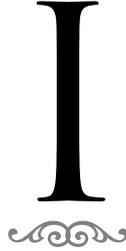
The Church. Translated by David S. Schaff. Westport, Conn.: Greenwood, 1974.

The Letters of Jan Hus. Translated by Matthew Spinka. Manchester, U.K.: Manchester University Press, 1972.

Works about Jan Hus

Didomizio, Daniel. "Jan Hus's De Ecclesia: Precursor of Vatican II?" *Theological Studies* (June 1999): 267–280.

Spinka, Matthew. *John Hus: A Biography*. Princeton, N.J.: Princeton University Press, 1968.



Ibn al-Khatīb (Abu ‘Abdallah Muhammad, Lisan al-Din, Abenaljatib, Ben al-Hatib, al-Jatib) (1313–1375)
historian, poet

Abu ‘Abdallah Muhammad Ibn al-Khatīb was born at Loja, some 30 miles outside Granada, Spain. During his lifetime, Ibn al-Khatīb was the preeminent literary figure in Spain. He wrote more than 60 volumes of history, poetry, and medical and religious texts. Among these is his *Círculo*, a collection of biographical works about the men who were associated with Granada’s history, religion, and politics. Ibn al-Khatīb also compiled a volume of Andalusian Arabic poetry, as well as a history of Granada and works on Sufism and philosophy.

Ibn al-Khatīb served at the royal court in Granada for many years and became a highly influential figure. However, political intrigues and his feud with another scholar and minister in Granada, Ibn Zamraq (1333–92), who had once been his pupil, forced al-Khatīb to flee Spain for North Africa in the late 1360s. Ibn al-Khatīb was eventually imprisoned in Fez, where he was put to death. Afterward, he was given the name Lisan al-Din, which means “Tongue of the Religion” and was bestowed in honor of his poetry.

An English Version of a Work by Ibn al-Khatīb

The Jaysh al-tawshih of Lisan al-Din Ibn al-Khatib.
Edited by Alan Jones. Cambridge, U.K.: Trustees of the “E.J.W. Gibb Memorial,” 1997.

A Work about Ibn al-Khatīb

Irwin, Robert. *Night and Horses and the Desert: An Anthology of Classical Arabic Literature.* New York: Anchor Books, 1999.

Ibn Khaldūn (Abu Zayd ‘Abd al-Rahman ibn Muhammad) (1332–1406) *historian, philosopher*

Ibn Khaldūn was born in Tunis to an aristocratic Spanish Arab from Andalusia. After an intensive religious and literary education, he began a career of government service. He eventually filled top posts in many of the major Arab capitals of North Africa, Egypt, and Spain, but a tendency to make enemies kept him on the run.

In 1375 he took his family to seclusion in a castle in Algeria, where for the next four years he wrote his famous *Muqaddimah*. *Muqaddimah* is translated as *The Prolegomena*, which literally means “initial discussions” or “introductory es-

says.” Ibn Khaldūn thus wrote this work as an introduction to history. He also used it as an introduction to a later work, titled *Kitab al-'Ibar*, a historical chronicle. In *Muqaddimah*, he takes a historical and philosophical approach to the progress of events in the past. He examines the methods needed to separate fact from fiction and develops what he calls a “science of culture,” a theory that would explain the social transformations that take place across time.

Exploring the principles for understanding politics, economics, urban life, and education, he developed a concept of *'asabbiyah*, or social cohesion, the force that binds together tribes and clans. According to Ibn Khaldūn, this force, combined with a sense of religious mission, can impel new groups to seize power in a society. Various political and psychological factors then begin to eat away at the new power group. Thus, he explains the cyclical nature of history: One group conquers, becomes civilized and complacent, gains wealth and stature, and then becomes vulnerable to attack from a new group.

In other parts of *Muqaddimah*, Ibn Khaldūn discusses the arts and sciences. The information he provides specifically on the art of writing has been particularly useful to historians in tracking the development of Andalusian and North African literary developments. In *Night & Horses & The Desert*, Robert Irwin states that Ibn Khaldūn “hated the fancy flourishes which had become fashionable among the chancery officials of his day.” Irwin supports this claim with a quote from Franz Rosenthal’s translation from *Muqaddimah* in which Ibn Khaldūn states:

Recent authors employ the methods and ways of poetry in writing prose. [Their writing] contains a great deal of rhymed prose and obligatory rhymes as well as the use of the *nasih* before the authors say what they want to say. When one examines such prose, [one gets the impression that] it has actually become a kind of poetry. It differs from poetry only through

the absence of metre. In recent times, secretaries took this up and employed it in government correspondence. They restricted all prose writing to this type, which they liked. They mixed up [all the different] methods in it. They avoided straight prose and affected to forget it, especially the people of the East.

Regarding poets themselves, Ibn Khaldūn praises IBN AL-KHATIB as one of the greatest Arabic poets in the history of Spain, stating in the *Muqaddimah* that “[Ibn al-Khatib] possessed an unequalled linguistic habit. His pupils followed in his footsteps” (Irwin).

In addition, Ibn Khaldūn comments on different forms of poetry, such as the *muwashshah*, a form of poetry that included five rhymed stanzas and appeared in classical Arabic literature during the ninth or 10th century. These poems were intended to be sung and were often accompanied by performance. Ibn Khaldūn tells us:

The *muwashshah* consists of branches and strings in great number and different metres. A certain number [of branches and strings] is called a single verse [stanza]. There must be the same number of rhymes in the branches [of each stanza] and the same metre [for the branches of the whole poem] throughout the whole poem. The largest number of stanzas employed is seven. Each stanza contains as many branches as is consistent with purpose and method. Like the *qasida*, the *muwashshah* is used for erotic and laudatory poetry (Irwin).

According to Irwin, Ibn Khaldūn also commented on such poems being “popular both with the court and with the populace at large because they were easy to understand.”

For the rest of his life, Ibn Khaldūn worked on his massive universal history, the *Kitab al-'Ibar* (*The Book of Examples*), in which he discusses the Persians, Israelites, Arabs, and Romans, among others. In a clear, concise, and thoughtful narrative

style, he provides invaluable information on the history of North Africa and Spain, which he intended to be instructional. It was his belief that those in the present and the future could learn from events and people in the past.

From age 50, he spent most of his life in Cairo, lecturing under the patronage of the Mamluk sultan, serving as a notoriously incorruptible judge, and continuing his writing. His fame was such that, when he was trapped in Damascus under a Mongol siege in 1400, the fierce chieftain Tamurlane (Timur) had him brought from the city. For seven weeks, Ibn Khaldūn enjoyed the conqueror's hospitality, lecturing and writing surveys on request. Such was his relationship with Timur that the two often engaged in friendly debates concerning political and social issues. Ibn Khaldūn used these debates as the basis of his work *Ta'rif*, a brief autobiography.

Ibn Khaldūn died in Cairo. His teachings and historical works stimulated a resurgence of historical writing in Egypt and Turkey during the 15th and 16th centuries. Since then, translations of his works into Spanish, English, French, and other languages have given him a worldwide reputation as one of the most original philosophers of Arabic history.

English Versions of Works by Ibn Khaldūn

An Arab Philosophy of History: Selections from the Prolegomena of Ibn Khaldun of Tunis (1332–1406).

Translated by Charles Philip Issawi. Princeton, N.J.: Darwin Press, 1987.

The Muqaddimah: An Introduction to History. Translated by Franz Rosenthal. Princeton, N.J.: Princeton University Press, 1969.

Works about Ibn Khaldūn

Al-Azmeh, Aziz. *Ibn Khaldun: An Essay in Reinterpretation*. New York and Budapest: Central European University Press, 2003.

Baali, Fuad. *Social Institutions: Ibn Khaldun's Social Thought*. Lanham, Md.: University Press of America, 1992.

Brett, Michael. *Ibn Khaldun and the Medieval Maghrib*. Brookfield, Vt.: Ashgate Variorum, 1999.

Irwin, Robert. *Night and Horses and The Desert: An Anthology of Classical Arabic Literature*. New York: Anchor Books, 1999.

Ignatius of Loyola (1491–1556) *saint, religious writer*

Ignatius of Loyola's *Spiritual Exercises* is one of the most influential and widely used texts in Christian spiritual discipline. Born Inigo de Loyola in the Basque province of Guipuzcoa in northern Spain, the young Ignatius was bred for a life in RENAISSANCE Spain's aristocratic circles. He entered the military and in 1521 was seriously wounded during the siege of Pamplona. Loyola was taken prisoner by the French, but they were so impressed by his bravery that they treated him more as a wounded guest than a prisoner. Loyola's leg was so severely damaged by a cannonball that it had to be broken and reset twice; it never healed successfully, and he limped the rest of his life.

During his convalescence, Loyola underwent a spiritual transformation and embraced Christ as his model and savior. He recovered and went on a pilgrimage in 1522. After his return, he decided to study for the priesthood and attended the Universities of Alcalá, Salamanca, and Paris. During this period, he formulated what became the *Spiritual Exercises* and taught them to fellow students.

In 1538 Loyola and some of his companions went to Rome and offered their services to the pope, who set them to teaching scripture and preaching. In 1540 Pope Paul III formally approved Ignatius's group, the Society of Jesus, which dedicated itself to serving wherever the pope sent its members. Loyola was elected the first superior general of the order; within 20 years, new members and new missions of the society, also known as the Jesuits, appeared as far away as India. The Jesuits would become one of the most influential and controversial religious orders of the Roman Catholic

Church. Loyola died in 1556 and was granted sainthood in 1622.

The *Spiritual Exercises* is a four-week program that leads its disciples to contemplation of their sinfulness, God's greatness and love, and greater perfection in their soul in order to discern God's will for them. Loyola recommends visualization and emotional identification with Jesus' joy and suffering so that participants can truly understand God's love. The *Spiritual Exercises* has been translated in several major languages, and its systematic, emotionally engaging approach to prayer has influenced the spiritual lives of millions.

English Versions of a Work by Ignatius of Loyola

Ganss, George E. *Ignatius of Loyola: Spiritual Exercises and Selected Works*. Mahwah, N.J.: Paulist Press, 1991.

Mullan, Father Elder, S.J., trans. *The Spiritual Exercises of Saint Ignatius of Loyola*. New York: P.J. Kennedy and Sons, 1914.

A Work about Ignatius of Loyola

Idigoras, J. Ignacio Tellechea. *Ignatius of Loyola: The Pilgrim Saint*. Translated by Cornelius Michael Buckley. Chicago: Loyola Press, 1994.

Izmailov, Aleksandr (1779–1831) fable writer, poet, novelist, journalist

Aleksandr Izmailov was born in Vladimir, Russia, to a bankrupt nobleman. He was educated at a military school and worked almost his entire life in the Ministry of Finance in St. Petersburg. Toward the end of his life, he was appointed the vice-governor of Tver, near Moscow. However, he lost this prestigious position because of his bitter criticism of the customs and social system of the province.

Izmailov edited and published a number of literary journals and anthologies, and was a member of the Letters, Science, and Arts Lovers Free Society, established to advance the cause of Russian literature. Izmailov's admiration for the prose style of KARAMZIN shows in his novel *Eugene, or Fatal Consequences of a Poor Upbringing* (1799–1801). In effect, this novel created the genre of the *conte moral* or moral fable in Russian literature. Written in the same vein of moral education, handmade copies of Izmailov's poem "Instructions for My Wife, the Vice-Governor's First Lady" circulated throughout the Russian empire. Izmailov's gift for satire, however, is best seen in his numerous fables.

Based on daily scenes from the life of petty bureaucrats and merchants, Izmailov's fables are full of both good-natured humor and biting sarcasm. His tendency for unabridged realism and rough language account for Izmailov's fame as a "writer not for ladies." Some of his most famous fables are "Goldfinch-Astronomer," "Drunkard," and "Passion for Poem-Making." Critic Belinsky notes that Izmailov's fables "insult esthetic taste by their triviality, but some of them stand out due to their genuine giftedness and peasant-like originality."

An English Version of Works by Aleksandr Izmailov

Anthology of Russian Literature: From the Tenth Century to the Close of the Eighteenth Century. Edited by Leo Weiner. Honolulu: University Press of the Pacific, 2001.

A Work about Aleksandr Izmailov

Schonle, Andreas. *Authenticity and Fiction in the Russian Literary Journey, 1790–1840*. Cambridge, Mass.: Harvard University Press, 2000.



Jefferson, Thomas (1743–1826) *political writer*

Thomas Jefferson was born in Albermarle County, Virginia, to Jane and Peter Jefferson, a Virginia official, surveyor, and owner of vast tracts of land. The education of the country's future third president proceeded in a series of stages: At age five, he was sent to a local school to learn reading and writing; At nine, he boarded with a clergyman who guided him in a study of Latin, Greek, and French; and at 14, he received tutoring by a classical scholar to prepare for college. When he entered the College of William and Mary, he came into contact with intellectuals who introduced him to philosophy, law, and legal philosophy. During his lifetime, Jefferson also studied architecture, the arts, math, natural and applied sciences, politics, and religion. His personal library contained nearly 10,000 books and pamphlets and was purchased by Congress when it was establishing its own library. Later, in 1797, he was elected president of the American Philosophical Society, a position he held for 18 years.

As a writer, he composed eight works, as well as 60 volumes of other works that comprise his many treatises, letters, state papers, an autobiography (published posthumously), presidential addresses, and journal entries. In his works, which reflect his personal, philosophical, political, and social views,

he was influenced, among others, by Benjamin FRANKLIN, Harrington, MILTON, Locke, MONTESQUIEU, Helvetius, and VOLTAIRE.

Yet Jefferson was not simply an intellectual. With his childhood friends, he roamed the countryside, rode horses, and passed many hours hunting and fishing. When his father died, he inherited, at age 14, thousands of acres of land, which he strove to cultivate with the assistance of some 150 slaves. He corresponded with horticulturists and often asked for new seeds and plantings for his estates. For a number of decades, he kept diaries in which he recorded observations about the natural world and the type of work being done on his plantations. He also devoted a large portion of his time to putting to use his ever-increasing knowledge of architecture. When he was 26, he began building Monticello, an estate that he was constantly expanding and remodeling.

Not long after starting work on Monticello, Jefferson fell in love with Martha Wayles Skelton. They wed in 1772 and had six children, only two of whom survived to adulthood. Martha died after only 10 years of marriage, and Jefferson never remarried.

The year 1768 was a turning point for Jefferson; it was the year he was elected to the House of Burgesses, and it marks his formal entrance into

the political sphere. Drawing on his knowledge of John Locke's theories regarding man's natural right to liberty, he composed *A Summary View of the Rights of British America* (1774), a series of resolutions that challenged Great Britain's authority over the colonies. A year later, he began serving as a delegate to the Continental Congress and drafted the Declaration of Independence in 1776.

In 1779 he was elected governor of Virginia. In 1785 he assumed a post as minister to France. That same year *Notes on the State of Virginia*, his only book, was published. He wrote it in response to questions that had been posed by the marquis de Barbé-Marbois, secretary of the French legation at Philadelphia. The work has been divided into 23 sections, each covering a different topic. The topics range from slavery to civil rights, education, religious freedom, natural resources, geography, and more. Jefferson's comments on slavery reveal that he is aware of the wrongness of slavery, and they are prophetic of the war that would later ensue:

I tremble for my country when I reflect that God is just; that His justice cannot sleep forever; that . . . a revolution of the wheel of fortune, an exchange of situation, is among possible events; that it may become probable. . . . The spirit of the master [slaveholder] is abating, that of the slave rising from the dust, his condition mollifying, the way, I hope, preparing, under the auspices of heaven, for a total emancipation.

In 1789 Jefferson was named the first secretary of state. In 1797 he became vice president. In 1800 Jefferson was elected president of the United States.

In his first inaugural address, he states, "though the will of the majority is in all cases to prevail, that will, to be rightful, must be reasonable; that the minority possess their equal rights, which equal laws must protect, and to violate would be oppression."

Jefferson was reelected president in 1804, and after his second term retired to his beloved Monticello. He died on July 4, 1826—the 50th anniversary of the Declaration of Independence.

Critical Analysis

Without a doubt, the most important document that Jefferson composed was the Declaration of Independence. In 1776, shortly after Richard Henry Lee proposed that the colonies should be free and independent, Congress elected Jefferson and four others to draft a more formal and detailed declaration that would legitimate—both morally and legally—the colonists' desire to become autonomous. Although all the members of the committee offered ideas, Jefferson was the document's principal author. John Adams explained that when Jefferson entered Congress, he "brought with him" a "happy talent for composition"; his writings were "remarkable" for their "felicity of expression." Jefferson channeled his talents into creating a document that would, in Thomas Gustafson's words, "ring the alarm bell for the fight for independence in all thirteen colonies at the same time" and "unify in sentiment colonists who shared markedly different . . . ideas."

To achieve these ends, Jefferson infused the language of the Declaration with ENLIGHTENMENT principles. Two passages from the opening paragraphs are especially important to examine in this regard. The Declaration begins with the following statement: "When, in the Course of human Events, it becomes necessary for one People to dissolve the Political Bands which have connected them with another, and to assume among the Powers of the Earth, the separate and equal Station to which the Laws of Nature and of Nature's God entitle them, a decent Respect to the Opinions of Mankind requires that they should declare the causes which impel them to the Separation." Jefferson followed this finely phrased announcement with one that has come to embody the fundamental tenets of the American nation: "We hold these Truths to be self evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the Pursuit of Happiness." These words reveal Jefferson's reliance on the ideas that John Locke expressed in *Treatises of Civil Government*, especially those related to natural rights to "life, liberty, and property." Jefferson, influenced by Francis Hutch-

eson, a Scottish philosopher, opted to substitute people's right to property with his right to pursue happiness. The natural rights philosophy espoused by Locke and Hutcheson was vague enough to appeal to the colonists, despite their many underlying differences, and it set up a framework for understanding the magnitude of crimes the British committed against the inhabitants of the colonies.

After establishing this framework of rights, Jefferson devotes the main portion of the Declaration to cataloging the "long Train of Abuses and Usurpations" perpetuated against the colonists by George III, the king of Great Britain. Some of the charges against the king include his having "refused his Assent to Laws, the most wholesome and necessary for the public Good," "refused to pass other Laws for the Accommodation of large Districts of People, unless those People would relinquish the Right of Representation in the Legislature," "called together Legislative Bodies at Places unusual, uncomfortable, and distant," "has dissolved Representative Houses . . . for opposing with manly Firmness his Invasions on the Rights of the People," and "endeavored to bring on the Inhabitants of our Frontiers, the merciless Indian Savages." In effect, Jefferson was demonstrating that the colonists were not absolving their "Allegiance to the British Crown" for "light" or "transient Causes," but were, instead, exercising their right to "alter or . . . abolish" a tyrannical government that consistently ignored or deliberately violated their basic rights.

Absent from the final draft of the Declaration are Jefferson's statements regarding slavery. In his draft, he described slavery as a "cruel war against human nature itself," one that desecrated the "sacred rights of life and liberty." Even though Jefferson argued that it was the British king who was "determined to keep open a market where MEN should be bought and sold," slaveholding delegates in the northern and southern colonies took offense at these remarks. To ensure that they would sign the Declaration, the passages on slavery were removed.

It should be noted that Jefferson's stance on race-related issues was a complicated one. Earlier, in *Notes on the State of Virginia*, he argued that

blacks were "inferior to the whites in body and mind." In addition, it was not until he was on his deathbed that Jefferson freed a handful of his most loyal slaves. Jefferson's attitudes on African Americans and the institution of slavery were, like many of his contemporaries, equivocal and prone to change. It was not until 1863, nearly 40 years after Jefferson's death, that the country, under the guidance of President Abraham Lincoln, made the official decision to put an end to slavery.

The Declaration of Independence did not achieve its goals through its originality. As Jefferson himself remarked in 1825, he had not aimed to "find out new principles, or new arguments never before thought of." Rather, he desired to "place before mankind the common sense of the subject, in terms so plain and firm as to command their assent," and he used his powerful mastery of language to craft a document that would be regarded as an "expression of the American mind."

Works by Thomas Jefferson

Light and Liberty: Reflections on the Pursuit of Happiness. Edited by Eric Petersen. New York: Random House, 2004.

State of the Union Addresses of Thomas Jefferson. Indianapolis: Publish.com, 2004.

The Life and Selected Writings of Thomas Jefferson. Edited by Adrienne Koch and William Peden. New York: Random House, 2004.

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Gustafson, Thomas. *Representative Words: Politics, Literature, and the American Language, 1776–1865.* New York: Cambridge University Press, 1992.

Pflueger, Lynda. *Thomas Jefferson: Creating a Nation.* Berkeley Heights, N.J.: Enslow Publishers, 2004.

Ramazani, Rouhollah K. *Future of Liberal Democracy: Thomas Jefferson and the Contemporary World.* New York: Palgrave Macmillan, 2004.

Jesuit Relations (1632–1791)

The *Jesuit Relations* are a series of reports sent from French Jesuit missionaries in North America to

their superiors in Europe, which give a fascinating account of the missionaries' lives with the natives. Written largely in French and Latin, and intended to garner support for the missions at home in Europe, *Jesuit Relations* appeared annually in France between 1632 and 1673. The first English edition, by Reuben Gold Thwaites, originally published between 1896 and 1901, also included reports written by Jesuits after 1673 and up to 1791. One such report was written by Father Jacques Marquette and tells of his 1674 journey to the mouth of the Mississippi River.

In 1625 the first Jesuit missionaries went to the areas of Quebec, Montreal, and Three Rivers, which were occupied by French settlers and traders. The missionaries lived with the Huron and Algonquin, who were often threatened by the Iroquois. One of the most famous sections of *Jesuit Relations* tells how Isaac Jogues, Jean de Brebeuf, and other missionaries were captured and killed by the Iroquois and became known as martyrs for the faith.

The Jesuits, founded by IGNATIUS OF LOYOLA in 1634, were known for their learning. The Jesuits' reports combined scientific observations of Native American life with religious reflections and descriptions of native cultures and religious beliefs. In addition, Jean de Brébeuf wrote a detailed description of the Huron language.

The Jesuits were accurate observers, though their reports reflected an outsiders' view of native cultures. For instance, in *Jesuit Relations* they describe the gods and spirits of the natives as "demons" and their shamans or religious healers as "sorcerers." At the same time, they celebrate the natives' natural virtues, including patient endurance and lack of greed. Father Paul LeJeune wrote: "Those little fops that are seen elsewhere are only painted images of men, compared with our Indians." Later accounts of the natives by Europeans elevated this into the notion of the "noble savage."

Today, the reports known as *Jesuit Relations* are an important source for historians of French colonization in North America, as well as for ethnogra-

phers and anthropologists studying Native Americans of the 17th century.

English Versions of *Jesuit Relations*

The Jesuit Relations and Allied Documents: Travels and Explorations of the Jesuit Missionaries in North America (1610–1791). With an Introduction by Reuben Gold Thwaites. Selected and edited by Edna Kenton. Toronto: McLelland and Stewart, 1998.

Women in New France: Extracts from the Jesuit Relations. Edited by Claudio R. Salvucci. Bristol, Pa.: Arx Publishing, 2004.

Works about *Jesuit Relations*

Blackburn, Carole. *Harvest of Souls: The Jesuit Missions and Colonialism in North America, 1632–1650*. Montreal: McGill-Queen's University Press, 2004.

Greer, Allan, ed. *The Jesuit Relations: Natives and Missionaries in Seventeenth-Century North America*. Boston: Bedford/St. Martin's, 2000.

Jiménez de Quesada, Gonzalo

(ca. 1495–1579) *conquistador*

Gonzalo Jiménez de Quesada led a successful military campaign in South America that resulted in the conquest of the region now known as Colombia. His account of his adventures, known as *The Conquest of New Granada*, survives only in excerpts copied by others from the original.

Trained as a lawyer in his native Granada, Jiménez de Quesada was assigned as magistrate to the South American colony of Santa Marta in 1535. In the following year, he was commissioned to search for El Dorado. After eight months in the tropical forests where he and his party endured incredible hardships, Jiménez de Quesada reached the central plain of Colombia inhabited by the Chibcha tribe. In the wake of his arrival, Zipa the Chibcha ruler fled. Jiménez de Quesada then established Santa Fé de Bogotá as the capital of New Granada. He found wealth there, and a dispute

with two rivals over the conquest soon followed. He returned to Spain to obtain official recognition of his claim but succeeded in gaining only an honorary title.

After a period in which he was ignored by the Spanish Crown and imprisoned by the governor of New Granada, he was released and appointed marshal of Granada (1550) and councilor of Bogotá for life. But Jiménez de Quesada's craving for riches eventually returned. In 1569 he resumed his pursuit of El Dorado, leading an expedition of 500 men up the Orinoco River. It proved a disaster, and he returned after three years with only 25 of the original company.

As an administrator, Jiménez de Quesada is credited with protecting the rights of the ordinary colonists against powerful landholders and officials. However, his treatment of the natives was inconsistent, varying from humane to brutal as it suited his purpose. This led to a native insurrection late in his career, which he quickly quelled.

Afflicted by leprosy, Jiménez de Quesada retired to his country house to write an account of his various campaigns and died without fulfilling his ambition of discovering El Dorado. His relentless thirst for riches and his failed quest for El Dorado, the mythical city of gold, excited the imaginations of other Spanish writers, including, critics have speculated, Miguel de CERVANTES.

A Work about Gonzalo Jiménez de Quesada

Arciniegas, German. *Knight of El Dorado: The Tale of Don Gonzalo Jiménez de Quesada and His Conquest of New Granada*. Translated by Mildred Adams. Oxford, U.K.: Greenwood, 1968.

***Jin Ping Mei* (Chin P'ing Mei) (late 1500s)** novel

Jin Ping Mei (Chin P'ing Mei; known in English as *The Plum in the Golden Vase* and *Golden Lotus*) is one of the first and most sophisticated Chinese novels of the modern age. It is one of the four greatest Chinese novels, along with *San Guo Zhi*

Tong Su Yan Yi (*San-kuo chih t'ung-su yen-I; Romance of the Three Kingdoms*, 1321–23; pub. 1522), by Luo Guanzhong (Lo Kuan-chung); *Shui Hu Zhuan* (*Shui-hu chuan; Outlaws of the Marsh*, ca. 1368) by SHI NAIAN (Shih Nai-an) and Luo Guanzhong (Lo Kuan-chung); and *Xiyouji* (*Hsi Yu Chi; The Journey to the West*, 1592) by WU CHENG-EN (Wu Cheng-en). However, though *Jin Ping Mei* is often grouped with and compared to these other works, it is considered by many to surpass them in terms of symbolic and structural complexity.

The novel comprises 100 chapters totaling 2,923 pages in the original wood-block printing of 1618. The plot details the rise and fall of a middle-class provincial household led by Ximen Qing (Hsi-men Ch'ing) between 1112 and 1127 during the Song (Sung) dynasty. While the story takes place in the provincial town of Qingho (Ch'ingho) and concerns a middle-class family, the setting is meant to reflect the anonymous author's critique of Peking and the later Ming dynasty. Critics have read the novel as a neo-Confucian critique of the immorality of the Ming ruling class and its inability to establish and maintain order according to Confucian precepts.

The novel achieved fame not only for its scathing critique of Ming rulers, but also for its graphic depiction of sex. *Jin Ping Mei* describes in detail the immorality of Ximen Qing and his wives and servants, who catered to his basest desires. Ximen Qing's gruesome death is brought about directly by his libido as he dies after taking too much of an aphrodisiac brought to him by a mysterious Indian monk.

Jin Ping Mei's important place in world literary history is well deserved. It was the first Chinese novel with a unitary plot structure. Critics have argued that only *The Tale of Genji* and *Don Quixote* equaled the novel's complexity at the time of its publication.

English Versions of *Jin Ping Mei*

The Golden Lotus, 4 vols. Translated by Clement Egerton. London: Routledge, 1939, 1972, 1995.

The Plum in the Golden Vase or, Chin P'ing Mei; Volume One: *The Gathering*; Volume Two: *The Rivals*.

Translated by David Tod Roy. Princeton, N.J.: Princeton University Press, 1993.

A Work about *Jin Ping Mei*

Carlitz, Katherine. *Rhetoric of Chin P'ing Mei*. Bloomington: Indiana University Press, 1986.

Jippensha Ikku (1765–1831) *novelist*

Tradition has it that Jippensha Ikku was born into a family of minor samurai, or warrior class. As a boy he served in a samurai household but left to spend his youth in Osaka's *chonin* society. At age 30, he traveled to Edo (in 1868 renamed Tokyo), the old capital of Japan, and lived by his writing while lodging at a bookshop.

In 1802 Jippensha began writing the work for which he is best known today—*Tokai dochu hizakurige* (*Shank's Pony along the Tokaido*; also known as *Shank's Mare*)—an extremely popular comic novel about Japan's *chonin*, or townfolk. It is a picaresque novel, consisting of loose episodes that do not contribute to an overall plot. The only unifying device is the presence of the main characters in each episode. This serialized structure perfectly reflects the Japanese world view with its emphasis on the present and its appreciation of individual details. Ikku continued writing episodes for *Shank's Pony* until 1822.

Set along the main highways of Japan, *Shank's Pony* is a sharply realistic depiction of the behavior and speech of the Edo *chonin*. The episodes typically take place in brothels, inns, or teahouses, where the heroes Yajiro and Kitahachi encounter a colorful array of townspeople and travelers.

Noticeably absent from the novel, however, are upper-class samurai and peasants. True to *chonin* life in the smallest detail, Jippensha describes only the kinds of people with whom lower-class *chonin* would interact in daily life. Consequently, the novel conveys *chonin* disinterest in the lives of peasants.

The novel is also notable for its resemblance to KYOGEN, a form of Japanese comic theater, and for its inclusion of *kyōka*, short satirical verses, which Jippensha uses to deflate Japanese superstitions.

For example, the heroes meet a ghost that turns out to be an undershirt hung out to dry, while a monster is revealed to be smoke from a distant fire.

It is not known how Jippensha died, but his characteristic wit is memorialized by one popular tale. It tells how Jippensha requested fireworks to be placed in his coffin so that when he was cremated the spectacular display would both startle and amuse the funeral party.

An English Version of a Work by Jippensha Ikku

Shank's Mare or Hizakurige: Japan's Great Comic Novel. Translated by Thomas Satchell. Rutland, Vt.: Charles E. Tuttle, 1990.

John of the Cross, St. (Juan de Yepes) (1542–1591) *poet, mystic*

Juan de Yepes was born to Gonzalo de Yepes and Catalina Álvarez in the village of Fontiberos. He studied at the University of Salamanca, took vows as a Carmelite brother, and became known as John of the Cross.

In 1567 John joined TERESA OF AVILA in her cause of church reform, helping to found monasteries of the Barefoot Carmelites. In 1577 John's reform activities landed him in prison in Toledo, and there he began composing the short verses called the "Stanzas of the Soul." These light, mystical verses outline his views on the soul's progress toward what he considered the highest state of being, the union with God, which could be achieved only through rigid self-denial, the surrender of will, and a series of spiritual tests he called "nights." He describes the soul's final union with the divine in the rapturous terms of a lover encountering a beloved.

After his escape from prison, John developed and recorded his teachings in two treatises, *Ascent of Mount Carmel* and *Dark Night of the Soul*. The *Spiritual Canticle*, written down in 1584, evolved from the visionary "Stanzas," and describes in detail the upward flight of the soul and the 10 rungs on the "ladder of love" that reach to God. In 1586 he wrote

“The Living Flame of Love,” a four-stanza poem accompanied by commentary in which he compares the knowledge of God to a consuming fire.

John’s writings were not collected until his death and not officially published by the Carmelite Order until 1630. He was made a saint in 1726. He is remembered as one of the best Christian mystics and poets, as beloved as St. Francis of Assisi. The *Spiritual Canticle* remains the best example of the challenging ideals and beautiful language of this highly disciplined and inspiring man.

English Versions of Works by St. John of the Cross

The Collected Works of Saint John of the Cross. Translated by Kieran Kavanaugh and Otilio Rodriguez. Washington, D.C.: ICS Publications, 1991.

The Poems of St. John of the Cross. Translated by Roy Campbell. London: Harvill Press, 2000.

Works about St. John of the Cross

Burrows, Ruth. *Ascent to Love: The Spiritual Teaching of St. John of the Cross*. Starrucca, Pa.: Dimension Books, 2000.

Herrera, Robert A. *Silent Music: The Life, Work, and Thought of St. John of the Cross*. Grand Rapids, Mich.: William B. Eerdmans, 2004.

Jonson, Ben (1572–1637) dramatist, poet, nonfiction writer

Ben Jonson was born in London. His father, a clergyman, died before Jonson’s birth. Although his mother then married a poor tradesman, Jonson received a high-quality education at the Westminster Grammar School. After stints as a bricklayer’s apprentice and a military serviceman, he became an actor. He had his first success as a playwright with *Every Man in His Humor* (performed 1598, printed 1601), in which William SHAKESPEARE acted. Jonson’s intent in this play and the ones that followed was to mock, or satirize, the folly of his audiences so they would be shamed into improving their behavior.

Shortly after *Every Man in His Humor* hit the stage, Jonson was imprisoned for killing a man in a

duel. He admitted his guilt, but was released after forfeiting his goods and being branded on the thumb. The following year *Every Man Out of His Humor*, which illustrates the shortcomings of jealous, overambitious people, was performed. The play’s memorable characters include the miser Macilente, the sarcastic clown Carlo Buffone, and Puntarvolo, an arrogant knight, all of whom came from the Italian tradition of the *COMMEDIA DELL’ARTE*. The onlookers Mitis and Cordatus comment on the ridiculousness of these characters. They are Jonson’s moral compass, the holders of a perspective with whom we would like to identify, even if we see ourselves in the fools.

In 1605 Jonson again found himself in jail, briefly, for collaborating on *Eastward Ho!* (1605), a comedy with references to the Scots that offended the Scottish-born king James I. In spite of this disagreement with King James, Jonson’s career flourished during James’s reign and with the king’s support.

By 1616 Jonson had written his greatest plays, including *Volpone, or the Fox* (1605), a satire about greed and the respect accorded to the wealthy rather than the morally superior. Next came *Epi-coene, or the Silent Woman* (1609), a critique of the period’s contradictory view of women, which represented the ideal woman as a silent one.

The Alchemist (1610), a satire about superstitions and how tricksters make use of them, was written in supple blank verse and is arguably Jonson’s greatest achievement. The central character, Subtle, a fraudulent alchemist (someone who is supposedly able to turn ordinary metals into gold), embodies the vice of greed. The play follows Subtle’s hilariously successful swindles until he is caught and punished through a marriage to the obnoxious Dame Pliant. Jonson’s genius with plot is evident in his ability to catch up his villain-heroes in their own schemes.

Jonson also composed masques, dramatic entertainments with dances and music that were performed at court, often by the royal family and their friends. Jonson’s best masques include *The Masque of Blackness* (1606), *The Masque of Beauty* (1608),

and *The Masque of Queens* (1609). In addition to the masque proper, which celebrates the order produced by royal authority, these works include what Jonson called anti-masques, comic dramatizations of the forces of misrule.

Jonson's nondramatic poetry was held in such high regard that in 1616 King James began giving him a yearly salary for it. Jonson wrote in a wide range of poetic forms, including epigrams, lyrics, and tributes. His "Song: to Celia" is based on letters by the Greek writer Philostratus. The poem's opening lines are among the most famous in English literature:

*Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss but in the cup,
And I'll not look for wine.*

Jonson was also an important literary critic. His critical stance was that of a neoclassicist. In his own plays he observed classical ideals such as the dramatic UNITIES, derived from Aristotle's *Poetics*, which require that a play contain one action that takes place in a single day and in a single location. In the neoclassicist view, a play that does not observe the unities puts too much strain on the audience's belief. Thus, Jonson's famous observation about Shakespeare, that he "wanted art," means not that Shakespeare is a bad writer, but that his plays do not maintain the unities.

At the end of his life, Jonson was regarded by many as England's greatest living writer, and a number of young poets, styling themselves as the "Sons of Ben," gathered around him to enjoy his wit and learn their craft. After suffering a stroke in 1628, Jonson spent the remainder of his life bedridden. Upon his death, he was buried in Westminster Abbey, where he remains to this day beneath a tombstone reading "O rare Ben Jonson."

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The Alchemist and Other Plays. Edited by Gordon Campbell. New York: Oxford University Press, 1998.

The Complete Poems. Edited by George Parfitt. New York: Penguin, 1988.

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Loewenstein, Joseph. *Ben Jonson and Possessive Authorship*. New York: Cambridge University Press, 2002.

Mickel, Leslie. *Ben Jonson's Antimasques: A History of Growth and Decline*. Brookfield, Vt.: Ashgate Publishing, 1999.

Summers, Claude J., and Ted-Larry Pebworth. *Ben Jonson Revised*. New York: Twayne, 1999.

Julian of Norwich (1342–ca. 1416)

religious writer

When Julian of Norwich was 30 years old, she experienced intense, spiritual visions that led her to live as a religious recluse in a room attached to St. Julian's Church in Norwich, England. The practice of living in seclusion was not uncommon during the period, and those who chose to live such a life were known as "anchorites." Little is known about Julian; even the name "Julian" refers not to her Christian name but to the church she occupied. We do know, however, the date of her life-changing visions—May 13, 1373—and we have four manuscripts of the narrative of her mystical encounters.

Julian's *Revelations of Divine Love* (also known as *A Book of Showings*) consists of a highly vivid account of the visions she encountered while severely ill. These revelations are examined through a theologically informed and spiritually sophisticated lens. What likely strikes present-day readers most is not Julian's facility with both Latin and English but the intense, graphic quality of her descriptions. She describes the blood that drips from Christ's crown of thorns as running down like heavy drops of rain falling from the eaves of a house in a rainstorm. The roundness of the drops, she adds, resembles the scales of herrings. Perhaps even more startling, however, is Julian's comparison of Jesus to a mother figure. "The mother," she writes, "can lay her child tenderly to her breast. But our tender Mother Jesus can lead us . . . into his blessed breast . . . and shew

us . . . the joys of heaven . . . [and] endless bliss.” The feminization of Christ, while rather unusual today, was not uncommon during the period.

Revelations of Divine Love in some ways resembles works by other religious mystics, such as Margery KEMPE and the author of *THE CLOUD OF UNKNOWING*. Julian of Norwich’s emphasis, however, is on Christ’s love for humankind, and the excitement and inspiration she derived from her vision sets her work apart.

English Versions of Works by Julian of Norwich

A Lesson of Love: The Revelations of Julian of Norwich (Unabridged). Lincoln, Neb.: iUniverse, 2003.

The Revelations of Divine Love of Julian of Norwich. Translated by James Walsh. St. Meinrad, Ind.: Abbey Press, 1961.

Works about Julian of Norwich

Baker, Denise Nowakowski. *Julian of Norwich’s Showings: From Vision to Book*. Princeton, N.J.: Princeton University Press, 1994.

McAvoy, Liz Herbert. *Authority and the Female Body in the Writings of Julian of Norwich and Margery Kempe*. London: Boydell and Brewer, 2004.

Jung Mong Joo (Chǒng Mong-ju, P’oun) (1337–1392) *scholar, poet, diplomat*
Born in the final years of the Koryo dynasty, Jung Mong Joo is often referred to as the father of Neo-Confucianism in Korea. While in his 20s, he became a member of the faculty of Songgyungwan University. With other noted Korean scholars, he established the Chinese classics as the core curriculum with emphasis on the interpretations of Zhu Xi (Chu Hsi).

Jung Mong Joo distinguished himself as a capable diplomat. In 1377 he was sent to Japan to establish ties with the Ashikaga military regime and to negotiate the return of Koreans captured by Japanese pirates. In 1386 he was ambassador to China at the court of the newly founded Ming dynasty at Nanjing (Wanking).

During this period, the Koryo dynasty was under threat from within and without. In 1388 when the Ming dynasty tried to annex northern Koryo territories, the Koryo king dispatched an army under General Yi Song-gye to deal with the crisis. Yi instead turned against Koryo and attempted to seize the government, while his son tried to persuade Jung Mong Joo to change sides. Jung Mong Joo, however, remained staunchly loyal to Koryo and responded to the taunts of Yi’s son with the following poem, which he wrote in the traditional Korean form of *sijo*:

*Though this frame should die and die
though I die a hundred times
My bleached bones all turn to dust
my very soul exist or not
What can change the undivided heart
that glows with faith toward my lord?*

The poem has become famous as a classic expression of Korean fidelity. Not long after he wrote the poem, Jung Mong Joo was murdered by members of the Yi faction on the Sojukkyo Bridge at Kaesong for his refusal to switch sides. Thus, in death, he became a symbol of Confucian loyalty. In 1517 during the Chosun dynasty, Jung Mong Joo was posthumously inducted into the national academy to take his place alongside the other great Korean philosophers.

An English Version of Works by Jung Mong Joo

“Spring Mood” and “Untitled Poem.” In *Anthology of Korean Literature from Early Times to the Nineteenth Century*. Compiled and edited by Peter H. Lee. Honolulu: University of Hawaii, 1981.

Jung Yak Yong (Jeong Yak-jong, Chong Yag-yong, Dasan, Tasan) (1762–1836)
philosopher, poet, reformer

The founder of the Shirhak, or “Practical Learning” philosophy, Jung Yak Yong was one of Korea’s leading philosophers. As a proponent of Shirhak, he

went outside the conservative limits of philosophy, writing about a wide range of subjects, including history, education, law, mathematics, science, agriculture, and engineering. Born at Kwangju, he was brother-in-law of Yi Sunghun, the first Korean convert to Catholicism, and the uncle of Chong Hasang, the Catholic martyr. He himself converted to Catholicism in 1784. He was educated in the standard Korean and Chinese classics and acquired a taste for the religion and learning of the West.

Upon passing the civil service examination in 1780, Jung Yak Yong went on to hold several government positions. He was a lecturer at Songgyungwan University, assistant minister of defense, and personal secretary and close adviser to King Chongjo. In 1794 as secret royal inspector of Kyonggi, he submitted a report in verse on rural poverty. Soon after, he performed duties as magistrate in the Hwanghae province.

The king's death in 1801 coincided with the infamous Catholic persecutions of the time. Jung yak Yong was fortunate to be saved because of his royal connections, but his penchant for social reform resulted in his exile in 1802.

He spent the next 18 years at Kangjin in Cholla Province, where he developed the doctrine of

Shirhak in opposition to the old Confucian values of the Yi dynasty. Shirhak advocated new utilitarian solutions to national problems. In his famous work *Kyongse yp'yo* (Design for good government), he articulated a new concept of government. In *Mongmin simso* (Handbook for tending the people), he proposed agrarian and economic reforms; and in *Humhum sinso* (New work on sentencing), a treatise on capital punishment, he demanded justice for the poor.

In 1818 he returned from exile to his native Kwangju. Refusing to reenter government service, Jung Yak Yong continued his philosophical project. His numerous prose and poetic writings not only analyze in depth the social problems and injustices of his era, but also propose solutions within the innovative framework of Shirhak. His writings are thus considered the theoretical basis of Korea's economic and political modernization.

A Work about Jung Yak Yong

Setton, Mark. *Chong Yagyong: Korea's Challenge to Orthodox Neo-Confucianism*. Albany: State University of New York Press, 1997.

K



Kabuki (1600s–present)

Kabuki, the Japanese popular theater, originated in the early 1600s. A female dancer and former temple attendant named Okuni assembled a troupe of female dancers and actors who gained wide popularity for their parodies of Buddhist ceremonies. Okuni's Kabuki (literally meaning “song-dance-skill”) was the first theatrical entertainment in Japanese history for the common people, in contrast to the classical, aristocratic NOH and its predecessors. Okuni's erotic and arguably blasphemous performances (and pervasive rumors that her troupe doubled as a brothel) caused the government to ban women from performing on stage in 1629. Young boys took on female roles for some years, but this practice ended in 1652, when the state again intervened. At this point, mature men began playing all women's roles, a practice that continues to the present day. By the early 1700s, Kabuki had abandoned satire and salaciousness to present serious and moving contemporary dramas, often about commoners rather than samurai. In contrast to the ritualistic, solemn, and aristocratic Noh, however, kabuki delighted audiences of all classes with its spectacular stage effects, beautiful scenery, sympathetic characters, and exuberant performances. Its rise in popularity mirrored the ascent in social status of Japan's long-despised

merchant class, and protagonists of Kabuki dramas often sprang from their ranks. Many Kabuki plays were based on actual events; *Chushingura* (*The 47 Ronin*) was inspired by the legendary ritual suicide of a group of samurai in 1703. Similarly, many of the Kabuki written by the great dramatist Chikamatsu MONZAEMON were inspired by actual lovers' suicides, as were his more numerous works for the BUNRAKU (puppet theater).

As the 18th century wore on, two distinct schools of Kabuki developed. “Soft” Kabuki, centered in the thriving commercial city of Osaka, produced plays that were realistic in style and often domestic in theme. “Hard” Kabuki, by contrast, originated in the samurai-dominated city of Edo (now Tokyo), capital of Japan's shogun, or military commander in chief. It was highly stylized and violent, and influenced by Noh to a greater extent than its Osaka counterpart.

Many common themes in Kabuki derive from Buddhist and Confucian thought and include vengeance, the transience of life, and, above all, the insoluble conflicts between society and the individual, between passion and morality, between conscience and duty. Notwithstanding these ambitious themes, most Kabuki plays are better performance vehicles than literary works, though some are unqualified masterpieces. One of these is *Sukeroku, Flower of Edo*, about a young samurai

who plots revenge with his lover after an evil warlord murders his father. Written by Tsuchi Jihei in 1713, its ornate procession and crowd scenes, spectacular swordplay, and uproarious comedy have long made it a favorite of Japanese theater. Another, less-uplifting classic Kabuki drama is *Chronicle of the Battle of Ichinotani*. Loosely based on historical events, it revolves around a noble general's tragic attempts to reconcile conflicting duties to his emperor and his lord. Arguably the best Kabuki texts, from a literary point of view, are those of Chikamatsu's puppet plays that were adapted for Kabuki after his death; indeed, these works make up nearly half of the current Kabuki stage repertoire.

Kabuki today remains a highly popular art form, and is regularly performed at two large theaters in Tokyo: the commercially focused, star-driven Kabuki Theater, and the more historically oriented, textually faithful National Theater. Many younger actors and directors at these and other companies are attempting to update their discipline using Western stage techniques and special effects. Classic Kabuki plays have inspired numerous films, and after 400 years it remains Japan's most popular genre of traditional theater. Kabuki has also influenced Western dramatists ranging from Bertolt Brecht to Steven Sondheim, and since the mid-1980s has become increasingly popular in the United States.

An English Version of Kabuki

Kabuki: Five Classic Plays. Translated by James R. Brandon. Honolulu: University of Hawaii Press, 1992.

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Halford, Aubrey S. *The Kabuki Handbook*. Rutland, Vt.: C.E. Tuttle, 1956.

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Kant, Immanuel (1724–1804) philosopher

Considered to be one of the most influential thinkers of modern times, Immanuel Kant repre-

sents a link between the ENLIGHTENMENT philosophy of the 18th century and the Romanticist thinking of later times. His writings on metaphysics and the nature of understanding had enormous influence throughout the Western world. His greatest work, *A Critique of Pure Reason*, is one of the most important works of philosophy ever written.

Kant was born in the German city of Königsberg, which is today the city of Kaliningrad. Throughout his life, he never traveled outside the vicinity of the city of his birth. After graduating from the University of Königsberg, he worked for a time as a private tutor before he became a professor at the university. He would continue to teach at the university until his death, simultaneously producing an impressive amount of intellectual writings. Kant never married or had a family, and it was said that his daily routine never changed throughout the whole of his life. He was very well liked and respected by the people of the city of Königsberg.

Although Kant's life was relatively uneventful, his philosophical influence was enormous. In fact, he was one of the most important philosophers of all time. His influence was most deeply felt in the field of epistemology. Epistemology concerns the nature of knowledge and asks questions about how human beings know what they know (or what they think they know). During Kant's time, fierce debate was raging in the field of epistemology. On one side were thinkers who believed that all knowledge came from direct experience or observation, an idea known as *empiricism*. On the other hand there were philosophers who maintained that some human knowledge was innate, or built into the human mind itself, and that people did not need to acquire it through experience or observation. This debate had serious implications for philosophy, religion, and the nature of knowledge itself.

Kant's works formed a bridge between these two points of view. In 1781 he published his masterpiece *A Critique of Pure Reason*, which went a long way toward resolving the philosophical dispute. In this work, Kant describes his own view of epistemology and explains how he believed human beings acquired knowledge.

Although Kant is best known for his epistemology, he also produced works on a wide variety of other subjects. He wrote about political philosophy in *A Critique of Practical Reason* (1788), in which he states his belief in the freedom of the individual and the right of every person to self-government. He quietly sympathized with both the American Revolution and the French Revolution.

In addition to epistemology and political philosophy, Kant had a substantial influence on ethics, which is the study of how people decide what is morally right and what is morally wrong. He laid out his ethical philosophy in *Metaphysics of Ethics*, which was published in 1797. For a long time, European thinkers had believed that human beings possessed an innate sense of morality, given to them by God. Kant, on the other hand, believed that human beings discover what is right and wrong simply through the use of reason.

Kant also believed that religious ideas should be based on human reason, rather than on biblical revelation. This unorthodox attitude toward religion caused the king of Prussia, Frederick William II, to forbid Kant to write or teach about religion.

In addition to philosophy, Kant also wrote about scientific subjects. In 1755 he published *General Natural History and Theory of the Heavens*, which was influenced by Isaac Newton. In this book, he theorizes that astronomical systems such as galaxies and solar systems might develop from a spinning, gaseous nebula. This idea, astonishing at the time, is now the accepted scientific theory for how such formations come to be. Kant also wrote about geography and mathematics.

The philosophical work of Kant drew much of its inspiration from earlier thinkers. Kant himself stated that he was greatly impressed with the writings of the Scottish philosopher David Hume, although he challenged many of Hume's ideas. Jean-Jacques ROUSSEAU also influenced Kant, although more in a political than philosophical sense.

Although Kant's political, ethical, religious, and scientific thought is important, he is best known for his work on epistemology, and it would be in this field that he had his greatest impact. Both during

his own time and after his death, his ideas influenced a wide variety of thinkers and philosophers, such as Johann Wolfgang von GOETHE, other German writers of the Romantic period, and Georg Wilhelm Friedrich Hegel (who, in turn, had a tremendous impact on Karl Marx). Kant's political views were greatly influenced by Rousseau, who favored a government that was not dependent on a monarchy, which both Rousseau and Kant viewed as a "violation of human dignity." And, like Thomas JEFFERSON, he believed that humans deserved to act according to the will of the majority and to what was best for all, rather than being subjected to rules created by a wealthy and "noble" ruling class. Much of 19th- and 20th-century European philosophy is based on Kant's work.

Critical Analysis

Of all the many works that Kant produced over the course of his life, by far the most famous and influential is *A Critique of Pure Reason*, a detailed and exact description of his system of epistemology in which Kant explains how he believes human beings acquire their knowledge.

European intellectuals had been debating the nature of human knowledge for centuries before Kant. One point of view held that the basis of human knowledge was empiricism, the idea that all human knowledge comes from direct experience and observation. According to this idea, the human mind is a "blank slate" before it experiences or observes anything. No human can have any knowledge of something unless he or she directly experiences or observes it. One of the key thinkers of empiricism was the English philosopher John Locke.

The other point of view held that certain types of knowledge could be known to the human mind independently of experience or observation, because human beings possessed reason enough to figure things out. A clear example of this is human knowledge of mathematics. Humans can solve mathematical problems through the use of their reason alone, without observing or experiencing the problem beforehand. According to this school of thought, knowledge of mathematical logic was

innate, which means that human beings possess it simply because they are gifted with human reason.

However, Kant perceived that some things exist beyond human knowledge and are generated by a phenomenon outside the scope of human understanding. This *Ding-an-sich* (thing-in-itself) can only be perceived through creative and intellectual faculties but not fully understood.

In *A Critique of Pure Reason*, Kant combines the two points of view to form a new system of epistemology. He declares that both types of knowledge exist and are equally important. Some knowledge is empirical and comes from direct experience and observation, while other knowledge is innate and simply is the gift of human reason.

An example of an empirical statement might be, "The horse is brown." This cannot be known through innate knowledge, because people must see the horse to know that it is brown. However, if people directly observe the horse and see that it is, indeed, a brown horse, they can be said to have empirical knowledge of the horse's color.

An example of an innate statement might be, "All brown horses are brown." This can be known innately, without having to bother with observing brown horses to make sure they are brown. The truth of the statement is contained within the statement itself and therefore cannot logically be false. Similarly, one could say, "All brown horses are horses" and know, independent of empirical evidence, that the statement is true.

Kant's genius was simply to point out that different types of human knowledge will apply in different circumstances. In some cases, empirical knowledge is called for, such as when a person is trying to determine the physical characteristics of a particular thing. In other cases, innate knowledge is called for, such as when a person is trying to solve a mathematical problem.

On morality, Kant granted that moral action is guided by duty. Duty, he perceived as the core of freedom; thus, according to Kant's philosophy, "freedom rests upon the submission of the will to the sublime moral law." He believed in God, who instilled in humans a moral consciousness, and it is

this consciousness that spurs action, and the human soul that guides morality and ethical behavior.

The unification of the two types of knowledge allowed Kant to develop an entirely new way of viewing human knowledge. It bridged the gap between those who believed in empirical knowledge and those who believed in innate knowledge, and in almost all of his works, he saw a deep and abiding connection between knowledge and faith in God. His philosophy also advanced, if not made possible, much of the philosophical and scientific work that has taken place since Kant's time.

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Melnick, Arthur. *Themes in Kant's Metaphysics and Ethics*. Washington, D.C.: Catholic University of America Press, 2004.

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Kempe, Margery (1373–1438) *memoirist*
 Margery Kempe was born in the English seaport of Bishop's Lynn to the prominent official John Brunham. Around age 20 she married John Kempe, with whom she had 14 children. Following difficulties in childbirth, failed business endeavors, and an increasing number of visions, in which she was visited by and held conversations with Christ and the Virgin Mary, Margery, at age 40, struck a bargain with her husband to end her duties as a wife so she might take up her calling as a pilgrim of faith. She occupied herself with visiting holy places and people all over England and as far away as Germany and Jerusalem. One of Margery's most affecting visits was to JULIAN OF NORWICH, the anchorite famous for recording her own visions. With the help of two separate scribes, Margery dictated an account of her turbulent life in what is now called *The Book of Margery Kempe*, the first autobiography in English.

To the excitement of literary historians, Kempe's manuscript was "discovered" in 1934. It is valued for its descriptions of the experiences of a middle-class laywoman of the 15th century. For some modern readers, the *Book* can be inaccessible due to Kempe's highly emotional form of expression and her devout religious fervor. The strength of personality that endowed Kempe with the motivation to record her life also sparked many conflicts with her contemporaries. Some found her excessive and noisy weeping bothersome, and others accused her of preaching, which women were not allowed to do. Furthermore, Kempe was suspected of practicing heresy, or not conforming with the beliefs of the Christian Church. Though tried on successive occasions, Kempe defended herself and was always acquitted. For Kempe, the difficulties she encountered and the trials she endured served only to prove the rightness of the path she had undertaken. The following passage from the *Book* is typical of its tone and theme:

And then this creature, seeing all these adversities coming on every side, thought they were the scourges of our Lord that would chastise her for her sin. Then she asked God for mercy, and forsook her pride, her covetousness, and the desire

that she had for worldly dignity, and did great bodily penance, and began to enter the way of everlasting life as shall be told hereafter.

Kempe's faith was the most important thing in her life, and her concern with her own errors and atonement for them is constant. Throughout the work, her interactions with her visions and her active fantasies about participating in scenes of Christ's birth and death are described much more frequently, and in more vivid detail, than interactions with her fellow humans. The above passage demonstrates her belief that all her challenges are merely tests of faith meant to guide her back to God. Most curiously, she refers to herself throughout her autobiography in the third person, often using the term "this creature." This allowed her to distance herself from the narrative, which may have been a tactic to avoid further charges of heresy. Regardless, she proves her humility by portraying herself as no more than one of God's many creatures.

Kempe's determination to record her life is surprising and daring, especially since she, like most women of her class, was unable to read or write. Once considered, in the words of Lynn Staley, the account of a "possibly hysterical, certainly emotional, woman," Kempe's *Book* is valuable as a record of everyday life in England and as a depiction of one woman's struggles toward faith, identity, and self-preservation in a world largely controlled by men. Kempe believed she could personally and directly experience God's love and mercy, and she maintained that belief despite opposition. Modern readers must keep in mind that the Kempe we see is filtered through others, the scribes who wrote what Kempe dictated; it is, therefore, impossible to guess the extent to which these scribes modified the narrative as she told it. Still, the *Book* is a clear and honest account of human faith. B. A. Windeatt observes that "in the *Book* we hear recorded, however tidied, [we discover] much of the accent of an authentic voice, the voice of a medieval Englishwoman of unforgettable character, undeniable courage and unparalleled experience."

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Kim Jung Hee (Kim Chung-hui, Ch'usa, Yedang, Wandang) (1786–1856) artist, calligrapher, scholar

Representative of the flowering of the late Choson period, Kim Jung Hee is regarded as one of Korea's greatest calligraphers. He was born into an aristocratic family, and his talents manifested themselves at an early age. By six he was already a competent calligrapher; and at age 16 he was accepted as a pupil by the revered statesman Pak Che-ga.

Kim Jung Hee's teen years, however, were marred by personal tragedy. His mother died, followed in quick succession by several close relatives, including his wife. In spite of such adversity, Ch'usa nonetheless passed the civil service examination at age 23.

In 1809 he accompanied his father to China as part of a delegation to the Qing dynasty. While there, he was a student of the Chinese scholar Wang Fanggang, who introduced him to the intellectual and artistic circles of Beijing. Ch'usa thus returned to Korea with a significant advantage over his scholarly peers.

As leader of the Northern Group, he pioneered historical research on epigraphy in Korea, producing the first text on Korean inscriptions. His main achievement, however, was the creation of a unique style of calligraphy known as *ch'usach'e*. In this style the strong strokes of early Chinese epigraphy (*Ye*) complement the vibrancy of grass script (*ch'o*).

In paintings, Kim Jung Hee's work synthesizes the individual self-expression of the Wu school and

the minimalist Son tradition with its sparing but disciplined brushwork. He also excelled at orchid paintings in which the simplicity of a single bloom harmonizes with inscriptions surrounding it.

Exiled to Cheju Island as a result of factional fighting, Kim Jung Hee made productive use of his time by perfecting the individuality of his style. He was recalled in 1848 by King Hongjong, only to be exiled again to Pukch'ong in 1851 as a result of another intrigue.

As a highly original artist and connoisseur of taste, Kim Jung Hee made a great impact on the visual arts of the 19th century. Because he shared his knowledge, he raised the level of art and made it accessible to many.

Kim Shi-sup (Kim Sisup) (1435–1493) fiction writer

As a child, Kim Shi-sup was very precocious. He lived in the early years of the Yi dynasty and as a young man held an administrative position at the Korean court during the reign of Tanjong. After Tanjong was overthrown by Se Jo, Kim Shi-sup shaved his head and became an itinerant Buddhist monk rather than serve the usurper.

At age 30, he settled at Kumo-san, near Kyongju, where he developed a reputation for eccentric behavior. His collection of stories *Kumo Sinhwa* (*New Stories from Golden Turtle Mountain*) is named after this location. Kim Shi-sup wrote the five stories in the collection in classical Chinese and used as his sources supernatural tales called *chuanqi* (*ch'uan-ch'i*), or "tales of wonder." These folk tales typically dealt with love affairs between mortals and otherworldly beings, as well as dream voyages to the dark underworld or exotic places, such as the Dragon Palace. Kim Shi-sup's story "Yisaeng kyujang chŏn" (Student Yi peers over the wall) contains many elements characteristic of the *ch'uan-ch'i*, such as a ghost wife, an exchange of poems, and a moral lesson at the end of the tale.

Kim Shi-sup's writing is, moreover, marked by allusions, or veiled references, to Chinese literature, especially a work by Qu You (Ch'ü Yu;

1341–1427) called *Jiandeng xinhua* (*Chien-teng hsin-hua*; New tales written while cutting the wick), from which he drew much inspiration.

Kim Shi-sup returned to Seoul after Se Jo died but did not take up a government position again. Like other educated men of this period, he also wrote verse, but it is for his stories that he is most remembered.

An English Version of a Work by Kim Shi-sup “Student Yi Peers Over the Wall.” In *Anthology of Korean Literature from Early Times to the Nineteenth Century*. Compiled and edited by Peter H. Lee. Honolulu: University of Hawaii Press, 1981.

Kleist, Heinrich von (1777–1811)

dramatist, novelist

Heinrich von Kleist, born in Frankfurt into a family of the minor Prussian nobility, led a life as troubled as the political fortunes his native country would experience under Napoleon. After entering the Prussian army in 1792, following his family’s tradition of military service, Kleist found that his temperament did not suit a life of rigid discipline and unquestioning obedience. He resigned in 1799 to devote himself to study, but overtaxed himself at the University of Frankfurt and left in 1800 to seek a cure for his health. He settled in Switzerland, intending to take up the rustic life, but his fiancée, Wilhelmine von Zenge, declined to join him, and their engagement ended.

In the following years, he turned to writing plays and reading the works of the great philosophers; he identified with ROUSSEAU and LEIBNIZ, but reading KANT’s theories about the absence of absolute truth shattered Kleist, who believed the search for truth was his chief goal in life. Lack of funds forced him to take a position as a civil servant in 1805, which he resigned the next year to take up the series of travels, failed enterprises, bursts of writing, and bouts of desperation that marked the remaining years of his life. In this time he spent six months in prison after being mistaken for a spy. Disillusioned by the cool reception given

his plays, disappointed by the failure of his literary enterprises, destitute, and feeling he had failed his family, Kleist ended his own life in an act of double suicide with his friend Henriette Vogel, who was dying of uterine cancer.

Throughout his life, Kleist wrote many letters. Those which he wrote to his elder half sister Ulrike, the one person he felt never abandoned him, show a sensitive nature torn between grandiose ambition and keen despair. His first play, *The Family Schrockenstein* (1803), was a gloomy tragedy that debated the adequacy of reason as a guide for human existence. He next began *Robert Guiscard*, a TRAGEDY based on the life of the historical Norman adventurer, but frustration with his progress led him to burn the manuscript in a fit of temper. Also in 1803 he began work on *The Broken Jug*, inspired by a competition among his friends. Completed in 1806, the play, a FARCE of justice taking place in a courtroom where the judge himself is the perpetrator of the crime, emerged as one of the best German comedies. *Amphitryon*, begun in 1803 as a translation of the play by MOLÈRE, examines in detail the inner torment of its female character, Alcmene. In *Penthesilea* (1807), Kleist drew on his own anguish to create the violent, passionate tale of the doomed Amazon queen who loved and destroyed Achilles. In *Kate of Heilbronn* (1810), a medieval fairy tale with knights and maidens, he created a different sort of heroine, patterned on his ideal of the virtuous, self-sacrificing woman. His *Battle of the Teutoburger Wald* (begun in 1808) shows the stirrings of a nationalism that would culminate in the patriotic spirit of his last and best work, *Prince Friedrich of Homburg*, written in 1810. *Friedrich* was never staged during Kleist’s life because his patrons did not approve of a Prussian soldier feeling such a desperate fear of death, but the play, subtle in its psychology, rather emphasizes the ideals of enlightened devotion and service to country.

Kleist also wrote a number of short stories, which survive, and a novel, which likely met the same fate as *Robert Guiscard*. Some critics hail Kleist as a forerunner of the age of modern drama, and had he been born a hundred years later, it is possible audiences would have appreci-

ated him. The criticism of his contemporary GOETHE, who had a low opinion of the German Romantic spirit in general, did much to discourage Kleist. His writings return again and again to the impact of fate on human life, the causes and consequences of chaos, and the imperative to find some means of spiritual protection or understanding of the broader design. If Kleist failed in anything, it was in finding a way to reconcile his vivid interior world with the forces at work in the outer one. Though he never succeeded in surpassing the brilliance of Goethe or SCHILLER, his influence on later dramatists and thinkers grounds him firmly in the tradition of great German literature.

English Versions of Works by Heinrich von Kleist

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Klopstock, Friedrich Gottlieb

(1724–1803) poet, essayist, playwright

Friedrich Klopstock was born in the city of Quedlinburg to the lawyer and government adviser Gottlieb Klopstock and his wife, Anna Maria. He attended high school in his hometown before going on to study theology at the universities of Jena and Leipzig.

In Leipzig, Klopstock published the first three cantos from his *Messiah*, a work that engaged him for the next 50 years and established his reputation as a poet of extraordinary talent. After stays in Switzerland and Denmark, Klopstock settled in Hamburg, where he produced the bulk of his literary work and spent the rest of his life.

A mild-mannered, religious man, Klopstock reveals his personality and disposition in many ways in his writing. *Messiah* is his best and most representative work, which he himself referred to as his “primary life’s purpose.” This long poem recounts the story of the death and resurrection of Jesus and his redemption of humankind. Written in hexameters, an unfamiliar verse form for German poetry at the time, the work stands out not only for the density and beauty of the language but also for its unique representation of Christ.

ENLIGHTENMENT thinkers portrayed Jesus as a kind of exemplary moralist, but Klopstock depicts him as an intermediary between God and man, a medium of God’s eternal nature. Klopstock’s intentions in writing the work were not only literary but also spiritual, as he sought to set down Christian revelatory experience in an enduring form that would speak to all human beings.

Though Klopstock also wrote literary essays and biblical dramas, it is chiefly for *Messiah*, as well as his lyric poetry, that he is now remembered. GOETHE, SCHILLER, Hölderlin, and the great German Romantic writers were among the admirers of Klopstock’s work. His influence on German poetry has been and continues to be fundamental.

An English Version of Works by Friedrich Gottlieb Klopstock

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Knight, Sarah Kemble (1666–1727) diarist
Sarah Kemble Knight was the oldest daughter of Elizabeth and Thomas Kemble, a merchant. Sometime in the late 1680s, she married Richard Knight,

an older man who, it is believed, worked as a shipmaster and London agent for an American business. She gave birth to her only child in 1689, the same year that her father died. Upon his passing, she was rumored to have taken charge of the family business affairs. Over time, she developed expertise in legal matters, became adept at settling estates, worked as a shopkeeper, and taught school. Legend has it that Benjamin FRANKLIN was one of her pupils, but no official documentation exists to support this claim. Knight's active participation in the workforce reveals that not all Puritan women were consigned to the domestic world of hearth and home.

In 1704, two years before her husband's death, Knight embarked alone on a horseback journey from her home in Boston to Connecticut, reportedly to settle the estate of one of her cousins. *The Journal of Madam Knight* (1825), the chronicle of her courageous expedition, is filled with descriptions of the rocky and mountainous roads she traveled with her various guides; the difficulties she encountered when trying to cross rivers; her attempts at steeling her nerves as she made her way through dark, dangerous nights; the manner in which her hosts prepared meals; and the sometimes comical manners and customs of the people she met. Emory Elliott notes that Knight adopted "techniques of the mock-epic and elements of the picaresque," a genre that is autobiographical in nature and makes use of satire, especially when describing the social classes. The content of Knight's journal, which was published nearly a century after her death, points to its significance in the history of American literature. Her narrative provides us with a woman's perspective of 18th-century American life. The worldliness of her account stands in stark contrast to the more inward and spiritually-oriented journals kept by her Puritan predecessors and contemporaries.

A Work by Sarah Kemble Knight

The Journal of Madam Knight. Boston: D.R. Godine, 1972.

A Work about Sarah Kemble Knight

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Edited by William L. Andrews. Madison: University of Wisconsin Press, 1990.

Kobayashi Issa (Yatarô) (1763–1827) *poet*
Kobayashi Issa is one of the few acknowledged masters of the Japanese poetic art of HAIKU. Haiku is a form of unrhymed poetry consisting of 17 syllables in three lines of five, seven, and five syllables, respectively. Haiku often deal with the natural world, focusing on a single moment that is transformed by the poet's vision into an idea of enduring significance. Kobayashi's poetry is especially beloved by the Japanese because of its humor and simplicity.

Kobayashi Issa was born Kobayashi Yatarô on May 5, in Kashiwabara, Shinano province, Japan. Later in life, he adopted the pseudonym Issa, which means "cup of tea." Issa's father was a poor farmer who was widowed not long after his son was born. His remarriage a few years later created difficulties for Issa, who was mistreated by his stepmother.

At age 14, he was sent to Tokyo to study with the poet Nirokuan Chikua, who taught the boy haiku. After Chikua's death, Kobayashi traveled throughout the southwestern part of Japan, publishing his first collection of poetry *Tabishui* (*Travel Gleanings*) in 1795. This work was followed by many others, including *Chichi No Shuen Nikki* (*Diary of My Father's Last Days*, 1801), *Shichiban-Nikki* (*Seventh Diary*, 1810), and *Oraga Haru* (*The Year of My Life*).

During his lifetime, Kobayashi wrote more than 20,000 haiku. His sweet sense of humor is evident in this simple poem in which he finds affinity with a frog:

Frog and I
eyeball
To eyeball.

And his love of nature and ability to observe acutely can be seen in this poem about the wind:

Cool breeze
Tangled
In a grass-blade.

Kobayashi led a lonely life for many years, a fact reflected in many of his haiku. This one in particular

evokes a sense of the lonely boy sent from home at an early age:

*Come with me
and play
Parentless sparrow.*

After the death of Kobayashi's father in 1801, his stepmother tried to prevent him from inheriting the property his father had left him. It was not until 1813 that he finally was able to collect his inheritance. In the next year he married for the first time at age 52, but his married life was to be filled with sorrow. Four children died in infancy, and his wife, Kiku, died in childbirth. Of her death he wrote:

*My grumbling wife—
if only she were here!
This moon tonight . . .*

His second marriage was a failure, ending in divorce after only a few months. He married a third time but died on June 1, before the birth of his fifth child, a daughter.

A poem titled "Kobayashi Issa" by Victor Hernandez Cruz beautifully sums up Kobayashi's genius and his ability to see so much in the tiniest aspects of existence:

*His eyes were binoculars
small things
Had the fury of the cosmos.
.
.
.
The horizon smiles with Issa. . . .*

English Versions of Works by Kobayashi Issa

Spring of My Life. Translated by Sam Hamill. Boston: Shambhala Publications, 1997.

The Year of My Life. Translated by Nobuyuki Yuasa. Berkeley: University of California Press, 1972.

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Gollub, Matthew. *Cool Melons—Turn to Frogs! The Life and Poems of Issa*. New York: Lee and Low Books, 1998.

Ueda, Makoto, trans. *Dew on the Grass: The Life and Poetry of Kobayashi Issa*. The Netherlands: Brill Academic Publishers, 2004.

Kochanowski, Jan (1530–1584) poet

Jan Kochanowski was born in Sycyna in central Poland. Because his family was of the Polish gentry, he was able to receive an excellent education in the classics. He enrolled in the Krakow Academy in 1544, but left in 1547 after the death of his father. After leaving Krakow, he went to the University of Wittenberg in present-day Germany. In 1552 he studied in Italy after receiving funds from Prince Albrecht of Königsberg. Little is known about Kochanowski's studies there, because none of his letters or journals of that time exist or have been found.

When Kochanowski returned to Poland, he held appointments at the royal court of King Zygmunt August and wrote poetry in Latin and Polish. Some of his poetry was commissioned by various noblemen to commemorate special occasions or political events. His works include *A Game of Chess* (1562), *Susanna* (1562), *Concord* (1564), and *The Satyr* (1564). Kochanowski retired from court life in 1570 and lived at Czarnolas, a country estate, where he composed the bulk of his poetry, including his tragedy, *Dismissal of the Grecian Envoys*, between 1570 and his death in 1584.

His poetry was based on the classical traditions of Greek, Roman, and early Christian writings. He translated the Psalms into Polish between 1570 and 1578. His cycle of poems *Laments* was written in 1580, after the death of his daughter. These poems describe man's relation to God and are considered to be the greatest works written in the early Polish language. After Kochanowski's death in 1584, his collected *Epigrams* were published, as well as the first printing of his early *Songs*. While Kochanowski wrote his early works in Latin, he was among the first to use Polish to write poetry, for which he achieved lasting fame.

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Treny: The Laments of Kochanowski. Translated by Adam Czeriawski and edited by Piotr Wilczek. Oxford: Legenda, 2001.

A Work about Jan Kochanowski

Welsh, David. *Jan Kochanowski*. New York: Twayne, 1974.

Komam Q'Anil, Epic of (Xhuwan Q'Anil, El Q'Anil, El Kanil, Man of Lightning) (n.d.–present) *Mayan epic*

The *Epic of Komam Q'Anil* tells the story of El Q'anil, the “Man of Lightning.” Myths of El Q'anil are part of the oral tradition of the Jakalteq Maya people of Guatemala. In the EPIC, the narrator recounts the history of the Jakalteq Maya, explaining how their lands were given to them by the first father and how they learned the knowledge of hieroglyphics. Eventually, they were dispersed from their land by natural disasters and wandered in the wilderness until they came to Ajul, near the present-day village of Jacaltenango, which became their new land.

When the people heard news of a distant war and felt pains for those dying, they decided to join the fight. El Q'anil, the “Man of Lightning,” is introduced in the form of a boy named Xhuwan, who is chosen to carry the Jakalteqs' supplies to battle. He is forbidden, however, to return to his people after engaging in the war. Xhuwan summons lightning to save his people from destruction, undertakes a great adventure journey, and then leads the people to victory in the fight. Unable to return to Ajul, he retires to the southern volcano called El Q'Anil, from where he can watch over his people as an immortal.

The *Epic of Komam Q'Anil* is known today by the Jakalteq Maya and taught to all of their children to reinforce their people's identity. It is also an important symbolic image of endurance through adversity for an indigenous people whose very existence today is challenged by the modern world.

A Work about the *Epic of Komam Q'Anil*

Montejo, Victor. *El Q'Anil, Man of Lightning: A Legend of Jacaltenango*. Translated by Wallace Kaufman and Susan G. Rascon. Tucson: University of Arizona Press, 2001.

Kong Shangren (Kung Shang-jen) (1648–1718) *scholar, playwright, poet*

Kong Shangren was one of the major playwrights of the K'ang-hsi era. A descendant of Confucius, Kong Shangren spent the early years of his life in the traditional studies of the literati. As a scholar, he was an exponent of Kaozhengxue (*Kao-cheng hsueh*; “Empirical studies”).

In 1684 he served as a lecturer to the Kangxi (K'ang-hsi) emperor, who visited the writer's native province of Chufu. As a result of this meeting, Kong Shangren was appointed to a position in the Directorate of Education. From 1685 to 1689, he served on an irrigation project in Yangchow. In this capacity, he traveled to various historical landmarks and became acquainted with the remnants of the Ming dynasty. His poems and prose, reflective of this time, are collected in a volume called *Hu hai ji* (*Hu-hai chi*; *Poems from the Lakes and Seas*).

In 1694 Kong Shangren began composing dramas. His first, *Xiao hu lei* (*Hsiao-hu lei*; *The Little Thunderclap*), was based on a Tang dynasty instrument in his collection. Kong Shangren researched its historical origins and created a story of a love affair between a poet and a palace concubine. The play's exhaustive factual information was far in advance of other attempts at historical drama.

Taohuashan (*T'ao-hua shan*; *Peach Blossom Fan*) was Kong Shangren's next theatrical effort and shows even more exhaustive research, including bibliographical notes and a chronology of events of the reign of Chong-Zhen (Ch'ung-chen) in the southern Ming dynasty. In addition, the characters are all based on real people. The play was written to demonstrate Kong Shangren's idea that social obligations are more important than individual rights. The play includes the story of a group of honest intellectuals who wish to save their country from invasion and anarchy. They are opposed by a group of power-hungry politicians.

Soon after the play's premiere, Kong Shangren retired from his official position, but he continued writing, producing two more collections of poems before his death.

Peach Blossom Fan has become one of China's most famous historical dramas, for which critics have praised Kong Shangren for his skillful handling of a complex plot, innovative theatrical form, and tragic vision.

An English Version of a Work by Kong Shangren

Peach Blossom Fan. Translated by Chen Shih-Hsiang, Cyril Birch, and Harold Action. Boston: Cheng and Tsui, 2000.

A Work about Kong Shangren

Lu, Tina. *Persons, Roles and Minds: Identity in Peony Pavilion and Peach Blossom Fan*. Palo Alto, Calif.: Stanford University Press, 2001.

Krylov, Ivan (1768–1844) *fabulist, journalist, playwright*

Ivan Krylov was born in Moscow to a poor officer who, though informally educated, loved to read. Ivan was nine when his father died, leaving his wife and two sons with little legacy except for a chest full of books. Krylov began working as a copyist to support the family.

At age 14, Krylov moved to St. Petersburg. He worked as a government clerk, explored theatrical and literary circles, and tried his hand at literature. His first important work, the opera *Coffee Mill*, satirized the hypocrisy of seemingly progressive thinkers. The publisher to whom Krylov brought *Coffee Mill* praised the work and encouraged the young writer with a considerable sum of money, but refused to publish the opera.

After writing a sequence of scarcely successful tragedies and comedies, Krylov finished a harshly critical comedy called *Mischief-Makers*. In the main characters of the comedy, Krylov's contemporaries easily recognized influential figures of the theatrical and literary world, some of whom were Krylov's patrons or supporters. His benefactors were outraged and the opera was banned.

In 1789 Krylov began a monthly publication called *Supernatural Mail*. The journal caricatured Russian society in the form of a fantastic corre-

spondence between gnomes and a wizard. Censors soon shut the journal down. In 1790 Krylov decided to devote himself to literary work and retired from his public service.

He then began another project, the *Spectator*, another journal that did not survive the censors. Its closure was not surprising considering the severely satirical nature of the work, which mercilessly criticized the tendencies of Russian society to imitate the West, to admire all things French, and to neglect the native language and culture. Some of Krylov's important works of the period include the articles "Speech Made by a Scapegrace in a Gathering of Fools," "Thoughts of a Fashionable Philosopher," and a play, *Praise to the Science of Killing Time*, all of which demonstrate his use of satire to expose social ills.

Krylov's real fame followed his discovery that his satirical talent could be best expressed in fables. This genre had enjoyed popularity across many cultures and all ages, as evidenced by the fables of Aesop, Phaedrus, the Indian *Panchatantra*, and the poetess Marie de France. Krylov began in 1805 by translating and publishing two fables by the French poet Jean de LA FONTAINE, which received the critics' highest praise. In 1809 Krylov published a separate edition of his own fables, which brought him enormous success. The *Fables* became a classic during his lifetime; the books were sold in huge numbers, and the czar personally asked Krylov to accept the title of Honorary Academician of the Russian Academy.

In his fables, Krylov combines a well-developed skill of observation with his trademark ironic skepticism. His satire did not reproach society for its sins but invited people to see their own shortcomings and laugh at them. The fable *Quartet*, for example, describes four animals attempting to play a brass quartet without knowing how to play or read music. Though the animals change places, the quality of their music does not improve. "However you seat yourselves, my friends, you are still not good musicians," the fable concludes. Similarly, *A Crow and a Fox* describes a vain crow, tricked by the shameless flattery of an artful fox into letting go of a piece of cheese. One of the most famous fables, *A Fox and Grapes*, tells a story of a

fox who fails to get hold of grapes growing too high and mollifies herself by concluding that “the grapes must not be ripe, anyway.”

Krylov was the first to step out of the tradition of using bookish words and poeticisms in the fables. By visiting fairs, markets, and public holidays, he acquired a thorough knowledge of colloquial or everyday language, which he then used in his writing. Sharp, proverbial phrases make his fables catchy and easy to remember. He often minimizes the traditional moral that concludes a fable, or else disposes of it completely. His fables are not dry moralizations but rather picturesque and engaging portrayals of real life. Over time, his fables have become an integral part of Russian literature, contributing through their popularity to conversational phrases in the Russian language and becoming a deeply embedded part of the country’s folklore.

English Versions of Works by Ivan Krylov

15 Fables of Krylov. Translated by Guy Daniels. New York: Macmillan, 1965.

Krylov’s Fables. Translated by Ivan Krylov. Westport, Conn.: Hyperion Press, 1977.

Russian Satiric Comedy: Six Plays. Edited and translated by Laurence Senelick. New York: Performing Arts Journal Publications, 1983.

Works about Ivan Krylov

Hamburger, Henri. *The Function of the Predicate in the Fables of Krylov*. Amsterdam: Rodopi, 1981.

Stepanov, Nikolay. *Ivan Krylov*. New York: Twayne, 1973.

Kyogen (1300s–present)

The Kyogen (pronounced *kee-OH-gen*; “crazy words”) are Japanese folk plays that portray the simple emotions and everyday experiences of regular people. The plays, which developed into their modern form in the 14th century, are meant to encourage a quiet sort of comic joy at the follies of a common life.

The modern form of Kyogen theater developed out of a combination of the comic farcical

productions of Sarugaku and the athletic dance performances called Dengaku. Kwanami Kiyot-sugu and his son ZEAMI Motokiyo honed the art form, presenting a performance in front of Shogun Yoshimitsu in 1374. Kwanami named the performance style Kyogen, which means “mad words” to emphasize the subtle comic effect of the plays.

Kyogen were handed down orally, with only the general outline and a sketchy sense of the dialogue preserved from generation to generation. This gave the plays flexibility and encouraged continual innovation. Various schools developed over the years, including Okura, Sagi, Izumi and Nomura. In more recent centuries the works have been written down and presented in various volumes, few of which are still in print.

The productions of Kyogen plays are simple, performed on a plain stage with minimal props. Fans are frequently used, as are weapons such as spears, swords, and bows and arrows. The players often wear wooden masks that represent, most commonly, a rogue, a woman, an old man, a young man, a monkey, and a fox. The comic elements of the performances are physical in nature, a matter of situation rather than of character. Popular superstitions play an important role, and there is little or no love interest portrayed.

English Versions of Kyogen

Morley, Carolyn Anne. *Transformation, Miracles, and Mischief: The Mountain Priest Plays of Kyogen*. Ithaca, N.Y.: Cornell University East Asia Program, 1993.

Sakanishi, Shio. *Japanese Folk Plays: The Ink-smearred Lady and Other Kyogen*. Tokyo: C.E. Tuttle, 1960.

Works about Kyogen

Keene, Donald. *Seeds in the Heart: Japanese Literature from Earliest Times to the Late Sixteenth Century*. New York: Henry Holt, 1993.

Takeda, Sharon Sadako. *Miracles and Mischief: Noh and Kyogen Theater in Japan*. Los Angeles: Los Angeles County Museum of Art Agency for Cultural Affairs, 2002.



Labé, Louise (ca. 1520–1566) *poet*

Louise Labé was the daughter of a middle-class rope maker in Lyon, France, and as a child received education in languages, music, and riding. In 1543 she married another rope maker, Ennemond Perrin, her senior by almost three decades. Around 1556, she left the literary circles of Lyon to live in the countryside, where the plague brought a premature end to her life.

Labé began writing her first SONNETS in 1546. In these sonnets she employs not only the form but also many of the themes used by the Italian poet PETRARCH. In 1552 she began to write *The Debate Between Folly and Love*, an expressive work full of diverse structures and several voices. In the next year she began writing her *Elegies* and in 1555 published *The Complete Works of Louise Labé of Lyon*, which was reprinted several times within the next year. Some biographers attribute Labé's popularity to the increasing social prominence of women in the mid-16th century, when literature by and about women became fashionable. Certain critics accused Labé of being immodest and unwomanly, while others praised her lavishly, considering her an admirable writer and exemplary woman.

Labé's narrative voice is that of a woman who possesses intellectual and poetic power and is

highly aware of herself. In her verse she combines the Italian forms with the traditions of the early Greek poet Sappho to write about female desire and to characterize women as being both intellectual and erotic, with mental as well as material abilities. Labé continually resisted prevailing cultural notions that limited women to roles as courtesans, companions, or domestic servants; instead, her poetry presents women as active, independent subjects who are capable of thought as well as feeling. In *The Debate Between Folly and Love*, Labé scatters her poetry with allusions to classical mythology that demonstrate her learning, and gives her characters sly observations about the way wisdom is underappreciated in society. For instance, the character of Mercury makes a point about how often folly prevails in the world, observing that "for every wise man who is talked about on earth, there will be ten thousand fools who will be popular with the common people."

Labé's shorter poems abound with themes and images that express passionate love and lofty heights of feeling, as can be seen in these lines from Sonnet 18 (translated by Edith Farrell):

*Kiss me. Again. More kisses I desire.
Give me one your sweetness to express.*

*Give me the most passionate you possess.
Four I'll return, and hotter than the fire.*

Labé's women are not crushed by disappointment or despair, however; when the narrator of the second elegy addresses a lover who has left her for another, she taunts him for not seeing her worth, declaring:

*And know that elsewhere there's no one like
me.
I don't say that she might have more
beauty,
But never will a woman love you more
Nor bring more fame to lay it at your door.*

Throughout her work, Labé demanded that women be recognized and acknowledged as capable of intelligent action as well as desire.

Labé's manuscripts and their circulation are proof that women had active roles as authors, readers, and patrons of the artistic RENAISSANCE taking place in France in the 16th century. Labé herself was known to entertain poets, writers, and other learned people in her private salon, and the writer Pernette du Guillet was a great friend of hers. In her writing Labé encouraged women to write and sell their own works and also to support each other in a female literary community. She firmly believed in self-improvement through education for women, and expressed this in the dedication of her *Works*. Addressing her friend Clemence de Bourges, she conveys her characteristic beliefs that writing is a form of self-knowledge and that intellectual pleasures are preferable to sensual ones. She encourages her female readers to exercise their minds, inspire one another, and devote themselves to the study of literature and the sciences to gain recognition from and equality with men. Like an earlier Frenchwoman, Christine de PISAN, Labé's work expresses the voice of an educated and feeling woman who was skilled enough to use and refuse convention where necessary, making a valuable contribution to the French Re-

naissance as well as a call for the emancipation of women.

English Versions of Works by Louise Labé

Debate of Folly and Love: A New English Translation with the Original French Text. Translated by Anne-Marie Bourbon. New York: Peter Lang, 2000.

Louise Labé: Sonnets. Translated by Graham D. Martin. Austin: University of Texas Press, 1972.

Louise Labé's Complete Works. Edited and translated by Edith R. Farrell. Troy, N.Y.: Whitson Publishing, 1986.

Works about Louise Labé

Baker, Deborah Lesko. *The Subject of Desire: Petrarchan Poetics and the Female Voice in Louise Labé.* West Lafayette, Ind.: Purdue University Press, 1996.

Cameron, Keith. *Louise Labé: Renaissance Poet and Feminist.* Oxford, England: Berg Publishers, 1991.

Moore, Mary B. *Desiring Voices: Women Sonneteers and Petrarchism.* Carbondale: Southern Illinois University Press, 2000.

La Bruyère, Jean de (1645–1696)

moralist, nonfiction writer

Jean de la Bruyère was born in Paris to a controller general of municipal revenue. He studied law, was admitted to the bar, and practiced until 1673, when he purchased a position from the treasurer of finances of Caen. La Bruyère stayed in Paris until he became history tutor to the duc de Condé's son and moved to the duke's chateau in Chantilly. He became friends with the duke and eventually received a pension that allowed him to stay with the duke's household. He became a member of the ACADEMIE FRANÇAISE in 1693 and died of apoplexy in 1696.

La Bruyère is principally remembered for a book he published anonymously in 1688, *Les Caractères de Théophraste, traduits du Grec, avec les caractères et les moeurs de ce siècle* (*The Characters of Theophrastes, translated from the Greek, with por-*

traits and mores of this century). While the first part is a translation of an ancient Greek work, the second half is a collection of character sketches and moral observations that have yielded plenty of meaningful quotations still used today. For example, “Life is a tragedy for those who feel and a comedy for those who think” comes from La Bruyère.

His aphorisms reveal an amused distance that allows him to make unflattering observations about human nature and society without sounding outraged or pompous. La Bruyère recognized that love sometimes fades, people follow their own interests, and God does not always reward the deserving with wealth and power, but his laconic phrasing does not betray anger or disgust.

La Bruyère’s simple, well-balanced phrasing, appropriate diction, and keen observations make him admirable not only as a stylist but also as an observer of human nature whose truths can still surprise and inspire.

An English Version of a Work by Jean de La Bruyère

Van Laun, Henri, trans. *Characters*. London: Oxford University Press, 1963.

Works about Jean de La Bruyère

Knox, Edward C. *Jean de la Bruyère*. New York: Twayne, 1974.

Mourgues, Odette de. *Two French Moralists: La Rochefoucauld & La Bruyère*. New York: Cambridge University Press, 1978.

Laclos, Pierre Choderlos de (Pierre- Ambroise-François Choderlos de Laclos) (1741–1803) novelist

Pierre Choderlos de Laclos was born in Amiens, France. As an adult, he entered the French army and, in 1782, when he was an artillery captain, he wrote and published his only novel, *Les liaisons dangereuses* (*Dangerous Liaisons*). It was a best-seller, albeit a scandalous one. After the Reign of Terror ended and Napoleon came to power, Napoleon promoted Laclos to general, and Laclos’s first command was in Taranto, Italy, where he died of dysentery.

What makes *Dangerous Liaisons* such a significant novel is how it perfectly encapsulates 18th-century Western fiction while exploring universal human themes and psychology. Laclos admired the epistolary NOVELS of Samuel RICHARDSON and used the form to reveal his characters’ social facades, as well as their real thoughts and motivations. His novel also operates as a response to the philosophy of Jean-Jacques ROUSSEAU, while touching on themes later explored by the Marquis de SADE.

On the one hand, Laclos seems to side with Rousseau’s contempt for the vanity, hypocrisy, and unnaturalness of contemporary French society, but in his depiction of Madame de Tourvel, Laclos implicitly critiques Rousseau’s idealism. Rousseau’s belief in humanity’s inherent goodness also seems to have influenced the character of Valmont. Valmont eventually reveals a capacity for intimacy and empathy when he falls in love with Madame de Tourvel, which reveals that his libertine behavior is learned rather than innate. His death, however, like Madame de Tourvel’s, indicates that morally upright and emotionally vulnerable people cannot survive in a society that is dominated by people like the Marquise de Merteuil.

The marquise is an impressive portrait of complete egotism that looks forward to some of Sade’s notorious libertine philosophers. She is a fascinating, multifaceted monster who thrives in a society where the appearance of sincerity and virtue matters more than those qualities themselves.

In 1987 Christopher Hampton adapted the novel for the stage, which Stephen Frears later filmed. Laclos’s mastery of the epistolary form and his acute psychological portraits have made *Dangerous Liaisons* a widely read and well-regarded classic.

English Versions of a Work by Pierre Choderlos de Laclos

Parmée, Douglas, trans. *Les Liaisons Dangereuses*. New York: Oxford University Press, 1995.

Stone, P. W. K., trans. *Les Liaisons Dangereuses*. New York: Penguin Classics, 1961.

Works about Pierre Choderlos de Laclos

Byrne, P. W. "The Moral of Les Liaisons Dangereuses: A Review of the Arguments." *Essays in French Literature* 23 (1986): 1–18.

Rosbottom, Ron. *Choderlos de Laclos*. Boston: Twayne, 1978.

Thelander, Dorothy R. *Laclos and the Epistolary Novel*. Geneva: Librairie Droz, 1963.

Lafayette, Madame de (Marie-Madeleine Pioche de la Vergne, comtesse de Lafayette) (1634–1693) novelist

Marie-Madeleine Pioche de la Vergne was born to parents of the minor nobility. Her father died when she was 15, and her mother promptly remarried de Sévigné, whose niece, the Marquise de SÉVIGNÉ, would become one of Madame de Lafayette's closest friends. Another girlhood friend, Henriette, the English princess exiled in France, provided Marie-Madeleine with access to the court of the Sun King, Louis XIV, and later employed her as a memoirist. In 1655, by marrying Comte Jean-François Motier, she became Madame de Lafayette. Later she set up permanent residency in Paris, where she presided over frequent gatherings of famous intellectuals, artisans, nobility, and political figures, and entertained occasional visits from her husband, who remained at their country estate.

Though she had a markedly ungrammatical writing style, as shown in both her letters and her manuscripts, Madame de Lafayette had a keen mind informed by her early education in languages and literature, provided in part by her friend Ménéage. A cultivated intellect was an uncommon thing for women of her day, since popular opinion held that all knowledge necessary to success could be learned in polite company, and too much learning spoiled a woman by turning her into a "blue-stocking." Madame de Lafayette was admired in her own day for her wit, her honesty, her fine qualities of mind, and what her friend Madame de Sévigné called her "divine reason." Though a prominent and influential figure, Madame de Lafayette kept

quiet about her personal affairs, and in fact never claimed authorship of the books she published. For this reason several works were later attributed to her whose true authorship remains doubtful.

No doubt exists, however, that Madame de Lafayette authored *The Princess of Cleves*, the book that has established her place in literary history. She first proved her abilities for astute understanding and acute perception through her first literary effort, a written portrait of her friend the marquise. She then wrote a novel called *The Princess of Montpensier* and undertook a collaborative enterprise with her friends LA ROCHEFOUCAULD and Segrais to write *Zaïde*, a colorful pseudo-history. Reading historical sources for her novel *The Princess of Cleves* and associating with contemporary artists MONTAIGNE and LA FONTAINE broadened Madame's literary horizons, and her circulation among aristocratic company sharpened her perceptions of human nature while spoiling what had never been an optimistic attitude about romantic love. She recorded the intrigues of the court of Louis XIV in her *Memoirs on the Court of France 1688–1689* and *The Secret History of Henrietta of England*. Her last work, *The Countess of Tende*, appeared in print several years after her death.

The Princess of Cleves can be called the first historical novel, since it takes place in a French court of the 16th century. It is also the first psychological novel for, while telling the story of the princess's illicit love for the dashing duke of Nemours, the prose steers away from conventional depictions of romance in order to study the characters' desires and motivations for their actions. Published in 1678, the book provoked vivid response and sparked the first-ever reader survey in the *Mercure Galant*, which asked readers if they felt the princess was right or wrong to confess to her husband. The storm of public opinion proved that the novel was something out of the ordinary, embodying all the principles of classicism but departing from the traditions of the romance novel to set a new standard. More than history, more than romance, *The Princess of Cleves* is ultimately a tale about doomed passions and moral dilemmas.

Madame de Lafayette's outlook on love was never romantic and continued to sour as she aged, confirmed in part by the painful experiences she observed around her, including the excesses of her friend Henriette, who suffered a sudden and extremely painful death. She used her work to examine the views of her own time and to explore ethical issues with analytical precision. Translator J. M. Shelmerdine attributes her greatness to "a power to observe human nature, to create characters and tell a story, an ability to understand human difficulties and sympathize with human weaknesses."

English Versions of Works by Madame de Lafayette

Madame de Lafayette: The Princesse de Clèves. Translated by Terence Cave. New York: Oxford University Press, 1999.

The Secret History of Henrietta, Princess of England. Translated by J. M. Shelmerdine. New York: Howard Fertig, 1993.

Works about Madame de Lafayette

Haig, Stirling. *Madame de Lafayette*. New York: Twayne, 1970.

Raitt, Janet. *Madame de Lafayette and 'La Princesse de Clèves'*. London: George G. Harrap, 1971.

La Fontaine, Jean de (1621–1695) poet, novelist

Jean de La Fontaine was born in Château-Thierry to Charles, a government official, and Françoise Pidoux, the daughter of King Henry IV's physician. At age 20, after a classical secondary education, he began religious studies in Paris. Monastic life, however, did not agree with La Fontaine's temperament, and, after briefly dabbling in law studies, he returned to Château-Thierry, where he spent days of leisure reading the classics of Ovid, Virgil, and Horace, to whom he alludes in his poetry, as well as the works of French poets RABELAIS, Malherbe, and MAROT.

In 1647 the dreamy poet obliged his father by marrying 14-year-old Marie Héricart, with whom he had one son. But La Fontaine was neither a good husband nor a good father. He craved variety and excitement and was patently unable to remain loyal to one woman. His cheery sensuality, gracious manners, and simplicity endeared him to the many women he courted and led to various shameful adventures. La Fontaine himself alludes reflectively to this character flaw in his poem "Pappillon du Parnasse" ("Poetic Butterfly") as translated by Marie-Odile Sweetser in *La Fontaine*:

*I go from flower to flower, from one object
of love to another.
To many pleasures, I add a little reputation.
I would go higher perhaps in the temple of
Fame
If in one genre only I had spent my life
But after all I am flighty in verse as in love.*

La Fontaine started writing near midlife and soon became the protégé of Louis XIV's minister of finances, Nicolas Fouquet, who built the opulent chateau of Vaux-le-Vicomte. La Fontaine frequented the salons of Paris, where he befriended such illustrious courtiers as Mademoiselle de SCUDÉRY, Madame de LAFAYETTE, Madame de SÉVIGNÉ, Charles PERRAULT, LA ROCHEFOUCAULD, and MOLIÈRE, among others.

After the duchess of Orléans became his patroness in 1665, La Fontaine gained wealth and fame with the publication of his first volume of *Contes et nouvelles en vers (Tales and Novels in Verse)*, a four-volume series of lively, salacious tales that was published between 1665 and 1674 and quickly gained notoriety. In *Cognitive Space and Patterns of Deceit in La Fontaine's Contes*, Catherine Grisé states, "The narratives he chose present typical trickster motifs in sexual contexts. La Fontaine's choice of this focus is one of the strong identifying characteristics of the *Contes*." Given the author's natural propensity for love and intrigue, the success of his provocative tales came as no surprise.

Critical Analysis

La Fontaine quickly reached the pinnacle of his career with the publication in 1668 of his world-renowned *Fables choisies, mises en vers* (*Selected Fables, Put into Verse*). Inscribing himself in the lineage of the Greco-Roman fabulists Aesop and Phaedrus, he also drew on the Indian fables by Pilpay and the wildly popular emblem books of his generation. *Fables* has been translated into countless languages and illustrated by great artists, such as Oudry, Doré, Fragonard, and Chagall. La Fontaine's genius lies in the transformation of a merely didactic genre into an entirely new mold where witty, playful, and elegant styles turn each fable into a little masterpiece, regardless of the moral lesson it conveys. The fables' human comedy unfolds in a countryside setting where wild and domestic animals, men, women, gods, and fairies enact or personify human foibles. For example, in the brief fable "The Fox and the Grapes," as translated by James Michie in *La Fontaine: Selected Fables*, a fox cannot reach a bunch of mouth-watering grapes he craves for lunch. Instead of dwelling on his failure, the fox reassures himself that the grapes are not worth the picking:

*He would have dearly liked them for his
lunch,
But when he tried and failed to reach the
bunch:
"Ah, well, it's more than likely they're not
sweet—
Good only for fools to eat!"
Wasn't he wise to say they were unripe
Rather than whine and gripe?*

Remarks David Rubin in *A Pact with Silence*, "the unique excellence of the *Fables* has inspired most critics and historians to sequester them, to see them as a miracle without precedent. . . ."

Over the course of 30 years, La Fontaine completed three volumes of fables, 12,000 verses in all. Even so, his election to the prestigious ACADEMIE

FRANÇAISE was fraught with difficulty before King Louis XIV finally ratified it in 1684.

Concludes Geoffrey Grigson in *La Fontaine: Selected Fables*, "Brevity, structure, matters of style, choice of language, insertion of old among new, quick movement . . . La Fontaine was expert in them all. . . . Sainte-Beuve once called Mozart, for grace, lightness and facility, 'the La Fontaine of music.'"

English Versions of Works by Jean de La Fontaine

Complete Tales in Verse. Translated by Guido Waldman. London: Routledge, 2001.

La Fontaine: Selected Fables. Translated by James Michie. New York: Viking Press, 1979.

Works about Jean de La Fontaine

Fumaroli, Marc, and Jean Marie Todd, trans. *The Poet and the King: Jean de la Fontaine and His Century*. Chicago: University of Notre Dame Press, 2002.

Rubin, David Lee. *A Pact with Silence: Art and Thought in The Fables of Jean de La Fontaine*. Columbus: Ohio State University Press, 1991.

Sweetser, Marie-Odile. *La Fontaine*. Boston: Twayne, 1987.

Langland, William (1330–1386?) poet

Little is known about the identity of the author of the poem known as *The Vision of Piers Plowman*. Certain notes on the surviving manuscripts lead scholars to believe that his name was William Langland, and he was most likely born in western England. He was educated to enter the church but, because he married, he was not allowed to enter the higher (and more wealthy) orders of the priesthood. Most scholars assume that the narrator of *Piers Plowman*, a poor itinerant clerk referred to as Will, reflects the author very closely.

The Vision of Piers Plowman is a complex creation. The text exists in three versions, which literary historians have named the A, B, and C texts. The A text, incomplete, is presumably the first

draft; the B text, which is complete and was published during the author's lifetime, is considered the best example of Langland's poetry; and the C text reflects revisions the author continued to make throughout his life. Scholars use the language of the poem and references to outside historical events to determine when the poet was writing. Langland lived at the same time as Geoffrey CHAUCER and the poet who wrote *Pearl* and *SIR GAWAIN AND THE GREEN KNIGHT*.

The poem is structured as a dream vision, which was an extremely popular poetic technique in French and English literature from the 12th to the 14th centuries. The poem is an ALLEGORY, which means that its fictional characters and events are meant to parallel if not actual people, then at least actual situations. The language is in Middle English, which, because it strikes the modern eye as peculiar, can be off-putting for some readers. In lines 5–6 the poet sets his scene as follows:

*Ac on a May morwenynge on Malverne
hilles
Me bifel a ferly, of Fairye me thoughte.*

In modern English, the poet is simply saying that on a May morning, while he was wandering in the Malvern hills, he met a creature whom he thought was a fairy. The straightforward voice, pleasant surroundings, and dreamy quality of the poetry as introduced here continue throughout the poem.

To understand the *Vision's* deeper messages, one must understand that English culture at this time was completely fused with and governed by the institutions of the monarchy and the Christian Church, which were seen as the human and divine authorities for life. The journey Will undertakes to search for truth and to discover how to live well represents a real concern of the 14th-century English citizen. Facing a world that had been transformed by plague and living in the midst of transition, many readers would have shared Will's disgust over the hypocrisy, greed, and idleness he saw around him, and would have identified with his wish for a return to order and meaning.

The character of Piers Plowman—who appears only briefly in the poem but with such impact that he lends the whole work his name—was probably not invented by the author but was borrowed from folk legend. (Another example of a popular, enduring English folk legend is Robin Hood.) A record of the 1381 Peasant's Revolt lists Piers Plowman as one of the leaders. Though historically inaccurate, this reference suggests that Piers was a representative figure for the newly mobile working class, perhaps because his message was that every person had a valuable role to play in society, and every person, king or peasant, could expect an equal reward in heaven if he performed his role well. As a symbol of the farmer working his field, Piers represents the lowest estate or class of medieval society, but he is also an icon for useful industry and, most important, his work provided food for all.

Translator A. V. C. Schmidt calls *Piers Plowman* a “truthful picture of the life of the common people in the fourteenth century” and considers it “a masterpiece of medieval English literature, worthy to stand beside Chaucer's *Canterbury Tales* as representative of the culture of its age.” The poem also contains a modern relevance, however, in its complaints about dishonesty and lack of charity, the sophisticated insights into the workings of human society and human nature, and the poem's message that love, kindness, and tolerance are the foundational values of human life. Beyond that, the lyric and intricate poetic styles are a sheer joy to read. Little could William Langland have guessed he was writing a work that would thrill audiences seven centuries later, just as it did his own.

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Century. Rochester, N.Y.: Boydell and Brewer, 1991.

Hewett-Smith, Kathleen M. *William Langland's Piers Plowman: A Book of Essays*. New York: Routledge, 2001.

La Rochefoucauld, François, duc de (1613–1680) *historian, moralist*

François de La Rochefoucauld was born into a noble family of ancient lineage. He came of age during the Fronde, or French civil wars, when the French monarchy fought to consolidate its power against the nobility. These wars eventually led to Louis XIV's decision to create an absolute monarchy in which the nobles were divested of real political power. La Rochefoucauld fought against the monarchy and its prime ministers and, in 1652, surrendered and went into self-imposed exile on his estates in Angoumois. He missed the social and intellectual stimulation of court life and later settled in Paris, where he attended salons, the literary gatherings of noblemen and women that welcomed philosophers, critics, and writers. La Rochefoucauld developed a very close friendship with the writer Madame de LAFAYETTE; some of her detractors even thought he wrote her novels. In reality, he probably served as a trusted sounding board for her ideas and drafts.

While La Rochefoucauld published memoirs that have been invaluable to scholars of 17th-century France, his literary fame rests on his collection of elegantly worded, worldly aphorisms, *Réflexions ou sentences et maxims morales* (*Reflections or moral sentences and maxims*, 1665). La Rochefoucauld's cynical and pessimistic attitude toward humans' self-absorption and vanity does not detract from the insight and elegance of his phrases: "Our virtues are most frequently but vices disguised" and "Hypocrisy is the homage vice pays to virtue" are examples of his well-balanced sentences and awareness of people's ability to delude themselves. To La Rochefoucauld, words such as *love*, *honor*, and *virtue* were meant to disguise people's baser emotions from themselves in order to maintain a

favorable self-image or *amour propre*. At the dawn of the ENLIGHTENMENT, La Rochefoucauld knew that "the understanding is always the dupe of the heart."

English Versions of Works by François, duc de La Rochefoucauld

Moral Maxims. Edited by Irwin Primer. Newark: University of Delaware Press, 2002.

The Maxims of La Rochefoucauld. Translated by Louis Kronenberger. New York: Random House, 1959.

Works about François, duc de La Rochefoucauld

Bishop, Morris. *The Life and Adventures of La Rochefoucauld*. Ithaca, N.Y.: Cornell University Press, 1951.

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Horowitz, Louise K. *Love and Language: A Study of the Classical French Moralists Writers*. Columbus: Ohio State University Press, 1977.

Mourgues, Odette de. *Two French Moralists: La Rochefoucauld & La Bruyère*. Cambridge: Cambridge University Press, 1978.

Las Casas, Bartolomé de (1474–1566) *historian, activist*

Bartolomé de Las Casas was the son of a Spanish merchant and served as a soldier in his youth. He studied Latin at the University of Seville and in 1502 traveled to Hispaniola, in the West Indies. After becoming a Dominican priest in 1524, Las Casas made valiant efforts to minister to the Indians and improve their treatment at the hands of the invaders. In his later years, Las Casas figured greatly at the Spanish court, and was also a prolific writer of treatises, petitions, histories, and correspondence.

His first work, *The Only Way* (1537), outlined his policies for evangelizing the Indians. In his *Brief Report of the Destruction of the Indians* (1542), he took a stance in defense of the Indian peoples and harshly criticized Spanish colonial policy for the cruelties in-

flicted on the native populations. Upon a return to America in 1545, Las Casas issued his famous *Confessionario*, or *Regulations for the Confessors of Spaniards*, in which he declared that absolution should be withheld from landowners who owned slaves. Forced by opposition to return to Spain, Las Casas began writing his *General History of the Indies* (1561), which describes events in the New World from 1492 to 1520. The work has special interest as a biography of Columbus and is considered to be the single best source of information on Columbus's discovery of America. In its entirety, the 417 chapters take up three books and suggest that God will punish Spain for its treatment of the Indians.

Though critics considered Las Casas an enemy of Spain, his admirers hailed him as one of the great spiritual leaders of the Spanish conquest of the New World. His large body of work made important contributions to political theory, history, and anthropology, and his idealization of the American Indian, whom he considered to be naturally rational and good, was an early version of the "noble savage" idea that influenced philosophy for hundreds of years.

English Versions of Works by Bartolomé de Las Casas

In Defense of the Indians. Translated by Stafford Poole. DeKalb: Northern Illinois University Press, 1992.

Short Account of the Destruction of the Indies. Translated by Nigel Griffin. New York: Penguin, 1999.

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Remesal, Antonion de. *Bartolome De Las Casas, 1474–1566*. Translated by Felix Jay. New York: Edwin Mellen Press, 2002.

Lee Yul Kok (Yi Yulgok, Yi Yi) (1536–1584) philosopher

One of the most famous Neo-Confucian scholars of Korea, Yi Yi is more commonly known by his pen name Lee Yul Kok, which means "chestnut val-

ley." Born near Kangnung, he passed the literary examination and achieved the scholarly title of *Chinsa* by age 13. His widowed mother Sin Saimdang, a remarkably learned woman, was responsible for his education.

In his teens Lee Yul Kok absorbed Chinese classics, like *Laozi* and *Zhuangzi*, as well as Buddhist writings. At age 15, when his mother died, he retired to the Buddhist sanctuary at Kumgang Mountains for three years and studied *Chan* Buddhism.

On returning home in 1556, Lee Yul Kok rejected Buddhism for its otherworldliness and embraced Confucianism for its commitment to political and social life. At age 22, he spent two days at Tosan with the elder sage T'oegyē; both men were impressed with each other.

After astonishing success in the civil service examinations, he entered public office in 1559. Though often in poor health, he quickly rose to the highest ranks of government. In 1572 he moved to Haeju. Falling ill there, he resigned his position to devote his time to scholarship. By then his own thinking had evolved, and he had come to disagree with the fundamental basis of T'oegyē's philosophy. Lee Yul Kok emphasized practicality in contrast to T'oegyē's introspection. He participated in the famous Four-Seven Debate ("Four Beginnings, Seven Emotions"), which attempted to resolve the most complex issues and tensions within Korean Neo-Confucianism. To this controversy, he introduced two new terms: *tosim* ("original goodness") and *insim* ("concupiscence").

In his later years, he resumed government service and proposed new policies in taxation, education, and defense. While serving as minister of defense, he proposed a standing army; while the proposal was rejected, subsequent invasions by Japan would prove the need for such an army.

Lee Yul Kok's productive life spanned a period of relative stability. He died at the peak of his career at age 48. His writings, seen as a reflection of not only his life but also the 16th-century world in which he lived, have been preserved in *Yulgok Chip*. They include his major work *Kyongmong Yogyol* (*A Key to Annihilating Ignorance*) and a *sijo*, or

poem-cycle, called *Kosan Kugok* (*Nine Songs of Kosan*).

An English Version of a Work by Lee Yul Kok

The Four-Seven Debate: An Annotated Translation of the Most Famous Controversy in Korean Neo-Confucian Thought. Translated by Michael C. Kalton, et al. Albany: State University of New York Press, 1994.

Works about Lee Yul Kok

Chung, Edward Y. *Korean Neo-Confucianism of Yi T'oegye and Yi Yulgok: A Reappraisal of the "Four-Seven Thesis" and Its Practical Implications for Self-Cultivation*. Albany: State University of New York Press, 1995.

Ro, Young-chan. *Korean Neo-Confucianism of Yi Yulgok*. Albany: State University of New York Press, 1988.

Leibniz, Gottfried Wilhelm (1646–1716)

philosopher, mathematician, nonfiction writer

During the age of the Scientific Revolution and the first stirring of the ENLIGHTENMENT, European thinkers were exploring a variety of new fields of thought in both science and philosophy. One of the most influential of these intellectuals was Gottfried Wilhelm Leibniz, who made key contributions to philosophy, theology, mathematics, and political theory.

Leibniz was born in the German city of Leipzig, to Friedrich Leibniz, a professor of moral philosophy at the University of Leipzig, and his wife, Catharina, the daughter of a lawyer. Although his father died not long after Leibniz was born, the young man grew up in the scholarly atmosphere of a university town and spent a great deal of time studying in his father's library. He eventually became a student at the University of Leipzig, where he studied philosophy and law.

Leibniz entered the diplomatic service of the elector of Mainz and, in 1672, was sent as an ambassador to Paris, then the center of European art and culture, and home to Leibniz for the next four

years. During his time there, Leibniz would meet and befriend some of the greatest minds at work in Europe, including the Dutch astronomer Christian Huygens and the French philosopher Nicolas de Malebranche. Leibniz also traveled to London during this time and met several leading English scientists. After demonstrating a calculating machine he had invented, Leibniz was elected to the prestigious Royal Society.

Leibniz showed his mathematical genius during his years in Paris. He invented the mathematical system now known as differential calculus, unaware that the great English scientist Isaac Newton had already done so many years before. Leibniz published his findings in a book titled *Nova Methodus Pro Maximus et Minimus*, which means "New Method for the Greatest and the Least." The publication of Leibniz's work before Newton's gave rise to a furious dispute between the two men, each accusing the other of claiming credit for the discovery. In truth, both men independently discovered the same thing.

In 1676 Leibniz left Paris and settled in Hanover, his home for the rest of his life when he was not traveling. He undertook a variety of administrative tasks for the duke of Hanover but devoted most of his time and energy to his own intellectual pursuits.

In the late 1680s, Leibniz wrote *Discourse on Metaphysics*, which presented his concept of metaphysics and the nature of existence. Leibniz was one of the most influential Western thinkers in the field of metaphysics, and the philosophical system he conceived is one of the most complex philosophical works in all of Western thought.

Essentially, Leibniz saw all of reality as being composed of immaterial particles, including human thought, which he called *monads*. According to Leibniz, monads are not matter, but matter is somehow composed of monads. By this system of metaphysics, Leibniz sought to reconcile empiricists (those who believed all existence was purely physical) with dualists (those who saw reality as being made up of both physical and non-physical qualities). Toward the end of his life,

Leibniz elaborated and expanded on this idea in his work *Monadology*.

Leibniz was also very influential in the field of theology. Some philosophers had stated that if God were all-powerful and all-good, evil would not exist. Therefore, according to these thinkers, God either was not good and all-powerful or simply did not exist. In *Théodicée*, Leibniz claims evil itself does not exist, that everything that happens is for the best, and that the best possible world for people must include free will. VOLTAIRE later ridiculed this idea in his famous novel *Candide*, which includes a bumbling character named Dr. Pangloss, who many scholars believe is a caricature of Leibniz.

Throughout his career, Leibniz energetically worked to create scientific and philosophical societies throughout Europe to allow intellectuals from many countries to exchange scholarly information. In 1700 the Berlin Society for the Sciences was established, with Leibniz as its first president. He met Peter the Great, czar of Russia, and urged him to adopt radical educational and social reforms throughout Russia.

In mathematics and philosophy, Leibniz earned a place as one of the foremost thinkers of Western civilization. His writings would later influence Immanuel KANT, and his mathematical work would greatly contribute to the efforts of future mathematicians.

English Versions of Works by Gottfried Wilhelm Leibniz

Correspondence. Edited by Samuel Clarke and Roger Ariew. Indianapolis, Ind.: Hackett Publishing, 2000.

Monadology and Other Philosophical Essays. Translated by Paul Schrecker and Anne Martin Schrecker. Indianapolis, Ind.: Bobbs-Merrill, 1965.

Philosophical Texts. Edited by R. S. Woolhouse and Richard Francks. Oxford: Oxford University Press, 1998.

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Kynell, Kurt von S. *Mind of Leibniz: A Study in Genius*. Lewiston, N.Y.: Edwin Mellen Press, 2003.

Lefevre, Wolfgang. *Between Leibniz, Newton, and Kant: Philosophy and Science in the Eighteenth Century*. Hingham, Mass.: Kluwer Academic Publishers, 2001.

Rescher, Nicholas. *On Leibniz*. Pittsburgh, Pa.: University of Pittsburgh Press, 2003.

Leonardo da Vinci (1452–1519) painter, architect, sculptor, engineer, scientist

In the 15th century, Italy was experiencing a period of cultural and intellectual vitality known as the RENAISSANCE. It was a time of brilliance in literature, science, and the arts. Among the great geniuses of this time was Leonardo da Vinci. He is remembered today not only as the creator of some of the greatest works of art in human history but also as a man whose interests and passions encompassed an incredibly wide variety of fields, including painting, sculpture, architecture, engineering, music, geology, anatomy, biology, astronomy, and cartography.

Leonardo was born on April 15 in the town of Vinci, just outside Florence. He was the illegitimate son of a lawyer and lived out his childhood with his grandparents. When he was an adolescent, his father brought him to Florence to learn a trade. Because his illegitimate birth prevented Leonardo from joining the legal profession, his father set him up as an apprentice artist in the studio of Andrea del Verrocchio, a respected artist and craftsman. Leonardo spent several years in Verrocchio's workshop, gradually mastering the arts of painting, sculpture, and architecture.

In his youth, Leonardo developed an overriding and passionate curiosity about the natural world. He had a strong affinity for animals, particularly birds and horses, and became a vegetarian. He was fascinated by flora and other plants, as well as scenes of natural beauty, such as mountains or waterfalls. He expressed this curiosity about the natural world in his sketchbooks. Leonardo customarily carried a notebook with him wherever he went and filled them with drawings of anything that caught his attention. Many of these sketchbooks survive

to this day, filled with Leonardo's observations and brilliant drawings.

By the late 1470s, Leonardo had left Verrocchio's workshop and had set himself up as an independent artist. He was commissioned by the monks of San Donato to create a painting for their main altar. Although the *Adoration of the Magi* is considered by many art historians to have been Leonardo's first great masterpiece, he never finished it. Indeed, a tragic element of his life was his seeming inability to complete many of his most important works.

In the early 1480s, Leonardo left Florence and moved to the city-state of Milan, then ruled by Duke Ludovico Sforza. Leonardo spent nearly two decades in Milan, and it was during this period that his genius reached its height. He became a trusted adviser to Duke Ludovico Sforza on matters of art and culture, as well as military engineering.

Leonardo's scientific work soon became an important part of his life. His notebooks from this period are filled with sketches and jotted notes concerning his scientific theories. Although his scientific work was unknown to the general public, it can now be seen that his understanding of physics and many other fields of science far surpassed that of anyone else in his time.

It was also during his years in Milan that Leonardo attempted to fulfill one of his great dreams: building a machine that would allow him to fly. He had long been fascinated by the flight of birds and studied the subject intensely, hoping for knowledge that would allow him to build a flying machine. His notebooks are filled with sketches of proposed designs, including one for a helicopter-type machine and others of various gliders and machines with flapping wings. It is not known if he actually built prototypes of any of these machines or if he attempted to fly any of them.

Through all this time, Leonardo continued to work on his art. Indeed, in the late 1490s, he created one of the most famous pieces of art in the world, *The Last Supper*, in which he depicts the famous scene from the Bible in which Jesus announces to his apostles that one of them will

betray him. Leonardo created the painting for the monastery of Santa Maria delle Grazie, where it still exists today.

Leonardo's other great artistic project during this period was the creation of a giant bronze statue of a horse and rider, which was to memorialize the father of Duke Ludovico. The artist spent many years on this project, which was to be of unprecedented size. His notebooks are filled with preparatory sketches, and he created a full-scale clay statue as a model. Unfortunately, just as Leonardo was to begin casting the bronze, Milan was attacked by its enemies and the bronze had to be used for cannon. Later, the highly regarded clay model was destroyed by soldiers using it for target practice.

In 1499, fleeing a French invasion of northern Italy, Leonardo left Milan and spent the next few years wandering through Italy. He advised the leaders of Venice in how to defend their city from the Turks and spent a few months working as a military engineer for Cesare Borgia, a warlord famous for both his brilliance and his cruelty. During this period, Leonardo met and befriended the political philosopher Niccolò MACHIAVELLI.

During the next few years, Leonardo moved among Florence, Milan, and Rome. He painted some of his greatest works, including the portrait known as the *Mona Lisa*, one of the most famous paintings in history, and continued his scientific investigations into nature, filling his notebooks with his thoughts.

Toward the end of his life, Leonardo left Italy and took up residence in France, living as a guest of the French king. He died in the town of Cloux on May 2.

The life of Leonardo da Vinci has come to symbolize the great potential of the human mind. Leonardo himself has become the idealization of the "Renaissance Man," one who does not concern himself with only one particular activity, but whose skills and talents embrace a wide variety of different fields and interests.

Critical Analysis

Although he is best known as a painter, Leonardo's notebooks, taken collectively, constitute a great lit-

erary masterpiece. Throughout his life, he would record his observations about people or nature in these notebooks, and he eventually amassed an incredible amount of information.

Leonardo does not seem to have organized his notebooks in any particular manner. Each of them seems to be filled randomly, so that a single page might have preparatory sketches of horses, observations concerning the flow of a river, or even shopping lists. Nor do the individual notebooks concern any individual themes. In addition, for reasons which are not clear, the notebooks were written backward and in reverse, from right to left. One can read the notebooks clearly only by holding a mirror up to the page.

Apart from a story of seeing a kite as a boy and a possibly fictitious story about exploring a dark cave, there are remarkably few details about Leonardo's personal life. This may be because he did not wish information about his private life to become known, or it may simply be that he did not consider such matters to be of particular importance.

Leonardo's notebooks are famous largely for the incredible scientific speculations they contain. Sketches of cannon firing projectiles demonstrate his knowledge of ballistics, while his numerous sketches of flowing rivers betray a highly advanced knowledge of hydrodynamics. He also recorded numerous astronomical observations, as well as astonishing designs for new inventions, including flying machines, proposals for submarines, tanks, bicycles, parachutes, gear shifts, and water pumps.

Leonardo's notebooks reveal a mind of the highest order and knowledge that was far in advance of his time. However, because his notebooks were not published until many centuries after his death, his discoveries did not make any significant impact on Western civilization. Had his scientific breakthroughs and inventions become widely known among his contemporaries, the course of history would likely have been very different.

Works by Leonardo da Vinci

Leonardo on Art and the Artist. Mineola, N.Y.: Dover, 2002.

The Notebooks of Leonardo da Vinci. IndyPublish.com, 2003.

The Wisdom of Leonardo da Vinci. Translated by Wade Baskins. New York: Barnes and Noble, 2004.

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Baskins, Wade, trans. *The Wisdom of Leonardo da Vinci*. New York: Barnes and Noble, 2004.

Bramly, Serge. *Leonardo: The Artist and the Man*. Translated by Sian Reynolds. New York: Penguin Books, 1994.

Nicholl, Charles. *Leonardo da Vinci: Flights of the Mind*. New York: Viking, 2004.

White, Michael. *Leonardo: The First Scientist*. New York: St. Martin's Griffin, 2000.

Léry, Jean de (1534–1613) *historian, clergyman*

A French Protestant during an age of violent religious conflict, Jean de Léry wrote his now famous work, *History of a Voyage to the Land of Brazil (Histoire d'un voyage fait en la terre de Brésil)*, when, at age 23, he was invited to join a mission to establish a refuge for persecuted Protestants on a French-controlled island off the coast of Brazil. In this history, Jean de Léry tells of his 10-month stay among a Brazilian tribe allied to the French. His strategy consists in foregrounding his cultural biases, while critically observing the customs of the Brazilians as well as the French, and in rendering each relative to the other. For instance, the intertribal cannibalism practiced by their Brazilian hosts horrifies the Europeans, but when his fellows kill the tribe's egg-laying hens for meat, he conveys the Brazilians' dismay at the Europeans' uncivilized behavior.

Jean de Léry published his celebrated history in 1578, 20 years after his return to France. During the intervening years, religious civil wars had raged throughout Europe. Trapped for seven months during the siege of Sancerre, a city in central

France, de L ry wrote another history, *Histoire memorable de la ville de Sancerre* (*A Memorable History of the City of Sancerre*, 1574), in which he recounts the hardship, famine, and cannibalism he witnessed during that siege. De L ry's vivid descriptions and close attention to behavior have placed him among the forebears of modern ethnography.

An English Version of a Work by Jean de L ry

Whatley, Janet, trans. *History of a Voyage to the Land of Brazil*. Berkeley: University of California Press, 1990.

A Work about Jean de L ry

Lestrington, Frank. "The Philosopher's Breviary: Jean de L ry in the Enlightenment," in *New World Encounters*. Edited by Stephen Greenblatt. Berkeley: University of California Press, 1993.

Lessing, Gotthold (1729–1781) *critic, dramatist*

Gotthold Lessing is considered the first modern German intellectual, an innovator in the fields of drama, literary criticism, and religious theory. Born in Saxony to a pastor and his wife, Lessing was sent to an elite school where he learned Hebrew, Greek, Latin, and French. He attended the University of Leipzig, where he studied theology, then medicine, and found himself drawn to the theater. He received his master of arts in 1752 and moved to Berlin, aspiring to be the German *MOLI RE*. After joining the Prussian army in 1760, he served five years as a secretary and then returned to Berlin. Never financially secure, he joined the National Theater, which closed; he then attempted to establish a publishing house, which failed. Finally he accepted a post as librarian to the duke of Braunschweig. In 1776 he married Eva Koenig, who died a year later in childbirth.

Though notoriously unexpressive about his private life, Lessing was known for being argumentative and having an opinion on virtually every topic, none of which he feared to express in print.

His first literary efforts were as a reviewer and critic, and he wholeheartedly aspired to establish a German literary tradition and nurture good taste in the reading public. Though unafraid of risk, Lessing was eminently rational. His greatest influences were Aristotle, SHAKESPEARE, and most of all Denis DIDEROT, whose essays and plays he translated into German in 1760. In 1754 he wrote *The Rehabilitations of Horace* and began to translate Sophocles, though he left that project unfinished. In 1759 he published a collection of fables, and in 1766 he released *Laocoon*, a critique on painting and poetry. This series of essays shows Lessing as a developed, efficient judge and critic at the height of his style.

At a young age Lessing composed *Damon and The Young Scholar* (1747), both strongly influenced by the French tradition. He followed this with *The Freethinker* (1748), *The Old Maid* (1749), and *The Jews* (1749), which reflect his concern with religion. *The Treatise and Women Will Be Women* (1750) show the influence of Plautus, while *The Misogynist* (1755) depicts a classic love-triangle. In *Miss Sara Sampson* (1755) Lessing turned to the English countryside, borrowing the theme of the sentimental tragedy and the domestic atmosphere from English novels by RICHARDSON and Fielding. *Philotas* (1759) looks at kings and princes at war, exploring themes of patriotism, honor, love of glory, and filial devotion. Though very Greek in its plot, development, and execution, the artistry of *Philotas* is marred by long monologues that weaken the action. The playwright at this point was interested in ideas, not character.

Minna von Barnhelm (1767) is a comedy of manners, perhaps the most frequently performed German comedy, full of scheming characters and a playful, ironic tone. *Emilia Galotti* (1722), a tragedy set in an Italian court, contains all the standard elements of a plotting minister, a desirous prince, and a doomed maiden. Though quite carefully constructed, the play was perhaps too political to please audiences. The jewel of Lessing's dramatic output is *Nathan the Wise* (1779), a sophisticated comedy disguised as a fairy tale, which is essentially a dialogue

between the three main religions of the West. *Nathan* was hailed by critics as a new kind of play, a modern morality play whose characters have a symbolic value far beyond their temporal existence.

Lessing's humanitarian goals and his concern with ethics rather than orthodoxy emerge in his treatises. After joining the Freemasons, he published *Conversation for the Freemasons* (1780), which portrays his disillusionment with the aristocratic elite. *Proof of the Spirit and of Power* (1777), *The Testament of John* (1777), *The Religion of Christ* (1780), and *The Education of the Human Race* (1780) reflect his efforts to separate the truth of the Christian religion from its historical foundation. Lessing appreciated the ethical significance of Christian thought but remained skeptical about certain historical proofs.

Above all, Lessing maintained a position as an independent thinker, loyal to moral feeling but not to institutions. As a humanist, Lessing believed freedom was the ultimate ideal, and friendship the means through which true humanity proves itself. Lessing's beliefs transcended the rationalist approach of the ENLIGHTENMENT, which held reason as the highest pursuit; for Lessing, compassion, not reason, guided spiritual development. His commitment to free-thinking, fraternity, and to building a native tradition have led Lessing to be identified as the founder of German literature.

English Versions of Works by Gotthold Lessing

Laocoon: An Essay on the Limits of Painting and Poetry.

Translated by Edward A. McCormick. Baltimore, Md.: Johns Hopkins University Press, 1990.

Lessing's Theological Writings: Selections in Translation. Translated by Henry Chadwick. Palo Alto, Calif.: Stanford University Press, 1994.

Nathan the Wise, Minna von Barnhelm, and Other Plays and Writings. Edited by Peter Demetz. New York: Continuum, 1991.

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Li Yu (Li Yü) (1611–ca. 1680) playwright, critic, novelist, essayist

Born into a family of literati, Li Yu was acknowledged in his lifetime as a literary genius. However, because he failed the civil service examination, he was forced to earn a living by his writing.

Being a resourceful man, Li Yu organized a successful theater company and soon was able to lead a life of luxury and move in high circles. His epicurean lifestyle is reflected in his prose work *Xian-qing ou-ji* (*Hsien ch'ing ou-chi; Random Ventures in Idleness*). The philosophy of this book is summarized by a Chinese phrase that means "enjoy oneself," for Li Yu rejected Confucian pedantry and moral strictures, as well as the Daoist notion of the simple life, the practice of foot-binding, and education for women. In his day, the ideas Li Yu put forth in *Random Ventures in Idleness* were quite radical. Not all of the work was seen as such, however; he includes a rather tame section, in comparison, that is devoted to architecture and landscape, which influenced Japanese aesthetic taste.

For the theater, Li Yu wrote 10 romantic comedies, which are characterized by risqué elements and often deal with controversial topics. Not content to be a mere playwright, however, Li Yu also wrote a treatise on stagecraft. In this work, he criticizes works of extreme length and proposes the idea of "one principal character, one plot." He used this theory in his own works, especially his short stories in which, conversely, the influence of the theater can also be seen.

Li Yu's first collection of short stories, *Wu-sheng xi* (*Wu-sheng hsi; Silent Operas*, 1654), features an intrusive narrator and achieves ironic effects by pitting appearance versus reality. His next collection, *Shi-er Lou* (*Shih-erh lou; Twelve Towers*), is a series of 12 tales linked by the word for "tower" in each title and written in the Chinese vernacular.

In addition, Li Yu also wrote an erotic novel, *Jou pu tuan* (*The Carnal Prayer Mat*), which tells the story of Scholar Vesperus, an orphan who turns from his amoral life to Zen Buddhism and a life of enlightenment. To avoid censorship, Li Yu disguised the book under different titles.

Li Yu's works were banned a century later in the reign of Qianlung (Ch'ien-lung). Since the May Fourth Movement, however, his works have resurfaced, and Li Yu's contribution to the development of Chinese fiction has been recognized.

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Tower for the Summer Heat. Translated by Patrick Hanan. New York: Columbia University Press, 1998.

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Chun-shu Chang, and Shelley H. Chang. *Crisis and Transformation in Seventeenth-Century China*.

Ann Arbor: University of Michigan Press, 1998.

Hanan, Patrick. *Invention of Li Yu*. Cambridge, Mass.: Harvard University Press, 1988.

Llorona, La (1500s) Aztec legend

The legend of La Llorona (The Weeping Woman) evolved from stories in the Mexican oral tradition. It evolved from the convergence of two tragic female heroines: one in Aztec mythology and another in Spanish history.

La Llorona originates with the Aztec goddess Cihuacoatl, who warned of the impending Spanish conquest of Montezuma's empire. The mother goddess wandered through the city of Tenochtitlán as a weeping woman draped in flowing white cloth. In the darkness, she was heard lamenting: "Oh, my sons! Now has come the time for your destruction."

The legend of La Llorona is also mixed with Spanish history. In 1519 Spanish conquistador

Hernán CORTÉS landed on the shores of Mexico and eventually succeeded in overcoming the Aztec people. Cortés's triumph had been contingent on an Aztec captive, La Malinche, also known as Doña Marina. The indigenous woman served as an invaluable translator during Cortés's military efforts. She is a controversial character in Mexican history. Some portray her as a traitor to her people; others see her as an unwilling participant. Cortés eventually took Doña Marina as his mistress, and she bore him a son. When the time came for the conquistador to return to Spain, however, Cortés took the boy with him and left his Aztec mistress behind. Devastated by the loss of her son, Doña Marina died shortly after. According to legend, her restless soul searches for her lost child and she wails in endless pain.

Literary critics explain the image of a lost Aztec woman in mourning as analogous to the demise of indigenous culture after the Spanish conquest. In modern-day Mexican and Mexican-American culture, numerous adaptations of the legend of La Llorona are still told to children.

A Work about La Llorona

Kraul, Edward Garcia, and Judith Beatty. *The Weeping Woman: Encounters with La Llorona*. Santa Fe, N.M.: Word Process, 1988.

Lomonosov, Mikhail (1711–1765)

scientist, poet, grammarian

Mikhail Lomonosov was born near Kholmogory, a town in northern Russia. His mother, Elena, was the daughter of a deacon, and his father a merchant of peasant origins. When Lomonosov was 10 years old, he began accompanying his father on business, but he remained more interested in academics. In 1731 he traveled to Moscow and gained admission to the Slavo-Greco-Latin Academy by pretending to be a nobleman's son.

Lomonosov's intellectual promise rapidly became clear. In 1736 he was one of 12 students chosen to enroll in the new University of St. Petersburg. He then attended universities in Marburg and

Freiburg to study mathematics, chemistry, metallurgy, and related subjects. In 1740 he married Elizabeth Zilch in Marburg. After returning to St. Petersburg the following year, he received a post at the Russian Academy of Sciences, where he remained for the rest of his career. Lomonosov helped to found the University of Moscow in 1755. His career declined during the reign of CATHERINE THE GREAT.

Lomonosov's wide-ranging scientific activities, like those of his contemporary Benjamin FRANKLIN, typify the RATIONALISM of the ENLIGHTENMENT. His scientific works, most written in Latin, include *Reflections on the Causes of Heat and Cold* (1744), *Oration on Aerial Phenomena, proceeding from the Force of Electricity* (1753), *A Dissertation on Greater Exactitude in Navigation* (1759), and *The First Principles of Metallurgy* (1763). Lomonosov also carried out numerous experiments with porcelain and with colored glass for mosaics. In 1752 the Russian Senate gave him permission to establish a glass factory, and an imperial decree the next year provided him with land and 212 serfs to work there. The factory eventually manufactured a number of glass products, including a large mosaic for one of Catherine II's palaces, although Lomonosov struggled to make the enterprise profitable.

Lomonosov burst upon the Russian literary scene in 1739, when he sent a "Letter on the Rules of Russian Poetry" to the Academy of Sciences and accompanied it with an ode celebrating a Russian military victory over the Turks. In the "Letter," Lomonosov insists that Russian poets should consider not only the number of syllables in each line, but also the placement of accented syllables. The ode, written in iambic tetrameter, illustrates his argument. It greatly impressed academy members.

Lomonosov's output includes historical works, translations of poems by Horace and ROUSSEAU, two dramas, and a number of odes celebrating special occasions at the Russian court. His poetry is thick with imagery, often involving allusions to Roman and Greek mythology. He praises Russia, the good ruler (who usually resembles Peter I), science, and learning.

Lomonosov's rival Alexander SUMAROKOV mocked his poems as bombastic and exaggerated, but he respected his competitor's lyricism. This lyricism is evident in two of Lomonosov's most significant poems, the "Morning" and "Evening Meditations on the Majesty of God" (1743). In the "Evening Meditation," the appearance of the northern lights causes the poet to reflect on their possible causes and the vast universe God has created. In the "Morning Meditation," Lomonosov writes that the sun is "an ocean burning evermore." Yet, "This awe-inspiring enormity / Is but a mere spark" before God. A later work, "Letter on the Use of Glass" (1752), also combines Lomonosov's scientific interests with religion and poetry. The poem begins with a list of the various uses of glass, including windows, mirrors, and jewelry. Men have killed for gold, but no wars have begun over glass; instead, Lomonosov writes, the glass in telescopes has allowed scientists to confirm the theories of Nicolaus COPERNICUS about the solar system. "Through optics," the poet exclaims, "glass leads us to [God], having expelled from us the profound darkness of ignorance!"

Lomonosov's theoretical works contributed significantly to the development of the Russian language. His *Rhetoric* (1748) offers advice to would-be poets, complete with examples from ancients like Homer, Anacreon, Juvenal, Seneca, and Martial, as well as the modern LA FONTAINE. *On the Use of Church Books in the Russian Language* (1757) regulates Russian vocabulary by categorizing words as either "high," "middle," or "low." Finally, Lomonosov's *Grammar* (1757), the first in Russian, remained definitive through 1831.

Alexander Pushkin summed up Lomonosov's wide-ranging career in the following words:

Combining unusual will power with an unusual power of comprehension, Lomonosov embraced all the branches of knowledge. . . . Historian, rhetorician, mechanic, chemist, mineralogist, artist, and poet—he scrutinized and fathomed everything.

English Versions of Works by Mikhail Lomonosov

Mikhail Vasil'evich Lomonosov on the Corpuscular Theory. Translated by Henry M. Leicester. Cambridge, Mass.: Harvard University Press, 1970.

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Menshutkin, Boris N. *Russia's Lomonosov: Chemist, Courtier, Physicist, Poet*. Princeton, N.J.: Princeton University Press, 1952.

Pavolova, Galina Evgen'evna. *Mikhail Vasilievich Lomonosov: His Life and Work*. Translated by Arthur Aksenov. Moscow: Mir, 1984.

Lope de Vega Carpio, Félix (1562–1635) dramatist, poet

Lope de Vega was born in Madrid to Félix, an embroiderer, and Francisca Fernandez Flores. At age 10, he began studies in Latin and Castilian under the poet Vicente Espinel, and the following year entered the Jesuit Imperial College, where he began to study the rudiments of the humanities. In 1577 the bishop of Avila (Jerónimo Manrique), impressed by Lope de Vega's talent, took him to the Alcalá de Henares to study for the priesthood. This did not agree with Lope de Vega's tempestuous nature, however, and he soon left the school in pursuit of a married woman. He continued his education through intensive readings in anthologies.

By 1583, Lope de Vega had begun to establish himself as a poet in Madrid and also acted as attendant to various nobles. In addition, his sensual nature led him on a course of numerous passionate entanglements. His romantic involvement with the actress Elena Osorio, which lasted five years, was marred by his intense jealousy. When she left him, he wrote poems of such a libelous nature

against her and her family that a court case was brought against him. As a result, Lope de Vega was sentenced to eight years of exile from Castile. In the midst of this scandal, he abducted 16-year-old Isabel de Urbina (the "Belisa" of many of his poems) and was forced to marry her. Only a few weeks later, Lope de Vega set sail with the Spanish Armada in an excursion against the English (1588). During his time on board, he wrote *La hermosura de Angélica* and other poems in which Isabel, his wife, is addressed as "Belisa."

Upon returning from the voyage, Lope de Vega retrieved Isabel and spent the remainder of his exile in Valencia, a dramatic center where he began to write ballads plays in earnest. When his exile ended, he moved to Toledo and became secretary to the duke of Alba. Isabel died in 1594 in childbirth, after which Lope de Vega moved to Madrid. He married Juana de Guardo in 1598. During their marriage, Lope de Vega had an affair with actress Micaela de Luján, which created quite a scandal, as he wrote numerous poems to Micaela, and contributed to his reputation as a womanizer. Despite his personal intrigues and upheavals, Lope de Vega continued to read and write profusely, and while his personal life is certainly interesting, it is his literature that gained him the greatest recognition.

Critical Analysis

Lope de Vega was a prolific writer who became increasingly identified as a playwright of the *comedia*, a term applied to the new drama of Spain's Golden Age. He was influenced by Horace, PETERARCH, ARIOSTO, TASSO, and CERVANTES, among others. From 1593 to 1632, he wrote more than 1,500 plays, as well as PASTORAL romances, EPIC poems, verse biographies of Spanish saints, and various lyric compositions. Many of these works reflect Lope de Vega's thoughts and feelings concerning his loves, exile, marriage, and friends. Lyricism and originality abound in all of his works. Sadly, most of these works have not survived.

In regard to his *comedias*, the influence of Valencian playwright Cristobal de Virues was profound. It was Lope de Vega, however, who took the

form to its greatest heights. Many of his plays were historic and cloak-and-sword plays (*capa y espada*), which focused on contemporary manners and intrigue. His cloak-and-sword plays are largely made up of the same basic characters and situations: ladies and gallants falling in and out of love, a “point of honor” being engaged, and servants who imitate and parody the main characters, thereby exposing the follies of their superiors.

The “point of honor” was one of Lope de Vega’s favorite devices. He called it the best theme “since there are none but are strongly moved thereby.” In the context of his plays and the society of his day, honor was largely equivalent to social reputation. Men were to be brave, proud, and unwilling to accept any insult to their integrity. Women were generally required to maintain their chastity and fidelity. Upholding this point of honor usually led to an accumulation of tragic events with an emphasis on misunderstandings, intrigues, and other intricate plot devices, sometimes at the expense of in-depth character portrayals.

In the play, *El perro del hortelano* (*The Gardener’s Dog*), the countess Diana becomes enamoured of her employee, Teodoro, but accepts the impossibility of their union until she learns of her lady-in-waiting’s intent to wed him. This causes Diana to pursue him with renewed vigor until he becomes elevated to a social status suitable for her consideration. Edward H. Friedman remarks in “Sign Language: the Semiotics of Love in Lope’s *El Perro del Hortelano*”: “[The play] . . . is ostensibly about love, passion and caste, but the leading characters, showing signs of distress over what they fear are unattainable goals, seem to be more captivated by the psychological challenges than the human object.” Other famous plays of this type include *La dama boba* (*The Lady Nit-Wit*), *La moza de cántaro* (*The Girl with the Jug*), and *Por la puente Juana* (*Across the Bridge, Juana*).

From 1605 until his death, Lope de Vega maintained a relationship as secretary to the duke of Sessa, who paid for Lope de Vega’s funeral. Their correspondence, along with Lope de Vega’s written

works, is the best source of critical study of Lope de Vega’s personal feelings about the people and events of his life.

In 1608 Lope de Vega was promoted to a position as a familiar of the Inquisition and became widely known as “the phoenix of Spanish wits,” or simply, “the Phoenix.” Several years later he wrote his famous *Arte nuevo de hacer comedias en este tiempo* (*New Art of Writing Plays at This Time*), which effectively served as a manual for writing comedias. In this work, he rejects classical and neo-classical standards of writing and proposes a distinctive style that blends TRAGEDY, comedy, and metrical variety. This new style of writing, he suggests, gives lyricism to the dramatic form.

In 1610, after having been married several times and experienced many passionate scandals, Lope de Vega moved his household from Toledo to Madrid. Following the death of his wife, Juana, in 1613 and his favorite son Carlos Felix, age seven, he experienced a religious crisis and entered the first of various religious orders. He began to write almost exclusively religious works and became a priest in 1614. Following the publication of his verse epic *La corona trágica* (*The Tragic Queen*), he was awarded a doctorate in theology from the Collegium Sapientiae and the cross of the order of Malta, which allowed him the proud use of the title Fray (“brother”).

Though Lope de Vega’s final years were fraught with gloom, he wrote in his treatise on the *comedia* form: “Tragedy with comedy—Terence with Seneca—will cause much delight. Nature gives us the example, being through such variety beautiful.” His most enduring and popular works include *La Dorotea* (1632), a semi-autobiographical novel; the lyric poems of *La vega del Parnaso* (1637); the SONNETS of *La hermosura de Angélica* (1602), which were influenced by Petrarch and included *La Dragontea*, an epic poem in which Vega criticizes Sir Francis Drake; and, of course, his numerous plays, of which *Fuenteovejuna*, *Punishment without Revenge*, and *The Knight from Olmedo* are among his most entertaining.

While Lope de Vega is most remembered for his dramatic works, he was also a remarkably skilled poet. In his later poetry, we see a different, more mature and religious Lope de Vega than the impassioned youth who penned *The Gardener's Dog*. In "The Good Shepherd," for example, the poet addresses Christ, pleading:

*Lead me to mercy's ever-flowing fountains;
For Thou my shepherd, guard, and guide
shalt be;
I will obey Thy voice, and wait to see
Thy feet all beautiful upon the mountains.*
(trans. by Henry W. Longfellow)

In another vein, more attuned to the transience of life, is Lope de Vega's appreciation for the power of nature, as can be seen in "O Navis":

*Poor bark of Life, upon the billows hoarse
Assailed by storms of envy and deceit,
Across what cruel seas in passage fleet
My pen and sword alone direct thy course!
My pen is dull; my sword of little force;
Thy side lies open to the wild waves' beat
As out from Favor's harbors we retreat,
Pursued by hopes deceived and vain
remorse.*

(trans. by Roderick Gill)

Lope de Vega's ability to metaphorically transcribe the challenges of life and the struggles of the soul into words can also be seen in "A Christmas Cradle," in which the poet pits the "stormy winds," "sorrows," and "cold blasts" of the world against the innocence of baby Jesus. And in "Tomorrow," the poet recognizes that he was called to his faith many times:

*How oft my guardian angel gently cried,
"Soul from thy casement look, and thou
shalt see
How He persists to knock and wait for
thee!"*

Yet the poet's desire to experience earthly pleasures kept him ever denying the call:

*. . . how often to that Voice of sorrow,
"Tomorrow we will open," I replied,
And when the morrow came I answered
still "Tomorrow."*

(trans. by Henry W. Longfellow)

In *Ten Centuries of Spanish Poetry*, Elizabeth Turnbull comments on Lope de Vega's use of nature and his inner struggles:

[Lope de Vega] is the precursor of modernism, a man in constant struggle with himself. There is a great deal of the romantic in him. The romantic, for his direct awareness, converts his own vital experience into poetry. . . . He was extremely natural, but he was also a man of culture who aspired to express in a certain ordered way that natural element converted into poetry.

The quality of Lope de Vega's poetic lyricism and the fluency of his language, as well as the contributions he made to Spanish drama have made him one of the most well known and appreciated writers in the history of world literature.

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Ostlund, DeLys. *The Re-Creation of History in the Fernando and Isabel Plays of Lope de Vega.* New York: Peter Lang, 1998.

Yarbro-Bejarano, Yvonne M. *Feminism and the Honor Plays of Lope de Vega.* West Lafayette, Ind.: Purdue University Press, 1994.

López de Gómara, Francisco

(ca. 1512–ca. 1572) *historian*

Francisco López de Gómara studied at Alcalá and was later ordained as a priest. He joined the Spanish household of Hernán Cortés as secretary-chaplain. He accompanied Cortés on an expedition to Algiers and, after Cortés's death, continued employment in the household of Cortés's son, Martín.

Although López de Gómara reportedly never traveled to the New World, he joined the ranks of other authors of 16th-century histories who wrote about the heroic adventures of the conquistadors and their campaigns in the New World. He gathered the information secondhand from his famous employer, crafting a glowing biography of Cortés and an historical accounting of his exploits.

Published in 1552, López de Gómara's chronicle is written in two parts. In contrast to other New World chroniclers, he takes a geographic approach to his narrative, as opposed to a chronological one. Part one, *Crónica de la conquista de la Nueva España*, covers the discovery and conquest of areas of the

New World other than Mexico. Part two, *La historia de las Indias y conquista de México*, relates the adventures of Cortés in Mexico.

Also, in contrast to the majority of authors of firsthand accounts of New World travels, López de Gómara was a trained man of letters and composed his narrative in a highly literary manner. He makes use of irony, puns, and allusions, and illustrates universal themes through the circumstances of Cortés's exploits.

López de Gómara portrays Cortés as a hero bordering on EPIC proportions. This drew public objection from Bernal DÍAZ DEL CASTILLO, another popular Spanish historian of the time. He published *Verdadera historia* in reply to López de Gómara's work. López de Gómara's history also criticized certain decisions of Carlos V, resulting in a ban by Philip II upon the circulation of the work in 1553. These censures contributed to the obscurity of the publication until after 1727, when the ban was finally lifted.

López de Gómara also authored *Crónica de los muy nombrados Omiche y Haradin Barbarrojas* and collected materials for a history of the reign of Charles V, which were published during the 20th century as *Annals of the Emperor Charles V*.

English Versions of Works by Francisco López de Gómara

Conquest of the West Indies. Delmas, N.Y.: Scholars' Facsimiles and Reprints, 1940.

Cortés: The Life of the Conqueror of Mexico by His Secretary, Francisco López de Gómara. Edited by Lesley B. Simpson. Berkeley: University of California Press, 1977.

A Work about Francisco López de Gómara

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Luo Guanzhong (Luo Kuan-chung)

(ca. 1330–1400) *playwright, novelist*

Luo Guanzhong was a native of Taiyuan and a novelist and playwright of reserved character living at

the end of the Yuan dynasty. Three plays have been attributed to him, including *Song Taizong longhu fengyan hui* (*Sung T'ai-tsu lung-hu feng-yun hui*; The wind-cloud meeting of the Sung founder) and *Zhongzheng xiaozhi lianhuan qian* (*Chung-cheng hsiao-tzu lien-huan chien*; The repeated admonition of an upright devoted son).

Not much is known of Luo Guanzhong, but he has become a semi-mythical figure for having begun the tradition of full-length novels in Chinese. Six major novels are also attributed to him, the most famous of which is *Sanguozhi yanyi* (*San-guo zhi yan-yi*; *The Romance of the Three Kingdoms*). In this work, Luo creates one of the first Chinese novels and describes through his characters the power, diplomacy, and war that contributed to the disintegration of the Han dynasty.

Luo is also credited with being one of the authors, along with SHI NAIAN, of the novel *Shui-huzhuan* (*Shui-hu chuan*; *Outlaws of the Marsh*), which was compiled from the 1300s to the 1500s. His other novels include *Sui Tang Liangchao Jizhuan* (*Sui T'ang Liang-ch'ao chi-chuan*; *Romance of the Sui and Tang Dynasties*) and *Can-Tang Wudai shi yanyi* (*Ts'an-T'ang Wu-tai shih yen-i*; *Romance of the Late Tang and the Five Dynasties*).

Luo Guanzhong's works have provided fertile ground for scholarly explorations of the craft of professional storytelling, the modification of texts over time, and the processes of transmission and publication. For all the mystery surrounding his life, his name has become synonymous with popular Chinese literature.

English Versions of Works by Luo Guanzhong

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Three Kingdoms: A Historical Novel. Translated by John S. Service and Moss Roberts. Berkeley: University of California Press, 1994.

Luther, Martin (1483–1546) theologian

Martin Luther, the founder of Protestant Christianity, is one of the most important figures in Western religious history. Before Luther, the Roman Catholic Church was the single religious authority over all of Western Europe; after Luther, numerous other churches arose, and Christian unity was a thing of the past. Luther's actions fundamentally altered the structure of Christianity, and his writings greatly influenced religious thought. In addition, he had a significant impact on the German language.

Martin Luther was born in the German town of Eisleben on November 10, the son of a moderately prosperous miner. After receiving an excellent education, he planned to become a lawyer. However, in 1505, while walking down a road near the town of Stotternheim, he was caught in a terrifying thunderstorm and feared he would be killed. According to the story, which has become a famous part of the Luther legend, he called out to God, offering to become a monk if his life were spared. Having survived the storm, he kept his word and was ordained as an Augustinian monk in 1507.

Luther served as a relatively ordinary and undistinguished monk for 10 years, during which time he visited Rome. He eventually became a college professor at the University of Wittenberg. However, Luther gradually became disturbed and disillusioned by what he saw as the corruption of Roman Catholic leadership. In particular, he was upset over the practice of selling indulgences, which the church claimed would allow a person to avoid damnation merely by paying money to the church.

In 1517 Martin Luther produced a list of complaints and suggestions for reform called the Ninety-five Theses. In writing this, he blasted the church's use of indulgences as well as other aspects of church corruption and, in his view, misinterpretation of theology. Following the custom of the day, he nailed this list to the door of the Castle Church at Wittenberg. Much to his surprise, this action made him famous within a few weeks, for the Ninety-five Theses were quickly translated into German and, through the use of the newly in-

vented printing press, rapidly spread throughout Germany.

Church authorities were greatly distressed by what they saw as Luther's defiance of church dogma. Over the next few years, Luther's ideas continued to spread and became increasingly independent of the Catholic hierarchy. He believed in the doctrine of justification by faith rather than works, and he also believed that ordinary people should be allowed to interpret the Bible for themselves.

In 1521 the church summoned Luther to the town of Worms and demanded that he give up his heretical ideas. He refused, and the church excommunicated him. Luther escaped capture with the help of sympathetic German noblemen and then embarked on the daunting task of creating an entirely new church. Those who followed Luther's ideas became known as Protestants.

Now under the protection of a Protestant German prince at the castle of Wartburg, Luther began the great stage of his literary career. Working zealously for 11 weeks, he translated the entire New Testament into German, as he wanted to make it possible for ordinary people to read the Scriptures. This work was one of Luther's masterpieces and would have a substantial impact on the development of the German language. Almost immediately after completing this work, Luther embarked upon a German translation of the Old Testament, which he completed in 1532. He continued to revise and perfect these two translations until his death.

For the rest of his life, Luther produced a constant stream of religious texts, covering all manner of religious subjects. He sought to create an entirely new theology for Protestantism. His works stress his conviction that all Christian beliefs should be firmly based on the Bible itself, rather than on theological tradition. Many of his works were commentaries on the various books of the Bible, and his writings reveal a mind with an incredible grasp both of theology and language.

Luther also wrote on political matters when they affected his religious concerns. In the early 1520s, he wrote *On Secular Authority and How Far*

One Should Be Obedient to It. In this work, he argued that secular rulers have authority over their subjects in all worldly matters, but that they have no authority over matters of religious faith. In other words, a king may order you to pay taxes or serve in the army, but he cannot rightfully order you to change your religious beliefs.

Luther could be a bitter and vengeful person. He constantly launched personal attacks against any person, Catholic or Protestant, who disagreed with his views. He denounced the scientific ideas of Nicolaus COPERNICUS and also wrote an anti-Semitic tract titled *Against the Jews and Their Lies*. When the peasants of Germany rose in revolt against their noble lords in 1525, Luther called for the rebellious peasants to be exterminated.

By the time of Luther's death, Protestantism was firmly established. His writings helped transform religious thought throughout Western civilization and his influence on the German language was immense.

English Versions of Works by Martin Luther

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Lydgate, John (ca. 1370–1450) *poet*

Born in Lidgate in Suffolk, John Lydgate began his education at the abbey of Bury Saint Edmunds and later became a priest. After attending Gloucester College, Oxford, he returned to Bury Saint Edmunds and taught rhetoric to sons of noble families. Upon his return home, he began writing prolifically.

Lydgate's works are numerous and wide-ranging, and despite his varied style, he was criticized repeatedly for being too ornate and wordy. Included among his works, which exhibit both depth and breadth, are didactic poems, religious prayers, lyrics, fables, satires, and mummings, poems recited alongside performers who gesture and move but who do not speak.

Two of his most important works are *The Siege of Thebes* (1420–22) and *The Fall of Princes* (1431–38). *The Siege of Thebes* is a verse translation of an anonymous Old French poem titled *Roman de Thebes* (ca. 1150). In Lydgate's version, the author-narrator imagines himself a fellow pilgrim accompanying those featured in CHAUCER's *Canterbury Tales*. Offering to tell a tale to help pass the time on the return trip to London, the author-narrator tells a story about the siege of Thebes. This story depicts events leading up to the time when the story told by Chaucer's "Knight's Tale" begins. The narrative frame, as well as the many instances in the text where Lydgate mimics Chaucer's language, attests to Lydgate's well-known admiration of Chaucer.

Despite the readability of *The Siege of Thebes*, *The Fall of Princes* was Lydgate's most popular work during his lifetime. It is a verse translation, with creative additions by Lydgate, of a French version of BOCCACCIO's *De Casibus Virorum Illustrium*. As his longest work, *The Fall of Princes* offers innumerable biblical and classical stories detailing the rise and fall, and the ambitions and disastrous grave mistakes of aspiring individuals. The work's ultimate purpose is to show that sin results from immoral action.

During the 15th through the 17th centuries, Lydgate was considered equal to Chaucer and GOWER as a poet of estimable skill. In addition, the sheer volume of his work helped develop the East Midland dialect as part of the Modern English language.

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Machiavelli, Niccolò (1469–1527)

political philosopher, nonfiction writer

Niccolò Machiavelli is one of the most famous and influential political philosophers in Western history. His very name was used to coin the word *Machiavellian*, which describes a deceitful and ruthless person, willing to do anything to achieve his or her objectives. The ideas and principles Machiavelli introduced into political philosophy have influenced our world ever since, and continue to do so today. Many of his ideas, however, have been greatly misunderstood.

The time and place in which Machiavelli lived had a profound effect on his political views. He was born in Florence, the son of a wealthy lawyer. During his lifetime, Italy was going through a cultural revolution known as the RENAISSANCE, which produced art and literature greater than anything seen since the time of the ancient Romans. However, it was also an age of political instability. Rival city-states competed for power and influence throughout Italy and were often engaged in full-scale warfare. Within individual city-states themselves, different political factions struggled for dominance, often resorting to violence and murder to get what they wanted. Often, these factions were focused around powerful families, such as the

Medicis and the Borgias. Machiavelli's own city of Florence experienced a great deal of political violence, and this eventually led to fateful consequences for him.

Machiavelli would not begin writing until rather late in life. He almost certainly received an excellent education, and throughout his life he displayed an astonishing knowledge of classical history. In 1494 he took an administrative job with a new Florentine government, which had just overthrown the Medici family in a coup d'état.

A few years later, Machiavelli was given a diplomatic position in the government. As a result, he spent several years traveling through Italy, France, and Germany. His observations and experiences during these years would greatly influence his political ideas. He met with powerful rulers and officials, including the pope, the king of France and the Holy Roman Emperor. He also met and befriended the great artist, LEONARDO DA VINCI. Most important of all, he encountered the infamous Cesare Borgia, the brilliant but ruthless warlord who then dominated much of central Italy. Later, Borgia would become the inspiration for Machiavelli's masterpiece, *The Prince*.

Machiavelli held other important positions in the Florentine government and helped reorganize

the city-state's military. But in 1512, with the assistance of a foreign army, the Medici once again seized control of Florence. Because he had served the government that had earlier overthrown them, Machiavelli was arrested by the Medici. For some time, he suffered imprisonment and torture, which undoubtedly affected him for the rest of his life. In 1513 he was released from prison and banished to the country estate of San Casciano, forbidden to play any role in Florentine politics.

It was during his exile in San Casciano that Machiavelli began his literary career. It was partly an effort to gain favor with the Medici, but Machiavelli also desired some activity to lessen the dullness of his exile. In a relatively short time, he produced a body of work that completely revolutionized political philosophy and changed the way Western civilization thought about affairs of state for the next several centuries.

His first book, *The Prince*, was quite short, but it was by far his most famous and influential work. In it, Machiavelli describes the ideal ruler, one who is best able to seize and control political power. Although written in 1513, *The Prince* was not published until 1532, after Machiavelli's death.

Between 1513 and 1517, Machiavelli wrote *Discourses on the First Decade of Titus Livy*, which is usually known simply as the *Discourses*. In this work, Machiavelli analyzes the history of the Roman Republic by studying the work of the Roman historian Livy, using the information to lay out his own theories of government and political organization. While *The Prince* seems to favor an authoritarian and monarchist form of government, *Discourses* takes the opposite viewpoint, seeming to favor a republican form of government. This contradiction in Machiavelli's views has puzzled many historians and created much confusion concerning what form of government Machiavelli truly favored.

Despite its focus on a republican form of government, *Discourses* contains rather frank and cynical political views. Machiavelli argues that politics must be completely divorced from ethical and

moral considerations and through repeated examples shows leaders being ruined because they allowed their ethical views to blind them to political reality. Machiavelli also presents his view that, in the end, brute force is the key element in affairs of state.

During the same time period in which Machiavelli wrote *The Prince* and *Discourses*, he also produced *The Art of War*, in which he presents his ideas concerning the interrelationship between politics and warfare. Many of his conclusions were later shown to be quite flawed; for example, he dismissed the value of artillery, which later came to dominate military tactics. His most important assertion in *The Art of War*, which he also discusses in *The Prince*, is that a city-state should rely on a military made up of its own citizens, rather than on one made up of mercenary soldiers. Citizen-soldiers, he claims, will obviously be more loyal to the state, because they will serve out of patriotic loyalty, rather than merely a desire to be paid.

In addition to his treatises on political philosophy, Machiavelli became a playwright. He wrote *Andria* in 1517 and *Mandragola* in 1518. Between 1520 and 1525, he also wrote a history of Florence. While well-written and interesting, these works are not nearly as famous as Machiavelli's work on political philosophy.

After Machiavelli's death, his political writings became extremely popular and were read throughout Europe. Much of what he wrote was banned by the Catholic Church, but this likely increased the works' reputation rather than decreased it. Over the next several centuries, Machiavelli was condemned as an evil man whose vision in *The Prince* contributed to the rise of such villains as Adolf Hitler and Joseph Stalin. Machiavelli did not advocate authoritarian government when he wrote *The Prince*; he merely stated what, to him, was the reality of his time. Machiavelli has been criticized for his cynical view of human nature and his belief that political theory should be divorced from ethics. Nevertheless, he remains perhaps the most influential political philosopher of the Western world.

Critical Analysis

Of all his writings, Machiavelli is most renowned for *The Prince*, which is one of the most famous pieces of Western literature. In this work, Machiavelli describes his view of the ideal prince, who is able to seize and maintain power in a nation or city-state. Although intended to describe the circumstances of 16th-century Italy, the author's insights into human nature and the affairs of state have a universal applicability, irrespective of time or place.

On many occasions in *The Prince*, Machiavelli states that the exercise of political power must be completely detached from any ethical or moral consideration. He believed that any prince who acted out of moral principle would inevitably be destroyed, because he would be surrounded by rival princes who would not be so constrained. However, in order to maintain appearances, Machiavelli believed a prince should always work hard to appear moral and ethical, even if it would be foolish to actually be moral and ethical.

To Machiavelli, this attitude could not be judged as morally right or wrong; it was simply reality. He was not attempting to advocate a particular way in which princes should govern, but was simply attempting to describe the actual way in which such governing was done. He did not see anything necessarily immoral in authoritarian rule, so long as it benefited the people. He recognized that a strong authoritarian government often provided order and stability, whereas a weak republican government often resulted in chaos and disorder. Through the use of his superior knowledge of classical and contemporary history, he provided many examples of such events.

Another important quality of *The Prince* is Machiavelli's sense of realism. Throughout the work, he stresses the role played by "Fortune," and warns princes to beware of sudden and unexpected shifts in the balance of power. He states that wise princes should be prepared for such unforeseen events by constantly training themselves in the methods of warfare and diplomacy and always anticipating the worst.

After its publication in 1532, *The Prince* became widely popular and influential throughout Europe and gained a reputation as a textbook for those who sought to win political power. Its influence remains with us to this day.

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Malory, Thomas (1410?–1471) novelist

The enduring status of King Arthur as the most popular hero of English literature is due in large part to a man whose own origins remain mysterious. Little is known for certain about Thomas Malory aside from the facts that he was a knight, he was at some point a prisoner, and he finished *Le Morte D'Arthur (The Death of Arthur)* in the year 1469. The consensus holds that he was born in Warwickshire and knighted in 1441. After he served in the English army and in Parliament, the next records show him in prison for charges of robbery, vandalism, assault, rape, and attempted

murder. He insisted on his innocence. Despite two dramatic escape attempts—once by swimming the castle moat—he spent the last years of his life in Newgate prison, where he composed his epic work.

Malory's English sources are the alliterative *Morte Arthur* and the anonymous *SIR GAWAIN AND THE GREEN KNIGHT*. He probably drew on Geoffrey of Monmouth's legendary history of Britain for the characters of Merlin, Guinevere, and Mordred. The rest of Malory's material—the characters of Lancelot, Tristan, the quest for the Holy Grail, and the codes of chivalry and courtly love—came from the large body of French romances that circulated on the continent. Of these, the *Lais* of Marie de France, the romances of Chrétien de Troyes, and an anonymous work called the *Prose Lancelot* all have their echoes in Malory's collection. Several Arthurian characters are also the subject of the collection of Welsh tales known as *The Mabinogion*, but it is unknown whether Malory knew the Celtic tradition.

Malory also drew extensively on the cultural climate of his own time. The upper class in 15th-century England followed a veritable cult of chivalry, engaging in tournaments, combat, and romance nearly as frequently as Malory's characters do. Knights errant traveled the countryside, and organizations such as the Order of the Garter modeled themselves after the Round Table. In a world fraught with disorder, adherence to a code of ethics and loyalty proved a stabilizing force. This is the theme Malory took up in his work.

Le Morte D'Arthur encompasses the entire life of Arthur, although its title suggests that it focuses on the elements that lead to the king's eventual demise. The colorful characters of Arthur's court form a constellation around the ideal of knighthood embodied by Arthur himself. Destiny is a driving force in the Arthurian saga, and mysterious supernatural beings intervene in the course of events. Yet all of Malory's characters possess the ability to make their own choices, and tragedy often results from the flaws in human nature, not from the caprices of the world outside.

The plot, structured as a series of individual stories, develops through a series of tests: Knights are tested for their courage, their skill at arms, and their loyalty to king and lady. Though Malory delights much more in describing battle scenes than in analyzing a character's emotion, the reader can enjoy Malory's conversational tone, his extravagant dialogue, his alternating moments of irony and pathos, and the subtle humor that surfaces throughout, as in this passage:

“Wherefore this is my counsel: that our king and sovereign lord send unto the kings Ban and Bors by two trusty knights with letters well devised, that and they will come . . . to help him in his wars, that he would be sworn unto them to help them in their wars. . . . Now, what say ye unto this counsel?” said Merlin.

“This is well counselled,” said the King.

Thomas Caxton printed the first edition of *Le Morte D'Arthur* in 1485. Despite the French title, *Le Morte D'Arthur* was written in Middle English. In 1934 a manuscript was discovered at Winchester College that contains elements that the printed edition left out. Many scholars consider the Winchester manuscript closer to Malory's true vision for the tale.

The number of reprints, editions, and retellings of Malory's stories stand as proof of the popularity of the Arthurian legends. Malory was read and admired by such later British writers as Philip SIDNEY, Sir Walter Scott, Edmund Spenser, and Alfred Tennyson. The never-ending fascination with the myth of Arthur suggests that these narratives satisfy some deep need on the part of reading audiences—a need, perhaps, to believe in a world in which justice prevails, the mighty are committed to high ideals, the vulnerable are defended and evil defeated, and magic is a very real force.

Works by Thomas Malory

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Le Morte D'Arthur: The Winchester Manuscript. Edited by Helen Cooper. New York: Oxford University Press, 1998.

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March, Ausiàs (ca. 1397–1459) poet

Ausiàs March was a Catalan poet especially concerned with the emotions of life: love, death, pain, and spirituality. Born in Gandia in the kingdom of Valencia, March wrote his poems in his native language, much to the displeasure of one of his editors. “Had March written in Spanish,” argues Robert Archer, “he would by now undoubtedly be more widely recognized as the finest lyric poet in the Iberian Peninsula before the sixteenth century.”

March's immense poetic talent focused on womanly beauty and love. He believed that “as a ‘composite’ being . . . man is pulled by body and soul towards two opposed forms” of good (Archer). This sensation of torment, the stretching of one's nature in two seemingly opposing directions, became the topic of March's poems about love. His greatest work was “Cant spiritual” (“Spiritual Song”), in which the poet confesses that his fear of God is greater than his love for God.

March was greatly interested in the works of Aristotle and Dante and was influenced by the Provençal troubadours, including Arnaut Daniel. March created courtly love poems that went far beyond the physical realm, as well as poems in which he took hold of the metaphysical to explore death and faith through poetry. He is remembered for having founded Catalan poetry, and his works are valued for their eloquent presentation of love as a moral and spiritual experience.

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Marguerite de Navarre (Marguerite d'Angoulême, Marguerite d'Alençon, Marguerite of Navarre) (1492–1549) poet, dramatist, novelist

The daughter of Charles d'Orléans, comte d'Angoulême, Marguerite was raised in Angoulême, in western France, by her widowed mother, Louise de Savoie, who ensured that her children were thoroughly educated. At age 17, Marguerite was married to the duc d'Alençon and went to live with him at Alençon, in Normandy. In 1515 her younger brother François succeeded his cousin Louis XII as king of France. François continued military campaigns in Italy that Louis XII had begun; in his absences, his mother acted as regent, and Marguerite began to spend much of her time at court. She was interested in all the arts, supported writers, and transformed the court into a brilliant literary center. She was also deeply engaged by religious thought. She had contacts among many of the leaders of the religious reform movement that was developing at the time, among them John CALVIN. In the early 1520s, she began to write religious poetry.

The duc d'Alençon died in battle in 1525, and two years later Marguerite married Henri d'Albret, king of Navarre, at the time a separate country in

the Pyrenees Mountains, now part of France. She divided her time between François's court and her husband's. She and Henri had two children: a daughter, Jeanne d'Albret, who inherited the throne of Navarre, and a son who died in 1530, a few months after birth.

The death of her son, and of her mother the following year, seem to have made writing more important to Marguerite. In 1530 she published her first poem, *Miroir de l'âme pécheresse* (*Mirror of the Sinful Soul*), which was banned by theologians at the Sorbonne for what they considered to be heresy. During the 1530s she wrote both religious and secular lyrics, as well as plays that were staged at both courts. She also began this decade with a great deal of influence over François and his policies, but gradually the two became estranged as François began to feel threatened by the religious reformers close to Marguerite. By 1540 she was no longer welcome at François's court.

It was probably in the early 1540s that Marguerite wrote her two long philosophical poems, *La Coche, ou le Debat sur l'Amour* (*The Coach, or the Debate on Love*) and *Le Triomphe de l'Aigneau* (*The Triumph of the Lamb*). In 1547 she published two collections of her works: *Les Marguerites de la Marguerite des Princesses tres Illustre Roynne de Navarre* (*The Pearls of the Pearl of Princesses, the Illustrious Queen of Navarre*) and *Suyte des Marguerites . . .* (*More Pearls . . .*) Each book contained examples of all the genres she had attempted: plays, FARCE, lyrics, sacred allegories (see ALLEGORY), and longer poems.

At the time of her death, Marguerite was working on a collection of stories modeled on BOCCACCIO's *Decameron*. The plots are drawn from French folklore, and the focus is generally on the trials endured by women and their need to maintain their chastity and love of God. But they include much humor and a wealth of fascinating detail about everyday life. Marguerite completed only 72 of the 100 stories she had planned. Two themes that run throughout the stories are sorrow over the death of loved ones and, primarily, love, which is, in turn,

related to her social and religious subjects. The collection was published in 1558 under the title *Heptameron des Nouvelles* (*Heptameron of Stories*), the work for which Marguerite of Navarre is best known today.

English Versions of Works by Marguerite de Navarre

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Marieke van Nimwegen (Mariken van Nieumeghen, Mary of Nemmegen) (ca. 1500) medieval Dutch story

The Dutch story Marieke van Nimwegen dates to the late medieval period, around 1500. At that time, belief in witchcraft was very prominent, and

witches were believed to be women who had sexual relationships with the devil. Marieke van Nimwegen is the story of such a woman and her eventual redemption. The story is a “miracle play,” a medieval drama dealing with religious subjects.

The story’s main character is Marieke, a young and beautiful orphan who lives with her uncle Gijsbrecht, a pious priest, near the town of Nimwegen. After her father and mother, Gijsbrecht’s sister, died, she came to live with her uncle to keep his house for him. One evening, Marieke goes to the market in Nimwegen and accidentally gets caught away from home in the dark. She begs refuge with her aunt, Gijsbrecht’s other sister, but her aunt refuses her and accuses her of prostitution and drunkenness. Marieke is enraged and storms out of the town to find some bushes by the road to sleep under.

When Marieke angrily swears that she does not care whether it is God or the devil who comes to her aid, a one-eyed devil appears in the road before her. He introduces himself as Moenen, the Master of Arts. He says that if she comes to live with him in Antwerp, he can teach her seven arts: grammar, rhetoric, logic, arithmetic, geometry, music, and alchemy. Marieke badly wants to learn these things and agrees to live with him. Before they leave, Moenen makes her change her name to Emmeken (since Marieke means Mary, a name unpleasant for the devil) and swear never to make the sign of the cross.

When Marieke does not return from the market, Gijsbrecht gets worried and goes to Nimwegen to ask his sister if she has seen her. His sister first denies it but finally tells Gijsbrecht that she had turned his niece away. Gijsbrecht returns home deeply saddened and worried.

After living with Moenen for seven years and learning many things from him, Marieke becomes homesick and tired of the sinful life they live. She convinces the devil to take her back to Nimwegen, where she immediately slips away and returns to Gijsbrecht. The devil attempts to murder her but is prevented by God because Marieke is repentant. Marieke and Gijsbrecht travel to Rome, where she visits the pope to repent for betraying God and

living with the devil. Three rings of iron are put around her neck and arms, and she is told that if the rings fall off, everything she has done will be forgiven. Deeply repentant, Marieke spends the next 24 years at a monastery for converted sinners with the weight of the rings upon her. Finally, an angel comes to her and removes the rings, and Marieke is at last redeemed.

The story of Marieke van Nimwegen is a famous tale in the Netherlands and was made into a movie titled *Mariken Van Nieumeghen* in 1974. Today, a statue of Marieke stands in Nimwegen, Holland.

English Versions of Marieke van Nimwegen

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Rietbergen, P. J. A. N. *Europe: A Cultural History*. New York: Routledge, 1999.

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Marivaux, Pierre Carlet de Chamblain de (1688–1763) playwright, novelist

Pierre Carlet was born in Paris to Nicolas Carlet, a military officer, and Marie-Anne Bullet. In 1698 the Carlet family moved to Riom, where Nicolas had taken a job as director of the royal mint. Pierre began studying law in Paris in 1710. A few years later, he settled in Paris, where he gained entrance to literary salons and began to publish under the name Marivaux. In 1717 Marivaux married Colombe Bollogne, with whom he had a daughter. Soon after, he unfortunately lost most of the family’s money in land speculation. Although he eventually finished his law degree (1721), he devoted most of his time to literature. In 1742, he was honored with election to the *ACADÉMIE FRANCAISE*.

As a writer, Marivaux was influenced by CORNEILLE, RACINE, LA FONTAINE, and BOILEAU. His novels include a number of *FARCES*. In *Pharsamon* (written 1713, published 1737), which paid hom-

age to CERVANTES's *Don Quixote*, the protagonists suffer through a series of adventures because they have read too many ROMANCES. *Telemachus, a Parody* (1714, published 1736) rewrites FÉNELON's *Telemachus* in a way that mocks social conditions in France. In 1716 Marivaux even attempted a mock EPIC parodying Homer's *Iliad*.

The following year, as Oscar Haac notes, Marivaux abandoned parody and "began writing in the realistic style that became his distinguishing mark and brought him success." *The Life of Marianne* (1731–41) and *The Peasant Who Gets Ahead in the World* (1734–35) feature narrators looking back on how they achieved their comfortable social positions. *Marianne* almost certainly influenced Samuel RICHARDSON. Along with Madame de LAFAYETTE's work, it set the standard for the modern novel.

Marivaux also composed some three dozen plays. Unlike Molière, whose work Marivaux disliked, he emphasizes dialogue over plot. His plays observe the traditional UNITIES, but their style is original, and his tragedies are far less gloomy than those of his predecessors and contemporaries. He wrote his comedies in prose, rather than verse, and they contain not only noble but even tragic elements. More important, as Haac argues, for Marivaux "comedy becomes an effective technique for analysis," notable for its "realism, the comic imitation of refined manners on the part of servants who never succeed in mastering them, the ambiguity of human motives ever present even in refined speech which barely covers up greed and sensuous desire." This realism is evident in one of Marivaux's best plays, *The Game of Love and Chance*, a three-act comedy first performed in 1730. In the opening scenes, Silvia awaits the arrival of her intended husband, Dorante. She decides to switch places with her servant Lisette so that she can observe Dorante without his knowledge. Unbeknownst to her, however, Dorante has switched places with his servant Harlequin. Thus, Silvia finds herself falling in love with a "menial servant" (the disguised Dorante), as does Dorante (with the disguised Silvia). Meanwhile, Lisette and

Harlequin parade their version of noble airs, but each worries that the other is in love with who they are pretending to be. It is only after much soul-searching on the nobles' part, and comical dialogue on the servants' part, that a happy ending is reached.

At the time in which the play was written, not everyone appreciated Marivaux's works. VOLTAIRE complained that Marivaux's plots involved "weighing flies' eggs in scales of gossamer," and the term *marivaudage* came to be applied to exaggerated, overly refined speech. Over time, a larger audience has begun to agree with Haac that Marivaux's works possess both emotional and intellectual appeal. His plays are now produced more often in France than any except those of Molière.

See also ENLIGHTENMENT.

English Versions of Works by Marivaux

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Marlowe, Christopher (1564–1593)

dramatist, poet, translator

Christopher Marlowe was born in Canterbury to Catherine and John Marlowe, a cobbler. He attended the King's School, Canterbury, and Corpus Christi College at the University of Cambridge on scholarship. He graduated with a B.A. in 1584 and

went on to pursue a master's degree. When the university refused to grant his degree in 1587, influential members of Elizabeth I's privy council interceded on his behalf by writing a letter. From this letter, scholars deduce that Marlowe was a governmental spy. In the following years, a combination of events and evidence arose that, taken together with Marlowe's controversial writings, led critics to consider him an atheist, possibly a reason for which he was murdered.

As a writer, Marlowe began his career by writing for the Admiral's Men at the Rose Theatre, quickly becoming the city's most popular playwright. He was also the author of numerous poems and translations. Perhaps his most famous lyric poem is "The Passionate Shepherd to His Love" (ca. 1587), in which the speaker invites his mistress to join him in a PASTORAL setting, rendering physical love an innocent part of nature. Marlowe's greatest contribution to world literature, however, is his dramatic verse.

Instead of rhymed verse, Marlowe wrote his dramas in blank verse, unrhymed iambic pentameter, creating a poetic form paralleling the natural rapidity, power, and flow of spoken language: "Was this the face that launched a thousand ships, / And burnt the topless towers of Ilium?"

Marlowe's numerous plays include *The Jew of Malta* (ca. 1590) and *Doctor Faustus* (1593). In *The Jew of Malta*, he presents a Jewish villain far more charming than his Christian counterparts. Barabas is a brutal stereotype of a miser and hideous criminal whose crimes constitute revenge against Christian discrimination. T. S. Eliot called *The Jew of Malta* a "savage farce."

In *Doctor Faustus*, Faustus is a scholar who sells his soul to the devil, Mephistopheles, for years of power and knowledge. The play focuses on his vain pursuits as he confronts the pleasures and the mysteries of the world.

Other of Marlowe's works include *Dido, Queen of Carthage* (ca. 1586), which ponders the devastating effects of an empire upon women; *The Masacre at Paris* (ca. 1590), which highlights the

dangerously thin line separating the Protestant monarchy in France from the Catholic one it had replaced; and *Edward II* (ca. 1592), the TRAGEDY of a homosexual king who is deposed and brutally murdered. One of Marlowe's most important works, however, is *Tamburlaine*, a tragedy in which a "Scythian shepherd"—Tamburlaine—rises to power by his martial and rhetorical brilliance.

Marlowe wrote Part I of *Tamburlaine*, which ends with Tamburlaine's marriage to an Egyptian princess, around 1587, while he wrote Part II, which traces Tamburlaine's demise and destruction, in 1588. The work was published in 1590.

Emily C. Bartels states that alienation is the tragic state for most of Marlowe's protagonists, and it is Tamburlaine's ambition that both defines him as great and ultimately alienates him. Particularly telling of Tamburlaine's character and tragic end is the failure of his sons to carry on his legacy; in essence, he has created a world no one else can sustain.

In Part II, Tamburlaine is blinded by pride from his triumph over Islamic nations: "In vain, I see, men worship Mahomet: / My sword hath sent millions of Turks to hell, / Slew all his priests, his kinsmen, and his friends, / And yet I live untouched by Mahomet." He burns copies of the Koran, but a few moments later announces, "I feel myself distempered suddenly," signaling the beginning of his downfall, which is tied to this blasphemous action. Critics argue the purpose of this scene. Some believe it implies Marlowe's approval of Tamburlaine's destruction of the enemies of the Christian world. Other critics argue that Marlowe's purpose was more orthodox, that he presents Tamburlaine's burning of the Koran as blasphemy (the Koran figures allegorically as the Bible here) and that will be punished in the end.

Marlowe's ability to make Tamburlaine a character with whom readers can identify, led critic Harry Levin to claim that "no other poet has been, so fully as Marlowe, a fellow-traveler with the subversive currents of his age." During his age, Marlowe was greatly admired, and his works influenced

other, greater writers who followed, including SHAKESPEARE, JONSON, Chapman, and Drayton.

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Marot, Clément (ca. 1496–1544) poet

Clément Marot was born in Cahors, France, to Jean Marot, a poet who held a post at the court of Anne de Bretagne, and later was court poet to Francis I. Marot studied law at the University of Paris and spent much of his life in court service. Upon his father's death, he took the post of *valet du chambre* to Francis I. His Protestant sympathies led to his arrest on several occasions, and he spent time in exile in both Geneva and Italy.

Marot is widely acknowledged as one of the greatest poets of the French RENAISSANCE. He used his vast knowledge of Latin classics and Italian literary forms to great effect, introducing a number of forms into French poetry, including the elegy and the epigram, a form for which he is renowned. He also translated many Latin works into French, including those of Ovid, Catullus, and Virgil. In addition, CALVIN much admired Marot's translations of the Psalms (1541–43).

Marot also invented a lyrical form called the *blason*, a type of satiric verse generally describing

a part of the female body in great detail. This form achieved great popularity in France in his time, inspiring a slew of imitators. Two epigrams written in the *blason* style are “Du beau tétin” and “Du laid tétin.”

Marot's first collection of poems, *L'Adolescence clémentine*, was published in 1532, and his second collection, *Suite de l'Adolescence clémentine*, in 1533. His poetry is noted for its grace, warmth, and elegance and was admired by the Elizabethan poets, most notably Edmund Spenser.

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Marulić, Marko (Marcus Larulus

Spalatensis) (1450–1524) poet, scholar

Marko Marulić was born in the ancient Croatian city of Split, located on the coast of the Adriatic Sea. A scholar and a poet, Marulić became famous as the “Humanist from Split,” one of the most notable figures of the Central European RENAISSANCE.

Until the 16th century, Croatian literary works were exclusively religious and devotional in character. In 1521, Marulić's *The History of the Holy Widow Judith* broke the tradition. This first Croatian EPIC tells the biblical story from the book of Judith and the slaying of Holofernes.

The History of the Holy Widow Judith is an Old Testament story that was extremely popular with

the population of Croatia. It was especially loved by women and girls, who were untrained in Latin, the official language of the literature of the time. The work had a social purpose, as well as literary value; it was meant to unite the Croatian nation in the spirit of Christianity in its struggle with the Turks of the Ottoman Empire.

The spirit of patriotism is also central to Marulić's other works, notably *The Prayer Against the Turks*, a poem simple in form and deep in emotion in which the speaker claims, "We suffer every moment from the evil barbarian hands!"

As was customary at the time, Marulić also wrote under his Latin name. As Marcus Larulus Spalaten-sis, he was the author of works covering a broad range of subjects, including religious morality, history, and archaeology. He also wrote poetry in Latin. Marulić is important as the author of the first secular work in the history of Croatian literature.

An English Version of a Work by Marko Marulić

Judita, in English and Croatian. Edited and translated by Henry R. Cooper Jr. New York: Columbia University Press, 1991.

A Work about Marko Marulić

Lansperger, Johannes. *Epistle in the Person of Christ to the Faithfull Soule, Written First by . . . Lanspergivs, and after Translated into English by One of No Small Fame*. Microfilm. Ann Arbor, Mich.: University Microfilms, 1955.

Mather, Cotton (1663–1728) theologian, historian, scientist

Cotton Mather was born into one of the most eminent New England families. His father, Increase MATHER, was a renowned minister, and both of his grandfathers (Richard Mather and John Cotton) were highly regarded members of the first generation of New England Puritan divines.

Though frail and weakly as a child, Mather pursued his studies wholeheartedly. Biographer Kenneth

Silverman notes that by the time he entered Harvard at age 11, he had "read in Cato, Tully, Ovid, and Virgil, gone through a great part of the New Testament in Greek . . . and begun Hebrew grammar."

College life was not easy for him. He stuttered and was often abused by other students. Yet, as Silverman observes, Mather's "stutter played into his scientific interests." The "impediment led him almost to despair of becoming a minister, and to apply himself to becoming a physician." The fruits of his early scientific research manifested themselves in his later works. His *The Christian Philosopher* (1721) was the first general scientific book to be written in America, and *The Angel of Bethesda . . . An Essay upon the Common Maladies of Mankind . . . and direction for the Preservation of Health* (1722) was an influential medical text. In 1721, during a smallpox epidemic, Mather advocated the use of inoculation and managed to institute a successful program of vaccination. Emory Elliott explains that the success of this program turned Mather into "a hero in the history of eighteenth-century American medicine.

Though his stammering caused him to worry about entering an occupation like the ministry, Mather followed in the footsteps of his forefathers. Shortly after graduating from Harvard at age 15, he began delivering sermons to his father's congregation and those once led by his illustrious grandfathers. From 1685 to 1723, Mather served under his father as teacher of the Old North Church, and when Increase died, he assumed responsibility for the flock until his own death four years later.

Life did not get much easier for Mather after leaving Harvard. Each of his three marriages ended painfully; his first two wives died, and his third wife, who was mentally ill, left him. Nine of his 13 children died. Four of his children and one of his wives died from the measles within just a few days of each other. Moreover, according to Vernon Parrington, Mather was, at times, "intensely emotional, high-strung and nervous, . . . subject to ecstatic exaltations and . . . given to seeing visions."

Nevertheless, he was remarkably prolific and composed a number of important works.

In his 65 years of life, Mather wrote more than 400 sermons, historical treatises, and scientific works. He is often remembered for the two books he published on the Salem witchcraft crisis of the 1690s. *Memorable Providences, Relating to Witchcrafts and Possessions* (1689) and *The Wonders of the Invisible World* (1693) are based both on official documents and on his firsthand experience with individuals appearing to be bewitched or possessed. However, Mather's most significant work was *Magnalia Christi Americana; Or, the Ecclesiastical History of New England, from Its First Planting in the Year 1620, unto the Year of our Lord, 1698* (1702). The 800-page book is divided into seven sections that describe the settlement of New England; contain biographies of the colony's leading ministers and governors; provide a chronicle of Harvard College and the lives of its most notable graduates; comment upon church polity; document memorable divine providences in the colony; and address problems associated with heretical activity, Indians, and the devil.

Mather declared that his goals were to "write the *Wonders of the CHRISTIAN RELIGION, flying from the Depravations of Europe, to the American Strand*" and to use this "Report" of the "Wonderful Displays" of God's "Infinite Power" and "Wisdom" as a means of keeping "Alive . . . the Interests of Religion in our Churches." Mather's father once lamented that no document existed that would preserve the "memory of the great things the Lord hath done for us." The *Magnalia* ensured that the history of the early decades of the New England colonies would be "transmitted to posterity," and, as Silverman points out, "lifted New England history into the realm of heroic action."

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Silverman, Kenneth. *The Life and Times of Cotton Mather*. New York: Harper and Row, 1984.

Mather, Increase (1639–1723) theologian

Increase Mather was born in Dorchester, Massachusetts, where his father, Richard, was a minister. Mather received his early education at home, at school in Boston, and at Harvard. After graduating in 1656, he traveled to Ireland, where his older brother was a minister, and earned a master's degree at Trinity College. Shortly after his return to New England in 1661, he accepted a ministerial appointment at Boston's Old North Church and wed Maria Cotton, daughter of John Cotton, a highly respected Puritan preacher. The first child born to the couple was Cotton MATHER, who became one of the most prominent thinkers of his age.

The stern theologian spent about 16 hours each day in his study. A colleague remarked that Mather "lov'd this *Study* to a kind of excess, and in a manner *liv'd* in it from his Youth to a great Old Age." The fruits of Mather's intellectual and spiritual diligence were many: He composed and published nearly 150 treatises, histories, and sermons. *An Essay for the Recording of Illustrious Providences* (1684), one of his most popular works, describes how signs of God's presence are revealed in natural phenomena, like thunderstorms, as well as in scripture. In *Cases of Conscience Concerning Evil Spirits* (1693), which Mather wrote in response to the witchcraft hysteria that seized New England in the early 1690s, he attempted to establish a legiti-

mate and reliable means of discerning whether or not an individual was a witch. The titles of just a few of his many sermons—"Sleeping at Sermons, is a Great and Dangerous Evil" (1682), "Wo to Drunkards" (1673), "The Renewal of the Covenant the Great Duty" (1677), and "The Divine Right of Infant-Baptisme" (1680)—point to the range of practical, moral, and theological issues Mather concentrated on when preaching to his congregation. In *The Puritans: A Sourcebook of Their Writings*, Perry Miller notes that Mather was an "exponent of the plain style" and wrote in a "solid, logical, and learned" manner.

Works by Increase Mather

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Maya epics and fables (n.d.–present)

The Maya are the largest and most homogenous group of indigenous peoples to populate the American continents north of Peru. The first Maya settlements date to 4000 B.C., and during the Classic Period, between 200 and 900 A.D., several million Maya lived in present-day Guatemala, Belize, the Yucatán Peninsula, and the western portions of Honduras and El Salvador. The Maya developed soaring architecture, a sophisticated system of writing and mathematics, and the most accurate

calendar to predate the modern era. Following 900, Maya culture benefited from contact with the Toltec cultures, but in the late Post-Classic period, the years 1200–1500, famine, wars, and internal strife greatly weakened the empire. At the time of the arrival of Spanish explorers in 1519, only about 2 million Maya remained.

During the Spanish conquest, from 1519 to 1546, many valuable records of Maya civilization were lost or destroyed. What present-day cultures are able to learn about Maya culture comes from three major sources: three preconquest documents that escaped destruction; two postconquest documents, the *Book of the Jaguar Priest* (1593) and the *POPOL VUH*; and the lively tradition of oral literature that descendants of the Maya keep alive in the form of epics, fables, and folktales.

In Maya societies, anyone can tell a story. Words and sounds play a considerable role in the way people communicate. The Maya like to play with words, and they listen to the sound of the words as they would listen to the song of birds. The spoken word carries power in the Maya world, and performance dominates their oral literature. The FABLES, EPICS, and folktales the Maya share are frequently short, and rather than depending on a detailed description of events or their context, these narratives use gestures, repetition of words and phrases, and audience behavior to create effect. One might call a Maya story a drama rather than a poem or story.

There are various types of epics and fables in Maya culture. First and foremost, there are creation myths and historical narratives. These are divided between the "True Ancient Narrative," which refers to the creation of the Earth and humans, and the "True Recent Narrative," which refers to modern history as well as contemporary events. The story of the assistants who worked with the Germans, which relates how electricity arrived in Guatemala, is a good example of the latter. There is also an important tradition of joke-telling among the Maya, which is reflected in their oral literature. Some of the narratives are called "Lies" or "Frivo-

lous Language” because they are deliberate fabrications, intended only for amusement and wordplay. The beginning of “The Destruction of the First People,” narrated by Salvador López Sethol in *Telling Maya Tales*, a collection by Gary H. Gossen, shows this. Although it is a historical narrative, it is a good illustration of the frivolous language that marks the fables:

Monkeys were still people long ago.
 The people became monkeys because they
 were evil.
 And what were the deeds of these people long
 ago?
 They used to eat their children long ago.
 What size were their children when they ate
 them?
 They were already nearly grown up when they
 ate them.

Spirituality and religion figure greatly in Maya society and therefore are important themes in the fables. Maya society was organized under a king, who was considered the mediator between the gods and the common people. All strata of society practiced rituals with religious significance, meant to ensure the favor of the gods in protecting crops and guarding against war and famine. Though the king was the chief authority, and was aided by priests who helped interpret the will of the gods and led important ceremonies, all members of Maya society were expected to play their parts in religious observance. Thus, a story of a farmer making an offering in his fields has no less importance than a ritual wherein the king offers a cup of his blood to please the gods.

A widespread adoption of the Christian faith caused a change in the spiritual beliefs and religious practice of the Maya and their descendants, but many of the fables preserve beliefs that predate Spanish or even Aztec influence. These tales burst with images drawn from the ancient world: sorcerers, animals transforming into gods, and rituals so old that their meaning has been forgotten.

Maya epics and fables depict an extremely rich world, where animals play key roles in the natural world and everything that exists has a meaning. The ancient Maya believed in a series of gods and goddesses who governed human existence, but they also believed in the power of animals. The beginning of a fable called “Story of the Owl,” told by Ignacio Bizarro Ujpán and translated by James D. Sexton in *Heart of Heaven, Heart of Earth and Other Mayan Folktales*, explains the significance of the owl:

As a very old story goes, our old folks of earlier times and those of present times maintain the idea that one must be careful not to kill owls, because they are guardians and policemen of the world. They only follow orders of the *duenos del mundo* [guardians of the world]. That is why when one [an owl] comes into a homesite or alights and hoots above the house of a person, the person must not bother it, because if one bothers or hurts an owl, that person can easily die within a few days.

What is most fascinating about Maya epics and fables is their amazing ability to assimilate new and old influences into one original corpus of oral literature, where the cyclical time of an ancient culture meets modern concepts. Several of the older fables preserve much of their ancient nature, while also embracing the values and ideals of Christianity. In the same way, the Maya adopted the Aztec MYTH OF QUETZALCOATL, renaming him Kukulcán in their language.

The subjects and events of Maya fables frequently echo the fables and tales of other cultures, such as African and Native American. Tales of tricksters, like the coyote tales of native North American peoples, appear often in the Maya fables. On the whole, these fables, still passed among descendants of the Maya and enjoyed in translation by readers all over the world, preserve valuable information about the beliefs, practices, and values of a culture the knowledge of which might otherwise be utterly and entirely lost.

See also *BOOK OF CHILAM BALAM OF CHUMAYEL*; *CHILAM BALAM, THE BOOKS OF*; *EPIC OF KOMAM Q'ANIL*; MESOAMERICAN MYTHOLOGY.

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Tedlock, Dennis. *Popol Vuh: The Definitive Edition of the Maya Book of Dawn of Life and the Glories of Gods and Kings*. New York: Simon & Schuster, 1996.

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Medici, Lorenzo de' (il Magnifico, The Magificent) (1449–1492) *political figure, poet*

During the 15th century, the city-states of Italy experienced a dramatic flourishing of culture, with new heights being reached in art, architecture, and literature. This time period is known as the RENAISSANCE, or “rebirth.” The city-state of Florence stood at the center of this cultural flowering, and Florence itself reached its height under the rule of Lorenzo de' Medici.

De' Medici came from one of the richest and most powerful families in all of Europe. The Medici family controlled the Italian banking system, which gave them tremendous political and economic influence. This made the Medicis the virtual rulers of Florence for generations, although they held no formal title.

Lorenzo de' Medici and his brother Giuliano assumed the rule of Florence when their father died in 1469. After Giuliano's assassination in 1478, Lorenzo became the sole ruler, reigning until his death. During his rule, he proved to be both tyrannical as well as artistically inclined. He made Florence greatly prosperous and became a fabulous patron of the arts, supporting artists such as Sandro Botticelli, MICHELANGELO, and LEONARDO DA VINCI. His patronage helped make Florence the cultural center of Europe.

In addition to being a patron of the arts, de' Medici was himself a gifted poet. He wrote philosophical love poems, all of them in the Tuscan vernacular language, which focused on the enjoyment of life, the pleasures of nature, and love. De' Medici wrote a collection of poems titled *Comento de' miei sonetti* (*Comment on My Sonnets*) and cowrote with POLIZIANO the *Raccolta aragonese*, a collection of Tuscan verse written by numerous writers, including Dante and de' Medici himself.

When de' Medici was criticized for his use of the vernacular and his choice of subject matter (love), he defended his choices by stating that even the great writers Dante and BOCCACCIO wrote in the vernacular. His poetry is a reflection of both the political power of the Medicis in Florence and the true Renaissance spirit of the time.

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Melanchthon, Philipp (1497–1540) *theologian*

The man to be known as Melanchthon was born in Bretten, Germany, to an armor maker named Georg Schwartzerd, whose name meant “black earth.” Philipp’s tutor, Reichlin, called him by the Greek equivalent, Melanchthon, which the young man adopted. A prodigious student, he earned his B.A. from the University of Heidelberg in 1511 and his M.A. from the University of Tübingen in 1514. Martin LUTHER posted his famous theses at the University of Wittenberg in 1517; Melanchthon began teaching there in 1518. Students crowded the auditoriums to hear his commentaries on Scripture and then published his lecture notes to share with others. He earned the distinguished title of Preceptor (teacher) of Germany and was often asked by other schools to advise them on curricula. In 1520 he married Katherine Krapp, the mayor’s daughter, with whom he had four children. He stayed at Wittenberg throughout his career and died of a fever early in 1540.

The practice of commentary had begun with the Greeks, with short glosses on the texts of Homer. This practice continued throughout the Middle Ages and by Melanchthon’s time had become a rhetorical art. Though his *Annotations on Corinthians* (1522) are simply collected notes on the Scripture, the commentaries on Romans (1532) and Daniel (1543) show the power of his focused thought as well as his commitment to the ideals of the Reformation. Melanchthon believed wholeheartedly in the Lutheran doctrine of justification by faith, which maintained that faith alone

led to salvation without the need for the rituals demanded by the Catholic Church. Melanchthon’s contributions to the Lutheran Church proved to be enormous. He wrote its confession text, the Augsburg Confession, and collected its major points of dogma in the *Loci Communes* (1522). As Luther’s successor, he represented the new faith at the councils of Leipzig and Worms. He continually came into conflict with radicals who proposed reform through strong action. Melanchthon, like Luther, advocated reform through moderation and the ideals of humanism as taught by ERASMUS. Melanchthon’s ultimate message is a call to “love the simple truth . . . and guard it.”

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Mesoamerican mythology (n.d.–present)

The term *Mesoamerican* is used to refer to the civilizations existing in Central America and Mexico at the time of the arrival of the Spanish at the beginning of the 16th century. Justification for its use rests on the fact that these peoples, despite geographical, linguistic, and ethnic differences, shared similar cultural and religious systems. These systems have four common themes: representations of the cosmos; beings of power; transformation in time; and sacrifice.

Mesoamerican cosmos were divided into layers that could vary from four to as many as 14, such

as the heavens, the earth, the waters, and the underworld. In each of these worlds resided beings, whether animals, humans, or deities, who embodied powers that caused them to exist. However, both the beings and the space that they inhabited were subject to constant change. Thus the idea of transience, or the impermanent nature of life, is repeatedly expressed in the works of poets like NEZAHUALCOYOTL:

*May your heart find its way:
here no one will live forever.*

The *POPOL VUH*, a narrative of the Maya, tells of a succession of five ages in which the gods attempt to perfect their creation through various transformations. These civilizations also produced elaborate calendars to commemorate these events.

Lastly, sacrificial rites were an important aspect of Mesoamerican religious life. Accounts tell of dramatic acts of human sacrifice, though these were actually rare. More common were acts of bloodletting on special occasions, such as the naming of children and state ceremonies. The more routine forms of sacrifice were of harvests and animals. Such rituals were intended to bring about renewal and were seen as a continuation of life.

In the eyes of the invading Spanish, such beliefs seemed misguided. Unwilling to tolerate a worldview different from their own, they imposed Catholicism on the natives. Despite the ensuing decline of native religions, some aspects have merged with and become indistinct from Catholic beliefs. This process is called syncretism. For example, stories of floods exist in both traditions.

Although it is tempting to view Mesoamerican religions as pagan mythologies, they were in fact sophisticated institutions that played an important role in regulating the daily lives and nurturing the morals of Mesoamerican peoples. The myths of these ancient peoples continue to be told and retold through the oral tradition, as well as through printed texts. They reflect not only old world values and customs, but also contemporary

concerns, such as those relating to the destruction of the environment.

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Metastasio, Pietro (1698–1782) *poet, librettist*

Pietro Armando Dominico Trapassi was born into a butcher's family in Rome and at a young age began working as a goldsmith's apprentice. At age 10, his skill at improvising verse brought him to the attention of Vincenzo Gravina, a jurist and a man of letters. Gravina took the boy into his household, provided him with a solid education, and left him a considerable inheritance, which made the young man financially independent. Gravina also convinced Pietro to take the Greek translation of his name, Metastasio. Metastasio's early writing earned him admittance into the prestigious Academy of Arcadia in 1718.

In 1719 he moved to Naples, began practicing law, and gained access to aristocratic circles with his occasional verse. After producing several notable melodramas, he traveled to Vienna in 1730 to become poet laureate to the Austrian Empire under the patronage of Charles VI. After Maria Theresa took the throne in 1740, Metastasio kept his place and continued to write librettos, verse, and literary criticism until his death.

Metastasio wrote his first drama at age 14. *Justin*, a tragedy in the style of Seneca, was considered remarkable for its considerable quality and its highly musical verse. Metastasio published a book of verse in 1717, but his true genius lay in the *melodramma*, or romantic TRAGEDY. His first serenade, composed in 1721 to honor the birthday of the empress of Austria, was performed by the celebrated prima donna La Romanina. At her request, he gave up his law practice and turned full-time to writing opera librettos.

An extremely prolific author, Metastasio composed about 1,800 pieces, including 28 operas, more than 70 melodramas, a number of ballets, and *canzonette*, which were celebrations of festivals combining dialogue, poetry recital, music, and drama. His first lyric tragedy, *Dido Forsaken*, was performed in 1724 and followed by several others: *Siroe*, *Catone in Utica*, *Semiramis*, *Alexander in the Indies*, and *Artaserse*. *Attilio Regolo* (1750) is considered Metastasio's masterpiece. It tells the heroic story of how Attilio, sent in chains from Carthage to Rome, triumphs over his enemies in a stirring display of nobility and justice.

Metastasio's other writings include his *Letters* and a work of criticism, a response to the *Poetics* of Aristotle (1782), in which he outlined his own theories of dramatic composition. Metastasio's lyric poetry was ever popular for its rich handling of the musical repertoire of the Italian language and its universal themes: the torments of love, freedom, and infidelity. In his "Introduction to *Volate*," set to music by Nicola Vacca, Metastasio compares faithfulness to a white snow cover: It is destroyed by a single footprint left on it. While these themes are not particularly new, Metastasio employs them with noticeable diversity. He borrows from a rich variety of sources, spanning the mythology and history of the ancient world.

Most likely, Metastasio's success with the public rested on his careful avoidance of unhappy endings and his lively, witty dialogues, which were often interrupted by appealing musical moments. He was considered a model poet, and his work, published in several editions even during his own

lifetime, was widely translated into other European languages.

One of the most influential librettists of his period, Metastasio was the first to draw a sharp dividing line between serious and comic opera. His librettos were set to music by many composers, including Gluck, Handel, Mozart, Pergolesi, and Rossini, making him the most popular librettist of his century and earning him fame as the father of serious opera.

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Michelangelo Buonarroti (1475–1564) *artist, poet*

During the 15th and 16th centuries, Europe experienced an incredible revival of its intellectual and artistic culture. This time period became known as the RENAISSANCE and marked the end of the Middle Ages. The Renaissance was most pronounced in Italy, and one of the greatest figures of the period was Michelangelo, whose achievements would make him one of the most legendary artists in human history.

Michelangelo was born near Florence, Italy. Throughout his life, which lasted nearly 90 years, Italy was never a unified nation-state but instead a collection of small kingdoms and city-states that

were almost always in conflict with one another. Europe in general and Italy in particular experienced immense political, social, and religious convulsions as various powers and interests fought for supremacy. Michelangelo lived through the discovery of the New World, the Protestant Reformation, the Turkish invasion of Europe, and a multitude of other life-altering events.

Michelangelo came from a somewhat distinguished family that had fallen on hard times. In his youth, he received a good education, and his fascination with art and sculpture dated from his early years. When he was 13, in the face of his father's stern disapproval, Michelangelo decided to pursue an artistic career, studying both painting and sculpture.

By a stroke of luck, he soon found himself a member of the household of Lorenzo de' MEDICI. The Medici family was extremely powerful throughout Renaissance Italy and effectively controlled the political and economic institutions of Florence. During his years in the Medici household, Michelangelo intensively studied art, gradually becoming a master of both painting and sculpture. He also learned the philosophy of Neoplatonism and developed a profound love of literature during this period, inspired by those writers who visited the Medici.

The 1490s were a time of political turmoil in Florence, with various rival powers gaining and losing control of the city as the years passed. To escape the chaos, Michelangelo left Florence for Rome.

Beginning with his time in the Medici home and lasting throughout his life, Michelangelo spent time with many learned and powerful men, some of whom were his patrons. Arising from these contacts were two of Michelangelo's ambitions—his desire to be accepted and his desire not only to surpass Greek and Roman classical sculptors, whose works he studied, but also to ever improve his own skill.

In Rome, Michelangelo began producing a number of outstanding sculptures. Few had pagan themes, for he was a devout Christian and most of

the subjects of his painting and sculpture were taken from the Bible. In 1500 he completed his first great masterpiece, a sculpture known as the *Pieta*, which depicts a grieving Virgin Mary holding the body of Christ. It is one of the most famous sculptures in the world.

Following the restoration of political stability in Florence, Michelangelo returned there in 1501. In 1504 his greatest work of all was unveiled, *David*, an enormous statue of the biblical king. During this time, as a result of some sort of misunderstanding, he engaged in a bitter feud with LEONARDO DA VINCI. Michelangelo always had a terrible temper and bore grudges for a very long time.

In addition to his sculpture, Michelangelo was continuing to develop as a painter. In 1508 the pope called him to Rome, asking that he paint the ceiling of the Sistine Chapel. Although reluctant to do so, Michelangelo eventually agreed and spent the next few years working on the monumental project, often spending days in the rafters without food or water. When the project was completed, it was universally hailed as a masterpiece.

Taken together, the *Pieta*, the *David*, and the ceiling of the Sistine Chapel are usually regarded as the greatest of Michelangelo's artistic achievements. But the artist still had many years to live, and although the rest of his life was often filled with disappointment and even despair, he continued to create great works of art.

Michelangelo moved back and forth between Rome and Venice for many years. In the 1540s, still productive and skillful despite his advancing age, he turned to architecture when the pope commissioned him to construct St. Peter's Basilica. The plans had already been drawn up by the architect Donato Bramante, but it fell to Michelangelo to complete the work.

In addition to being a masterly sculptor and painter, Michelangelo was also a writer of much skill. He left behind a series of letters and diary entries that illuminate the complicated and often tormented nature of his personality. He was homosexual and never married or had children.

Much of his personal writing is taken up with his inner struggles, but he expresses his feelings most forcefully in his poetry.

Michelangelo's long life came to an end on February 18 in Rome, and he was buried in Florence. During the course of his life, he had witnessed astonishing changes in the world around him and had created some of the greatest works of art the world has ever known.

Critical Analysis

Michelangelo is known to history because of his extraordinary achievements in sculpture and painting, and it is said that he preferred the physical labor involved with both. However, he wrote numerous works, including letters, diary entries, and poems. While his letters and diary entries are often overlooked, they reflect his complicated and contradictory personality, as well as his view of the world, which was shaped by the time in which he lived.

His literary abilities are most marked in his poetry, which he wrote throughout his long life. Many of his poems are addressed to both men and women, while his mystical religious poems are addressed to no one in particular. Dealing with deep emotional issues, his poetry is not so subtle as that of many other poets, which perhaps is a reflection of his artistic inclinations.

At times, Michelangelo wrote of his sculpting, giving form to the thoughts and emotions he experienced while performing his master talent. In "On the Painting of the Sistine Chapel," for example, he describes the physical demands of painting on a ceiling:

*In front my skin grows loose and long; behind,
By bending it becomes more taut and strait;
Crosswise I strain me like a Syrian bow. . . .*

(trans. by W. S. Merwin)

At other times, he speaks of love—either for sculpting stone or for God. He combines both passions in "Night" in the Medici Chapel":

*Sleep's very dear to me, but being stone's
Far more, so long as evil persevere.
It's my good fortune not to see nor hear:
Do not wake me; speak in the softest tones.*
(trans. by William Jay Smith)

Some of his best poetry was addressed to a woman named Vittoria Colonna, who was a cultured woman, poet, and Michelangelo's closest friend. The two of them engaged in an enduring exchange of letters and poems, celebrating their friendship and respect for each other, combining their mutual interests of Platonic philosophy and devout Catholicism. Their relationship was apparently entirely platonic in nature.

Michelangelo also wrote numerous SONNETS and other poems to various men that subtly reflect his underlying homosexuality. His style seems to have been influenced by PETRARCH and POLIZIANO.

Although Michelangelo will forever be known for his sculpture and paintings, his poetry is also an expression of his brilliant mind. The influence of his creative talents continues to change the perceptions of what art and artists are supposed to be.

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Milton, John (1608–1674) *poet, essayist, dramatist*

John Milton was born in London and educated at Christ Church College, Oxford. In the years following college graduation, he wrote several enduring poetic works, including *Comus* (1634), a masque or verse play, with musical interludes; *Lycidas* (1637), an elegy for a drowned classmate; and *L'Allegro* and *Il Penseroso* (ca. 1632), a contrasting pair of poems celebrating, respectively, convivial pleasures and the solitary, contemplative life.

A journey to France and Italy, begun in 1638, was cut short by the political situation in England. King Charles I's long-brewing conflict with Parliament was about to explode in the English Civil War, which would culminate in Charles's execution (1649) and a period of non-monarchical government called the Commonwealth, in which Milton became an important official.

Milton devoted much of his early career to writing polemical tracts. Among the more famous is *The Doctrine and Discipline of Divorce* (1642), in which he argues that the grounds for divorce should include spiritual incompatibility. The essay was probably inspired by his estrangement from his wife, Mary Powell, who returned to her parents shortly after her marriage to Milton. Mary later reunited with her husband and bore him three daughters before her death, at age 27, in 1652. Milton married twice more. His second wife died in childbirth in 1658, which led Milton, in his sorrow, to write the moving SONNET that begins, "Methought I saw my late espoused saint. . ."

The title of the *Areopagitica* (1644) refers to a tract of the same name by Isocrates. The essay was a response to an act of Parliament that instituted prepublication censorship. Milton argues that truth can emerge through only debate:

Let her and Falsehood grapple; who ever knew
Truth put to the worse in a free and open en-
counter?

Although it had little impact in its day, the *Areopagitica* influenced the arguments of many later proponents of freedom of the press, including the framers of the U.S. Bill of Rights.

One of Milton's most famous sonnets, "On His Blindness," was composed during this period. By 1652, Milton's eyesight, which had been failing for many years, was gone. After this, Milton wrote through dictation.

Milton's greatest works, published during the late 1660s and early 1670s, are the epic poem *Paradise Lost* (1667), which tells the story of the fall of Adam and Eve; its sequel, *Paradise Regained* (1671), which deals with the redemption of humanity through Christ; and the drama *Samson Agonistes* (1671), which portrays the revenge of the blind biblical hero Samson.

Many consider *Paradise Lost* one of the greatest poetic works in English and world literature, sublime in both subject and style. Milton summarizes the poem in his opening invocation to the muse, in which he urges her to sing:

*Of Mans First Disobedience, and the Fruit
Of that Forbidden Tree, whose mortal tast
Brought Death into the World, and all our
woe. . . .*

He concludes the first section with a plea to the muse to help him "justify the wayes of God to men."

The action opens in Hell, as Satan and his followers recover from defeat after their rebellion against God. Satan vows to continue his revenge on Earth and to tempt Adam and Eve to evil. Despite warnings by Raphael, Eve succumbs to Satan's praise of her beauty and the seeming reasonableness of his arguments. She then tries to convince Adam to do as she has done and taste the forbid-

den fruit. Despite his understanding of the consequences, Adam eats the fruit because he cannot bear to have eternal life while Eve is condemned to die. The central dilemma of faith at the heart of Milton's epic is that human reason is flawed, for God's truth cannot be arrived at by reason.

Many scholars and critics who have read *Paradise Lost* have been seduced by Satan fully as much as Eve was. The Romantics, in particular, found Satan to be magnificent in his defiance and admirable in his rebellion. In the 20th century, Milton's Eve has inspired almost as much controversy as his Satan. Although modern readers may be somewhat put off by many of Milton's attitudes toward women, which are indicative of his time, no one with a taste for poetry can ignore the sheer beauty of his verse.

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Molière (Jean-Baptiste Poquelin)

(1622–1673) *playwright, actor*

Molière was born the oldest of six children at the so-called Monkey House, a large, centuries-old dwelling in an elegant quarter of Paris near the Louvre, to Jean Poquelin the younger, King Louis XIII's *tapissier* (master merchant upholsterer/furnisher), and Marie Cressé, the daughter of a prosperous colleague in the trade who also carried the title of *bourgeois de Paris*, an honor bestowed on

those Parisians who attained a certain level of affluence and social refinement. Molière lost his mother at age 10, his stepmother Catherine Fleurette at age 14, and both his maternal grandparents at age 16.

As an adolescent, he attended the Collège de Clermont located in the Latin Quarter near the Seine River. This large, competitive Jesuit school attended by the elite was the trendiest secondary school in Paris at the time, offering a rigorous classical humanities curriculum including Latin and Greek, rhetoric, acting, debate, philosophy, science, and theology. Evidence suggests he later studied law, possibly at Orléans, and perhaps philosophy as well.

On December 14, 1637, Molière inherited his father's title and office of *tapissier du roi* and spent at least one summer on the royal military campaign trail by the Mediterranean shores. He was in charge of arranging one of two tents that served as royal field palaces and contained identical sets of King Louis's furnishings. But the lure of the stage, stimulated by his grandfather Cressé's passion for the theater, the many plays staged at the Collège de Clermont, and the numerous street performances he undoubtedly witnessed in his native Paris neighborhood, proved too intense for the young Jean-Baptiste to ignore. In 1643 he ceded his royal office to his brother Jean, equally shedding the status of a potential law career, and formed the *Illustre Théâtre* troupe with his mistress, Madeleine Béjart, a beautiful and talented actress four years his elder. The troupe's beginnings, however, were fraught with difficulty. Catering to the tastes of the time, the actors performed traditional tragedies featuring male heroes, with Madeleine as their star actress. They produced their plays inside a leased indoor tennis court, yet they failed to attract a sufficiently large audience. Soon they could not make ends meet. Molière was arrested and jailed until a friend posted bail, and after only two years the *Illustre Théâtre* was doomed.

For the next 13 years, Molière and Madeleine lived the lives of itinerant artists, mostly in the

southern provinces where they obtained the patronage of the prince de Conti, under whom Molière embarked on his career as a playwright. In 1658 the actors returned to Paris to perform at court under the protection of Monsieur, King Louis XIV's brother. Molière's first successful play, *Les Précieuses ridicules* (*The Folly of Affection*), which ran for 34 almost-sold-out consecutive performances, testified to the author's extraordinary talent and ingenuity for comedy. King Louis XIV was enthralled by the play, and henceforth Molière was destined to become, as Judd Hubert remarks in his *Molière and the Comedy of Intellect*, "by far the greatest creator of dramatic forms in the entire history of French literature, comparable in this respect to Shakespeare."

Molière worked incessantly, completing 19 plays in quick succession, most of them commissioned, during a decade that witnessed a series of magnificent masterpieces such as *The Misanthrope*, *Dom Juan*, *Tartuffe*, *The School for Wives*, *The Would-be Gentleman*, and *The Miser*. Besides his busy role as author, he functioned as manager and accountant of his troupe, as well as producer, director, and main actor of its plays. The band performed theater in Paris but also provided often elaborate entertainments—such as the renowned *Pleasures of the Enchanted Isle*—featuring sophisticated set design, music, dance, fireworks, reflecting pools, fountain shows, and dramatic amusement. All of this entertainment was provided at the king's behest during special festivals at various châteaux when the court resided outside the capital.

When he was 40, Molière married Armande Béjart, 20 years his junior and daughter of his former mistress, Madeleine, and, some unconventional historians intimate, perhaps his very own. In his writing, he turned completely to comedy, and the public, both noblemen and bourgeois, regularly thronged the Palais-Royal Theater to see his plays. However, the plays' increasingly satirical vein and strong social criticism, which often clashed with traditional morality as well as religious and social norms, made Molière some enemies. In *Molière, A Theatrical Life*, Virginia Scott states, "Molière

argues that since the duty of comedy is to correct men while diverting them, he had thought it appropriate to render this service to the honorable people of the kingdom." He mocked the high aristocracy, the nouveaux-riches, physicians, pedants, cuckolds, *précieuses* (women espousing a style of excessive refinement), and, of course, religious hypocrites. The notable *Tartuffe* controversy pitting the author against ecclesiastical authority raged for five years until Louis XIV finally allowed a modified version of the play to be staged. Later, Molière's falling-out with composer Lully, with whom he had a very successful partnership for the production of *comédie-ballets*, caused him the loss of his rights to several of his works. But Molière also had influential courtly and literary allies at Versailles, such as LA FONTAINE, RACINE, and BOILEAU, not to mention the Sun King himself.

On February 17, 1673, an ill and weak Molière acted the role of the Hypochondriac in the fourth performance of the play by the same name. Aware of his feebleness, his wife begged him not to perform that day but he refused to let down all the theater workers who depended on him for their livelihood. He managed to get through nearly all his lines until he was seized with a convulsion, which he attempted to cover up with laughter. He died an hour later while awaiting the arrival of a priest; because he had not renounced his life as an actor, Armande had to appeal to the king to be allowed to bury her husband in consecrated ground, albeit in a nighttime ceremony. The very chair in which Molière acted during his last performance remains on display to this day at the Comédie-Française.

In his *Life of Monsieur de Molière*, Mikhail Bulgakov tells of his colleague Zotov recounting a scene that may well have taken place between Molière's friend, the prince de Condé, and King Louis XIV:

"The king is coming. He wishes to see Molière. Molière! What's happened to him?" the prince asks.

"He died," someone tells him.

The prince, running to Louis, exclaims, "Sire, Molière is dead!"

Louis removes his hat and states with confidence: “Molière is deathless!”

Seven years after his death, Molière’s troupe merged with two other Parisian companies, giving birth to the illustrious Comédie-Française, to this day the premier stage in all of France and the rightful “House of Molière.”

Critical Analysis

Virginia Scott recounts Molière biographer Grimarest’s recording of the following exchange between Louis XIV and Molière at a court dinner: “Look, isn’t that your doctor? What does he do for you?” “Sire,” answered Molière, “we reason together; he orders remedies for me; I don’t take them, and I get well.” Discouraged by his declining health and the inability of the medical profession to cure him, Molière satirizes its inefficient and dogmatic procedures in his last *comédie-ballet* entitled *Le Malade imaginaire* (*The Hypochondriac; The Imaginary Invalid*). Ever the sharp observer of society, Molière once again chose a major character flaw as his comedy’s subject. Its star is Argan, played by Molière himself, who lives among his potions and drugs, and surrounds himself with a bevy of doctors and apothecaries. They rule his world, often confusing medicine with religion, as they require strict adherence to a barrage of ritual bleedings, purges, and prescriptions. When Argan misses one of his treatments, the irate doctor Purgon chastises him and condemns him to a litany of ailments and even death: “dysentery, dropsy, and deprivation of life.” Against the wishes of his distraught daughter, Argan vows to provide himself with a physician son-in-law to have at his beck and call.

In step with a recurrent leitmotiv in Molière’s plays, here, too, the servant provides the voice of reason amidst the madness. Keenly aware that pretense can be cured only by make-believe, chambermaid Toinette enters her master’s realm of fakery by impersonating an illustrious physician in this famous exchange from Act III, Scene 10:

TOINETTE: What on earth are you doing with this arm?

ARGAN: What?

TOINETTE: There is an arm I would cut off straight away if I were you.

ARGAN: But why?

TOINETTE: Don’t you see that it is taking all of the nutrients, and that it is keeping the other side from benefiting?

The play ends in a frenzied grand finale where the hypochondriac is consecrated as a doctor during a farcical music and dance ceremony conducted in hilarious macaronic Latin. Here comedy and entertainment reign supreme, and while it is perhaps the greatest comedic irony and paradox that Molière died in the very role of an imaginary invalid—during which he actually impersonated a corpse—this very fact underscores more than anything, in Hallam Walker’s words, that “his final physical efforts, like his whole existence, had been dedicated to the service of his art.”

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Montaigne, Michel de (1533–1592)

moralist, essayist

Celebrated for more than 400 years as the father of the essay form, Michel Eyquem de Montaigne was born on February 28 to an influential family in Bordeaux. The family was named to the nobility when Montaigne's great-grandfather Raymon Eyquem acquired the land and house of Montaigne in 1477, located about 30 miles from Bordeaux.

Montaigne was born to a Catholic father and a Protestant mother at a time when Catholic-Protestant tensions were mounting in many parts of Europe. The marriage between Pierre Eyquem de Montaigne and Antoinette de Louppes withstood religious friction, although family relations were not always harmonious. Catholic Montaigne spoke little about his mother, and Antoinette expressed marked bitterness toward her children and marriage after her husband's death.

Montaigne's education was thorough, marked by the singularity that he was trained to speak and write Latin by his tutors, family, and others as if it were the everyday language of the region. This is not to say, however, that Montaigne was not instructed in other languages or that he was not encouraged to learn French. His lower-class godparents taught him French and, at the same time, humility.

Montaigne was sent at age six to the Collège de Guyenne, where he acquired over a period of seven years a distaste for the structured educational system and its methods of discipline. From there, he continued his education, but exactly where and for what duration scholars are uncertain.

In the mid-1550s, Montaigne received a counselorship when his father, who had purchased a seat in the Cour des Aides of Périgueux, resigned the position. When the court was incorporated into the parliament of Bordeaux in 1557, Montaigne and fellow Pirigordians were met with political hostility. He persevered for 13

years in various positions before resigning, finding his work largely unmeaningful and unrewarding. Nonetheless, one of the greatest events of Montaigne's life occurred while he was in Bordeaux: He met Étienne de La Boétie, who became his most cherished friend and confidant.

For two years, Montaigne sought more rewarding employment in Paris, to no avail, and in 1565 he married Françoise de la Chassigne, with whom he had six girls, only one of whom survived childhood. His relationship with his wife, which continued until his death, never matched his great friendship with La Boétie, which reveals, in part, Montaigne's tepid attitude toward marriage. Shortly after his marriage to Françoise, his father died in 1568, and Montaigne inherited the title and estate. He persisted in seeking service in Paris that he judged to be of merit, but he returned home at age 38. The adjustment to such living was not an easy one. During this period, Montaigne began to contemplate the composition of *Essays*, although it would take him several years to realize his project fully.

Critical Analysis

The death of Montaigne's dearest friend in 1563 served as a catalyst for his most well-known and superior achievement, the *Essays*. The first edition, including books one and two only, was printed on March 1, 1580, in Bordeaux. Two subsequent editions were printed thereafter, with the third edition of 1588, including books one, two, and three, published in Paris. This third edition is known as the "Bordeaux Copy."

The title of Montaigne's *Essays* derives from the Latin *exagium*, meaning "a weighing." In this sense, then, essays are explorations wherein attitudes toward a particular subject are weighed, measured, and considered. Each of the three books of *Essays* contains many essays, what Montaigne calls "chapters." Book one is composed of 57 chapters; book two has 37; and book three has 13. Although these chapters appear to be haphazardly arranged and attempts to understand the essays according to an overall philosophical pattern invariably fall short,

their arrangement suggests some development. Pierre Villey, for example, argues that the work moves from the stoic to the skeptical to the natural, and Marcel Tetel observes that “[a]s the essays progress . . . , Montaigne exhibits more and more intimate details about himself,” such as “[t]he wines and dishes he likes or does not like.” Donald Frame’s remark that “Montaigne resists simple definitions” is most compelling.

Montaigne began writing essays with the intent to keep a record of his past and present experiences as well as his thoughts and observations, but the *Essays* function additionally as mirrors to the human condition, reflecting its follies, foibles, hardships, habits, pleasures, and relationships. The chapters are rich in variation both within themselves and in juxtaposition and comparison to one another. Together, they form a mosaic that offers readers vehicles for exploring the self. As readers engage Montaigne’s revolving habit-of-mind, they find themselves delving into their own minds as well.

Several essays begin with “Of” followed by some state of being, such as “Of Idleness,” “Of Constancy,” “Of Drunkenness,” “Of Anger,” “Of Conscience,” and “Of Repentance.” Other chapter titles take the form of a proverb, such as “That the Taste of Good and Evil Depends in Large Part on the Opinion We Have of Them,” “Fortune is Often Met in the Path of Reason,” and “That Our Desire Is Increased by Difficulty.” These titles reflect the then-popular pastime of recording aphoristic statements in small books and memorizing and reciting such sayings and pithy statements to others as if the words sprang instantly to mind.

In “Of the Inconsistency of Our Actions,” Montaigne comments on the contradiction of human actions, stating, “irresolution seems to me the most common and apparent defect of our nature.” He goes on to say: “In all antiquity it is hard to pick out a dozen men who set their lives to a certain and constant course, which is the principal goal of wisdom.” Throughout the essay, Montaigne quotes such ancient philosophers and writers as Horace, Lucretius, Homer, and Tibullus; yet, in the end, he shows a somewhat humorous bent:

[A] sound intellect will refuse to judge men simply by their outward actions; we must probe the inside and discover what springs set men in motion. But since this is an arduous and hazardous undertaking, I wish fewer people would meddle with it.

In another essay on the theme of human inconstancy titled “Apology for Raymond Sebond,” Montaigne states that “Presumption is our natural and original malady. The most vulnerable and frail of all creatures is man, and at the same time the most arrogant.”

Then, in the essay, “Of Repentance,” Montaigne states what perhaps can be considered his purpose for writing—to simply tell others what is on his mind:

Let me here excuse what I often say, that I rarely repent and that my conscience is content with itself—not as the conscience of an angel or a horse, but as the conscience of a man; always adding this refrain, not perfunctorily but in sincere and complete submission: that I speak as an ignorant inquirer, referring the decision purely and simply to the common and authorized beliefs. I do not teach, I tell.

Often an essay’s content does not initially appear to relate to the piece’s respective title. Such is the case with “Of Cannibals,” which opens with an account of Roman history, then moves to discuss a person who had dwelled in Brazil, or “Antartic France” as the area was known during Montaigne’s time. From there, Montaigne discusses an act of cannibalism and then behavior he deems barbarous, observing “[t]he most valiant are sometimes the most unfortunate.”

Montaigne’s meandering, detached, and ironical style, while awkward to most present-day readers unfamiliar with the *Essays*, was not unique to this work. His essays reflect a keen, discerning eye and a thorough understanding of history, literature, and philosophy. His displays of knowledge border on the encyclopedic, which discourages

readers who regard copious examples and quotations as impediments to understanding the essay's points. But these examples are essential to grasping the context of the *Essays* and function as important keys to understanding their messages.

Montaigne influenced such writers as DIDEROT and ROUSSEAU. His ability to combine personal thoughts and beliefs with quotations, allusions, theories, and interpretations not only gives readers of later ages a glimpse into the progression of one man's intellect, but also makes his *Essays* a classic in French and world literature.

English Versions of Works by Michel de Montaigne

Apology for Raymond Sebond. Translated by Marjorie Glicksman Grene and Roger Ariew. Indianapolis, Ind.: Hackett Publishing, 2003.

Autobiography of Michel de Montaigne. Edited by Marvin Lowenthal. Boston: David R. Godine, 1999.

The Complete Essays of Montaigne. Translated by Donald M. Frame. Palo Alto, Calif.: Stanford University Press, 1965.

Works about Michel de Montaigne

Hartel, Anne. *Michel de Montaigne: Accidental Philosopher*. New York: Cambridge University Press, 2003.

Hoffmann, George. *Montaigne's Career*. Oxford: Oxford University Press, 1998.

Leschemelle, Pierre. *Montaigne: The Fool of the Farce*. Translated by William J. Beck. New York: Peter Lang, 1995.

Sichel, Edith. *Michel de Montaigne*. La Vergne, Tenn.: University Press of the Pacific, 2003.

Tetel, Marcel. *Montaigne*. Boston: Twayne, 1990.

Montesquieu, Charles-Louis de Secondat, baron de (1689–1755) novelist, philosopher

Born into an old and aristocratic French family, young Charles-Louis was schooled near Paris, where he was first exposed to ENLIGHTENMENT ideals. He

studied at the University of Bordeaux, married, and in 1716 inherited the estate of Montesquieu. The estate entailed a position in parliament, and Montesquieu settled down to practice law.

He published his first important work in 1721, *Lettres Persanes (Persian Letters)*. This bold and witty satire features two fictitious visitors from Persia who travel the world and write letters home, commenting on what they see. Following the success of the work, Montesquieu undertook a grand tour of Europe, and returned home convinced that his best contributions to the world of ideas could be made through literature.

In 1734 he printed *The Universal Monarchy*, later revoked, and *Reflections on the Romans*, in which he analyzes the causes for the grandeur and decline of the Roman Empire. By far his most influential work was *The Spirit of Laws* (1748), which became a classic text of political philosophy and outlines Montesquieu's theory of government. Using a historical approach to examine different forms of government, Montesquieu concludes that the animating principle of a government was either honor or fear. He advocates the separation of powers into executive, legislative, and judicial bodies, and he suggests that a country's climate influences its policy. The immense work also includes a discussion of religion and an analysis of the creation of French law.

The Spirit of Laws won Montesquieu a place among the greatest figures of the Enlightenment. Controversy led him to publish a *Defense* in 1751, but his fame was secure. He wrote his last work, *Essay on Taste*, for the *ENCYCLOPEDIA* of Denis DIDEROT and Jean Le Rond d'ALEMBERT.

Montesquieu's political ideals have become a permanent feature of democracy: His belief in the separation of powers influenced the French Revolution and was incorporated into the American Constitution.

English Versions of Works by Charles-Louis de Secondat, baron de Montesquieu

Considerations on the Causes of the Greatness of the Romans and Their Decline. Translated by David

Lowenthal. Indianapolis, Ind.: Hackett Publishing, 1999.

The Spirit of Laws. Edited by Anne M. Cohler. Cambridge: Cambridge University Press, 1989.

Persian Letters. Translated by C. J. Betts. New York: Penguin, 1977.

Works about Charles-Louis de Secondat, baron de Montesquieu

Carrithers, David Wallace, Michael A. Mosher, and Paul A. Rahe, eds. *Montesquieu's Science of Politics*. Lanham, Md.: Rowman and Littlefield, 2000.

Conroy, Peter V. *Montesquieu Revisited*. New York: Twayne, 1992.

Moore, Milcah Martha (1740–1829)

poet, pedagogical writer

Milcah Martha Moore's Book circulated in the 18th century but appeared in print only recently. Moore was both a contributor to and primary organizer of this handwritten “commonplace” book, which consists of poetry and prose by more than 16 different authors. The book is “a documentary testament to the significance of women’s literacy for forming relationships and expressing sentiments” about politics, marriage, housework, and life during the American Revolution (Wulf).

The daughter of Richard Hill and Deborah Moore, both Quakers from Maryland, Milcah Martha Moore was born in the town of Funchal on the island of Madeira. In 1751 Moore’s mother died, and her aunt escorted her and her brother back to Philadelphia, where she entered a house full of sisters and new relations. In 1767 Moore married her cousin, Dr. Charles Moore. The Quakers at the time were attempting to move away from intermarriage. Thus, Moore’s marriage was not sanctioned, and she and her husband were formally removed from the Quaker Society of Friends. However, Moore remained a Quaker her entire life and rejoined the society after her husband’s death in 1801.

Moore corresponded with numerous women during her day, including the other prominent

contributors to the book: Susanna Wright, Hannah Griffiths, and Elizabeth Graeme Ferguson. Their letters often included poems, excerpts from books they were reading, jottings from religious texts, and “trifles.” These writings were used for entertainment purposes as well as spiritual instruction. Often, religious and political sentiments were expressed, either in prose or poetic form. Though shared and passed around, these books were rarely formally published.

Due to their belief in pacifism, many Quakers including Moore had mixed feelings about America’s war for independence. Though they sympathized with the patriots, their religious beliefs mandated neutrality. Some of the contributors to the book were clearly loyal to the British cause, but others expressed support for the colonists. Much of the poetry found in *Milcah Martha Moore's Book* “expresses this ambivalence” (Wulf). It is interesting to note that Moore copied everything into her book during the American Revolution.

During the war, Moore and her husband moved from Philadelphia to the Montgomery township in the northern area of the county. Her husband practiced medicine while she kept at her correspondence. She also opened a school for girls, and in 1787 published an educational primer called *Miscellanies, Moral and Instructive*.

Moore’s contribution to early American literature has only recently been acknowledged. Her *Book* testifies to the importance and role of education and written communication among women within the Quaker foundations of early America.

A Work by Milcah Martha Moore

Le Courreye, Blecki, and Karin A. Wulf, eds. *Milcah Martha Moore's Book: A Commonplace Book from Revolutionary America*. University Park: Pennsylvania State University Press, 1997.

Moquihuitzín (Macuilxochitzín)

(ca. 1435–unknown) *poet*

Moquihuitzín was the daughter of Tlacaélel, a powerful adviser to the leaders of Mexico-

Tenochtitlán. She was named after the goddess of art, song, and dance, so that from birth she seemed destined to be a great poet.

Moquihuitzín lived at the time when Tenochtitlán had become an important commercial center and dominated the Mexica (Aztec) Empire, then at its peak. As a woman of noble birth, she most certainly enjoyed a life of leisure and could devote herself to traditional arts and crafts, but she also took an uncommon interest in her father's political activities.

In the capacity of chief adviser to the rulers of Tenochtitlán, Tlacaélel had planned the successful series of military campaigns that helped Tenochtitlán to assert its power in the region. During one of these conquests, AXAYACATL, the leader of Tenochtitlán, was seriously wounded by an Otomi captain. It was only the sudden arrival of the Mexica army that saved him. Moquihuitzín, who followed affairs of state with great interest, composed the song "Macuilxochitlín Icuic," or "Song of Macuilxocitl," to record this event for posterity. She begins it by giving thanks to the supreme god of the Mexica people:

*I raise my songs,
I, Macuilxochitl
with these I gladden the Giver of Life,
may the dance begin!*

This celebratory song is also notable for telling the story of the Otomi women who pleaded with Axayacatl to spare the life of the man who wounded him:

*He was full of fear, the Otomi,
but then his women made supplication for
him to
Axayatacl.*

Such details indicate that her interest in public affairs was so deep that she took trouble to be intimate with even the secondary incidents connected with important matters.

No other poems of Moquihuitzín survive. The chronicler Tezozomoc writes that "of her was born

the prince Cuauhtlaptalzén." But little else is known; though it is likely that she lived out the remaining years of the century. The survival of her song is confirmation of the claims of the Mexican chroniclers that women too were highly educated and skilled in the art of poetry.

See also NAHUATL POETRY; NEZAHUALCOYOTL; NEZAHUALPILLI.

English Versions of Works by Moquihuitzín

Bierhorst, John, trans. *Cantares Mexicanos: Songs of the Aztecs*. Palo Alto, Calif.: Stanford University Press, 1985.

León-Portilla, Miguel, ed. *Fifteen Poets of the Aztec World*. Norman: University of Oklahoma Press, 1992.

More, Sir Thomas (1478–1535) *novelist, nonfiction writer*

Thomas More was born in London, the son of John More, a prominent lawyer and later a judge. He became a page in the household of Archbishop Morton at age 13, and went to Oxford the following year. He received a B.A. in 1494, going on to study law. In 1529 he was appointed lord chancellor of England, the most powerful position in the kingdom below the king himself. He later resigned, however, was convicted of treason, and beheaded. In 1935 the Catholic Church acknowledged his loyalty by making him a saint.

More was perhaps the single most important intellectual in early-16th-century England, and was instrumental in helping introduce HUMANISM to England. As early as 1505, when it is believed he considered entering the priesthood, he was translating *The Life of Pico* (1509), about the famous 15th-century Italian humanist. Richard J. Schoeck notes that More's translation of Pico's biography is "important for being a serious effort in English, at a time when nearly any imaginative effort in English was experimental and involved a manifesto, implicitly or explicitly, on the potential of the use of the vernacular," or the native tongue. The bi-

ography also sheds light on how Italian humanism traveled to England.

Also a historian, More wrote *The History of Richard III* between 1514 and 1518, in which he innovatively forges a symbolic connection between Richard's physical and moral deformity. This history helped establish the myth that Richard III was an evil, physically deformed dictator who murdered his brothers and nephews to become king of England, a myth that continued to be taught as historical truth in British grammar schools well into the 20th century.

More's most famous work is his philosophical romance *Utopia* (1516), in which a mariner tells a story about an ideal state. The novel was written in Latin and spawned numerous imitations. *Utopia*, which means "nowhere" and is the name More gave to his fictional island, reads like a call for social reform. "When I run over in my mind," says Raphael Hythlodæus, the character who describes Utopia, "the various commonwealths flourishing today, so help me God, I can see nothing in them but a conspiracy of the rich, who are fattening up their own interests under the name and title of the commonwealth," a word that simultaneously suggests a state and the common wealth in the 16th century. In this passage, according to the RENAISSANCE critic Jonathan Dollimore, More acknowledges not only that the laws are corrupt, but also "that law and morality have their origins in custom rather than with an eternal order of things." The argument is strengthened, Dollimore argues, because of the book's explicit comparison of Utopian society with European society.

Hythlodæus also advances religious views that are extremely liberal, especially since throughout early 16th-century Europe people were required to accept the pope's authority. The punishment for dissent, or heresy, was death. In *Utopia*, though:

"There are different forms of religion throughout the island," Hythlodæus explains, "and in each particular city as well. Some worship as a god the sun, others the moon, and still others

the planets. There are some who worship a man of past ages who was conspicuous either for virtue or glory; they consider him not only a god but the supreme god."

Such ideas make More seem like a forerunner of the Reformation, the religious movement that undermined the hold the Catholic Church had over Europe. Indeed, More's ideas are more radical than those of any of the reformers, since in each place where a reformed church appeared, its citizens were required to conform to the tenets of the new church. According to scholar Stephen Greenblatt, while Utopians are allowed their own religious beliefs, most Utopians "believe in a single power, unknown, eternal, infinite, inexplicable, far beyond the grasp of the human mind, and diffused throughout the universe" and everyone is required to attend the same house of worship and to believe in life after death. In *Utopia*, the people do not count one who denies this belief "as one of their citizens, since he would undoubtedly betray all the laws and customs of society." Utopia, envisioned by More is not a state of freedom, but a state in which dissent is impossible. Such ideas were considered radical at the time *Utopia* was published, and the kind of religious toleration proposed by More would not be achieved until the 18th century.

Works by Sir Thomas More

Saint Thomas More: Selected Writings. Edited by John F. Thornton and Susan B. Varenne. Vancouver, Wash.: Vintage Books, 2003.

Utopia. Translated by Paul Turner. New York: Penguin, 1965.

Works about Sir Thomas More

Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. Chicago: University of Chicago Press, 1984.

Murphy, Anne. *Thomas More*. Liguori, Mo.: Liguori Publications, 1997.

Sargent, Daniel. *Thomas More*. Whitefish, Mont.: Kessinger, 2003.

Motolinía, Toribio de (ca. 1495–ca. 1569)
missionary, historian

“Motolinía” is the name assumed by the Spanish Franciscan Fray Toribio de Benavente. Motolinía was a lifelong student of Indian lore who wrote about the indigenous Indian civilizations of New Spain with deep insight and appreciation. As a Franciscan friar in 1524, he was one of the first clergy to receive orders to go to Mexico. Repeatedly hearing the Aztec word *motolinía*, meaning “poor,” during his first visit to Mexico City, he adopted it as his own name. His change of name also was deliberately symbolic of his affection for the Indians.

As a Franciscan, Motolinía helped to establish convents, churches, and the city of Puebla. He worked to protect the Indians despite experiencing legal difficulties with authorities. In 1529 he was sent to Guatemala and Nicaragua to evangelize Indian populations. He learned Indian languages and experienced considerable success with his work. When he died in Mexico City, he was considered by many to be a saint.

Motolinía’s most important work deals with the history and culture of the indigenous peoples he served. As a part of his work, he was instructed to write an account of the Indians in pre-Spanish times and a history of the work of the Franciscans among them. Completed in 1541, *Historia de los indios de Nueva España* is considered to be the first history of the Mexican Indians written by a Spaniard.

**An English Version of a Work by
 Toribio de Motolinía**

History of the Indians of New Spain, vol. 4. Translated by Elizabeth A. Foster. Oxford, U.K.: Greenwood Publishing, 1970.

Munford, Robert (ca. 1737–1783)
playwright

Robert Munford was born in Virginia to Anna Bland and Robert Munford II, both descendants of prominent if not wealthy colonial families. Mun-

ford’s father was a landowner, but his heavy drinking led to the ruin of the family estate and to his death in 1745. Munford’s uncle, William Beverly, raised the boy until Munford was 14. He was then sent to England with Beverly’s own children to be educated at Wakefield Grammar School. When Beverly died in 1756, leaving no provisions for Munford in his will, Munford returned to Virginia, where he studied law with his cousin, Peyton Randolph.

In 1760 or 1761, Munford married his cousin and childhood friend, Anna Beverly. In the next few years he extended his family’s tobacco plantations and rose to prominence as a wealthy landowner. After Mecklenburg County was formed in Virginia in 1765, he held several important political offices, including county lieutenant, Burgess, and member of the Virginia House of Delegates (1779–81). Politically, Munford was a moderate, but he was an early supporter of American independence and signed the anti-Stamp Act resolutions with Patrick Henry in 1774. He also helped recruit troops for the war and even served as a major in 1781.

Munford’s background would figure into his literary output, which included two plays, a few poems, and an unfinished translation of Ovid’s *Metamorphoses*. However, none of his works seem to have been published or produced onstage during his lifetime. Indeed, it was Munford’s son, William, who helped to posthumously publish his father’s work in 1798 as *A Collection of Plays and Poems, by the Late Colonel Robert Munford, of Mecklenburg County, in the State of Virginia*.

Munford’s plays are regarded by some literary historians to be the first comedic works by an American dramatist. *The Candidates*, perhaps “the first real American farce” (Kemp), was a sharp-witted look at the electoral system in the Virginia colonies and, like his play *The Patriots*, was filled with sly satires and caricatures of Munford’s contemporaries. *The Patriots* uses the traditional five-act plot structure that was common in much theater of the time and revolves around three romances, “the first serious, the second comic, and

the third farcical” (Kemp). The play, which dealt with two men falsely accused of being Tories or British sympathizers, was a direct reflection of Munford’s political views, as it argued that patriotism was a good thing to exercise, but only on reasoned moderation. Today, Munford’s works are valued for the insight they provide into historical events and people of 18th-century Virginia.

Works by Robert Munford

The Plays of Robert Munford. Tucson, Ariz.: American Eagle Publications, 1992.

A Work about Robert Munford

Baine, Rodney M. *Robert Munford, America’s First Comic Dramatist*. Athens: University of Georgia Press, 1967.

Muratori, Ludovico Antonio

(1672–1750) *historian*

Ludovico Antonio Muratori was born to poor parents and became a Roman Catholic priest. Early in his career, he served as a librarian in Milan. In 1700 he became chief archivist and ducal librarian at the city of Modena, and in this post developed a reputation as one of the leading scholars in Europe. He achieved renown for his discovery of the so-called Muratorian Canon, a second-century Christian document containing the earliest known list of New Testament books. He also edited a 28-volume collection of medieval manuscripts, as well as a 12-volume history of Italy, but is best remembered today for *A Relation of the Missions of Paraguay* (1750). The only work of Muratori available in an English translation, *A Relation of the Missions of Paraguay* is a chronicle and description of the Jesuit settlements in South America.

Muratori had never been to South America, and compiled his research mainly from discussions with travelers and letters from the missionaries. As a result, in the opinion of the historian R. B. Cunningham Graham, the books of Muratori and another, similar chronicler “contain the faults and

mistakes of men . . . writing of countries of which they were personally ignorant. Both give a good account of the customs and regimen of the missions, but both seem to have believed too readily fabulous accounts of the flora and fauna of Paraguay.” After his death, Muratori was remembered as one of the greatest scholars and medievalists of his time. His reputation was particularly great in his native Italy, where his ideas helped inspire the 19th-century nationalist Risorgimento.

A Work about Ludovico Antonio Muratori

Cunninghame Graham, R. B. *A Vanished Arcadia: Being Some Account of the Jesuits in Paraguay*. New York: Haskell House, 1968 [1901].

Murray, Judith Sargent (1751–1820)

essayist, poet, playwright

Judith Sargent Murray was born in Gloucester, Massachusetts, the eldest of eight children born to Winthrop and Judith Saunders Sargent. Her father was a prosperous merchant, as well as ship owner and sea captain. Because the Sargents cared about education, they allowed Judith to receive tutoring alongside her brothers. Such schooling was rare for women at the time, and even rarer for them to be taught Greek, Latin, and math.

In 1788 she married John Murray, with whom she had two children: a daughter born in 1791, and a son who died shortly after birth. His death led to Murray’s first forays into poetry, when she composed “Lines, occasioned by the Death of an Infant.” Her other verse was “didactic and marked by the conventional couplet typical of the eighteenth century” (Lawton).

Murray is best known for a series of essays that she published in the *Massachusetts Magazine* in the 1790s, often under the pen name Constantia. The essays were eventually collected and published in 1798 under the title *The Gleaner*. The book contained, among other things, essays on history, women’s education, and political affairs. Murray was a strong advocate for female education, argu-

ing that women needed education as much as men to better support their families and themselves. As a strong nationalist, she also praised the excellence of American literature in both essays and poetry.

When the ban on performing plays was struck down in 1793, the same year Murray and her husband moved to Boston, Murray turned her creative energies to writing plays, making her “one of only three women to attempt play writing in New England before 1800” (Hornstein). The two plays she wrote, *The Medium* (1795), retitled *Virtue Triumphant* in 1798, and *The Traveller Returned* (1796), were both performed in Boston, though neither met with much success.

After her husband’s death in 1814, Murray oversaw the publication of his memoirs and ser-

mons. Her own works are valued for the insight they give to a woman’s perspective in 18th-century America.

Works by Judith Sargent Murray

Selected Writings of Judith Sargent Murray. Edited by Sharon M. Harris. Oxford: Oxford University Press, 1995.

The Gleaner: A Miscellany. Edited by Nina Baym. Syracuse, N.Y.: Syracuse University Press, 1993.

A Work about Judith Sargent Murray

Skemp, Sheila L. *Judith Sargent Murray: A Brief Biography with Documents*. New York: St. Martin’s Press, 1998.



Nahuatl poetry

Nahuatl was the language of the various indigenous peoples of central Mexico, commonly known as the Aztec, at the time of the arrival of the Spanish. Although strictly speaking the word *Aztec* refers only to the ancestors of the Mexica and Tenochca of the twin cities of Tenochtitlán and Tlatelolco, it is often employed as a generic term to describe peoples who spoke dialects of a common Nahuatl language. Sharing a similar culture, they organized themselves into a powerful coalition of three, consisting of Tenochtitlán, Texcoco, and Tlacopan.

A member of the Uto-Aztecan family of languages, Nahuatl evolved as a pictographic writing system based on images. In this respect, it resembles Egyptian and Chinese writing forms. It was employed for both secular and religious purposes. Among the documents written in Nahuatl were sacred texts, genealogies, maps, and historical records. However, the *xochicuicatl* (“flower songs”), the name for poetry, represent the highest achievement of this language before the unexpected invasion of the Spanish.

The most distinctive feature of this literary form is derived from the pictorial nature of Nahuatl writing. Thus the flower songs uniquely fuse poetry and painting into a single art. The pictorial elements

aside, Nahuatl poetry frequently used other literary devices. One of the most common is the repetition of grammatical patterns:

*[M]y heart has tasted it,
my heart has been inebriated
the flowering chocolate drink is foaming
the flowery tobacco is passed around.*

Another noticeable trait of this poetry is the merging of two metaphors, or figurative terms. An example of this is the compound word *flower song*. These words come together to produce a meaning that can be translated as poetry, art, or symbolism.

Among the famous composers of Nahuatl flower songs are NEZAHUALCOYOTL, his son NEZAHUALPILLI, and the female poet MOQUIHUITZÍN. The social rank of these poets suggests that poetry was an exclusively aristocratic art.

In the wake of the Spanish conquest, the ability to read Nahuatl was gradually lost. However, several Nahuatl manuscripts were preserved, transcribed into alphabetic script and, eventually, translated into Spanish, English, and other languages.

The most comprehensive anthologies of Nahuatl poetry are *Cantares mexicanas* and *Romances de los señores de la Nueva España*.

See also MESOAMERICAN MYTHOLOGY.

English Versions of Nahuatl Poetry

Bierhorst, John, trans. *Cantares Mexicanos: Songs of the Aztecs*. Palo Alto, Calif.: Stanford University Press, 1985.

León-Portilla, Miguel, ed. *Fifteen Poets of the Aztec World*. Norman: University of Oklahoma Press, 1992.

neoclassicism (1600s–1700s)

In a broad sense, neoclassical literature is that which embraces prescribed, formal conventions and styles of literature existing in previous eras, especially those of classical Rome and Greece. Such literature focuses upon the control of human passions and the search for order in all aspects of life, and emphasizes the importance of societal needs over individual ones. Neoclassical writing often excludes a sense of optimism, although some texts feature a strong satirical element that coincides with this sense.

In France, neoclassical literature flourished in the 17th century during the reign of the Sun King, Louis XIV (1638–1715). Three master playwrights, Pierre CORNEILLE, Jean RACINE, and MOLIÈRE (Jean Baptiste Poquelin), are most often recognized as producers of the best neoclassical drama of the period. In keeping with neoclassical tenets, these playwrights wrote with the rules of classical dramatic UNITIES in mind. These rules, as suggested by Aristotle, pertain to unities of time, place, and action. Aristotle also calls for the distinct separation of tragedy and comedy. Corneille's *Le Cid* (1636), Racine's *Andromaque* (1667), and Molière's *Amphitryon* (1668) are emblematic of this popular style in France. Other French neoclassical texts include Molière's *Tartuffe* and François-Marie Arouet VOLTAIRE's *Candide*.

In England, neoclassical literature was *en vogue* from approximately 1660 to 1798. John Dryden's *All for Love*, Jonathan SWIFT's *Gulliver's Travels*, Alexander POPE's *Essay on Criticism* and *Rape of the Lock*, and Samuel Johnson's *Rambler* essays and preface to SHAKESPEARE's dramatic works are but a

few examples of neoclassical writing of the period in England.

Works about Neoclassicism

Cronk, Nicholas. *The Classical Sublime and the Language of Literature*. Charlottesville, Va.: Rookwood, 2002.

Irwin, David. *Neoclassicism*. Boston: Phaidon Press, 1997.

Simon, Irene. *Neo-Classical Criticism 1600–1800*. Columbia: University of South Carolina Press, 1971.

Nezahualcoyotl (ca. 1402–ca. 1473) poet, philosopher-king, architect

The name *Nezahualcoyotl* literally means “hungry coyote,” and many literary historians consider his “flower songs,” or *xochicuicatl*, to be the highest achievement of Ancient Mexican literature.

“Flower Song” is the name given to the poetry and art practiced by the ancient Mexicans. The lyrics were composed in a language called Nahuatl, spoken by peoples who called themselves Mexica or Tenochca, now known as the Aztec.

Nezahualcoyotl was the king of Texcoco and the most influential intellectual in a period of extraordinary cultural development. Aside from his enduring fame as a lyric poet, he also enjoyed a considerable reputation as a builder, legislator, and philosopher. Among his many works are the construction of Texcoco's library of pictographic or “painted” books, a zoological and botanical garden, and a university dedicated to scholarship and the arts. Under his rule, Texcoco also forged a political alliance with Tenochtitlán, the most powerful state of the Mexica Empire, which became the cultural center of the Nahuatl-speaking world.

The flower songs of Nezahualcoyotl are now preserved in various anthologies. The best known are the *Cantares mexicanos*, or *Mexican Songs*, and the *Romances de los señores de la Nueva España*, or *The Romances of the Sages of New Spain*. In one of his compositions, Nezahualcoyotl gives a lyrical illustration of the ideals embodied in the flower songs:

*With flowers You paint,
O Giver of Life!
With songs You give color,
with songs You shade
those who will live on the earth. . . .
We live only in Your book of paintings,
here on the earth.*

This poem expresses the theme of transience, or the temporary nature of life. Nezahualcoyotl's emphasis of transience, however, is not negative; it is, rather, a positive ideal that allows him to distill the lasting spiritual essence that connects society to the cosmos and the after-life.

Sadly and ironically, within a century of Nezahualcoyotl's death, Mexican civilization would be devastated as Spanish colonization abruptly ended its remarkable achievements.

See also NAHUATL POETRY.

English Versions of Works by Nezahualcoyotl

Cantares Mexicanos: Songs of the Aztecs. Translated by John Bierhorst. Palo Alto, Calif.: Stanford University Press, 1985.

Chants of Nezahualcoyotl and Obsidian Glyph. Translated by Prospero Saiz. Madison, Wis.: Ghost Pony Press, 1996.

A Work about Nezahualcoyotl

Gillmor, Frances. *Flute of the Smoking Mirror: A Portrait of Nezahualcoyotl, Poet-King of the Aztecs.* Salt Lake City: University of Utah Press, 1983.

Nezahualpilli (1464–1515) poet, king

Nezahualpilli, or “fasting son,” succeeded his father NEZAHUALCOYOTL in 1473 as king of Texcoco, one of the kingdoms of the triple alliance of the Mexica (Aztec) Empire.

Throughout his life, Nezahualpilli exhibited a strong sense of filial piety so that he consciously modeled his life on the example of his illustrious father. Nezahualpilli thus continued the legacy of

promoting learning. The chronicler Juan Torquemada writes that Nezahualpilli's enthusiasm for science led him to erect an observatory in his palace. Above all, Nezahualpilli inherited his father's humane spirit and fair-mindedness. He is thus credited with abolishing capital punishment for lesser crimes and displaying leniency toward the lower classes of society.

Nezahualpilli also emulated his father as a composer of “flower songs,” the pictographic lyrics of the Nahuatl language. Unfortunately, of his work only a long fragment survives. Called *Icuic Nezahualpilli yc Tlamato Huexotzinco*, or *Song of Nezahualpilli during the War with Huexotzinco*, this poem celebrates victory in battle while lamenting the loss of life:

*My heart is sad,
I am young Nezahualpilli.
I look for my captains,
the lord has gone,
the flowering quetzal,
the young and strong warrior has gone,
the blue of the sky is his house.
Perhaps Tlatohuetzin and Acapipyol will
come
to drink the flowery liquor,
here where I weep?*

Characteristic of flower songs, Nezahualpilli refers to death as intoxicating and expresses the theme of life's impermanence in relation to its eternal nature.

As the poem also reveals, Nezahualpilli's reign was a constant struggle to maintain the independence of Texcoco at a time of increasing centralization of power in Tenochtitlán. He was thus obliged against his own judgment to take part in such wars to maintain strategic alliance with Tenochtitlán.

Eventually, his relations with Montezuma, the ruler of Tenochtitlán, became strained, and toward the end of his life he undermined Montezuma's political ambitions with a startling prediction. He foretold the coming of a new people who would become masters of the land. Soon after Nezahualpilli's

death, Hernan CORTÉS arrived with his army, and Montezuma was stoned to death by his own people.

See also NAHUATL POETRY; MOQUIHUITZÍN.

English Versions of Works by Nezahualpilli

Cantares Mexicanos: Songs of the Aztecs. Translated by John Bierhorst. Palo Alto, Calif.: Stanford University Press, 1985.

León-Portilla, Miguel, ed. *Fifteen Poets of the Aztec World*. Norman: University of Oklahoma Press, 1992.

Nguyen Trai (1380–1442) poet

Nguyen Trai was born in Nhi Khe, Ha Dong province, North Vietnam. He was the son of Nguyen Phi Khanh, a scholar-official of the Vietnamese court. Nguyen Trai received his degree when he was 20, and was appointed to the position of deputy head provincial administrator soon after. When his father was taken as a prisoner of war after the Ming dynasty's successful occupation of North Vietnam, Nguyen Trai joined the liberation army of King Le Loi. Le Loi defeated the Ming Chinese in 1428 and made Nguyen Trai a high official in his bureaucracy. When the new emperor Le Thai Tong ascended the throne, Nguyen Trai retired and lived a simple life in Con Son. He married Nguyen Thi Lo, a country girl with whom the new emperor became smitten. In 1442 Le Thai Tong died mysteriously after paying a visit to Nguyen Trai and his wife. Nguyen Trai was accused of committing regicide and his whole family was executed.

As a close adviser to Le Loi during his campaign, Nguyen Trai allegedly wrote many pronouncements and letters, which were sent in Le Loi's name to the Ming generals during the war of liberation. These letters were all collected in *Quang Trung Tu Menh Tap* (Letters and commands from the time of military service, 1418–28). In these writings, Nguyen Trai showed his clever use of propaganda and verse. He wrote most of his poems in the Chu Nom script, but his best known poem, "Binh Ngo Sach" (Book on defeating the Wu), was

written in classical Chinese in 1428, in the aftermath of Le Loi's victory. The poem became Vietnam's declaration of independence.

All of Nguyen Trai's Vietnamese poems were collected in *Quoc Am Thi Tap* (Volume of poems in the national tongue, 1480). His poetry expresses deep concern for filial piety, loyalty, and moral duties. His texts set the precedent for proper actions and behavior for Vietnamese leaders such as Le Loi. Nguyen Trai's honorable character and idealism mark him as a well-loved poet in Vietnamese history.

An English Version of Works by Nguyen Trai

Nguyen Trai, One of the Greatest Figures of Vietnamese History and Literature. Hanoi: Foreign Languages Publishing House, 1980.

A Work about Nguyen Trai

A Thousand Years of Vietnam Poetry. Edited and translated by Ngoc Bich Nguyen. New York: Knopf, 1974.

Nikitin, Afanasij (early 1400s–1472) travel writer

Afanasij Nikitin was a merchant from the Muscovite city of Tver. He composed a travelogue entitled *Journey Across Three Seas*. First published by Nikolai KARAMZIN, the *Journey* describes Nikitin's travels through the Caspian, Indian, and Black Sea regions.

In 1466 Nikitin sailed down the Volga River on a trading expedition to Persia. Pirates robbed him of everything en route. He nevertheless continued on to Persia and India, where he spent three years (1469–72). Nikitin also visited Armenia, Ethiopia, and Arabia. He died at the city of Smolensk on the way home.

The *Journey* contains some fictional material, but it also includes a great deal of factual information. Nikitin describes his activities and observations abroad; lists distances, travel times, and prices; and ruminates on religion and culture. He emphasizes

practical matters. “Thank God, I reached Junnar in good health,” he writes, “but the passage cost me a hundred rubles.” Later, he notes that “pepper and dyes are cheap . . . [But] the duty is high and, moreover, there are many pirates at sea.”

Nikitin’s *Journey* is significant because it describes a commercial voyage; most European travel tales of the time depict religious pilgrimages. Nikitin was also one of the first, if not the first, Europeans to explore and write about India. His stories offer fascinating glimpses into Indian and Middle Eastern cultures as he saw them. Perhaps most notably, Nikitin shows surprising tolerance for other religions and cultures. He wrote parts of the *Journey* in a Middle Eastern trading dialect. In the words of Lowell Tillett, the *Journey* “has something of interest for the psychologist, sociologist, and theologian, as well as for the historian, geographer, and economist.”

An English Version of a Work by Afanasij Nikitin

Afanasy Nikitin’s Journey Across Three Seas, in *Medieval Russia’s Epics, Chronicles, and Tales*, rev. ed. Edited and translated by Serge A. Zenkovsky. New York: E.P. Dutton, 1974.

Nikolev, Nikolai Petrovich (1758–1815) poet, playwright

Nikolai Petrovich Nikolev was born in Russia and lost his parents at a young age. He was raised by the duchess Dashkova, a distant relative and one of the most respected and highly educated women of her time. Nikolev entered military service, but after an encounter that cost him his eyesight, he retired and devoted himself to literature. He became a member of the Russian Academy, and many influential figures, including Czar Paul I, patronized Nikolev and highly valued his work. After Nikolev’s death, his friends established a society that met regularly and held literary readings in his honor.

Nikolev’s writings included pseudo-classical odes, sentimental folk-style songs, and tragedies. He gained the most success with his dramas

Palmyra, *The Self-Enamored Poet*, *Genuine Consistency*, and *Phoenix*. These dramas appeared in the influential journal *Russian Theater*. *The Self-Enamored Poet*, which appeared in 1781, parodied the tragedies of the great Russian dramatist Alexander SUMAROKOV. The play, like most of Nikolev’s works, incorporated the ideals of NEOCLASSICISM, which were highly regarded by educated tastes, but mercilessly exposed Sumarokov’s tendency to begrudge other playwrights their success.

Between 1795 and 1798, Nikolev published five volumes of his works under the title *Creations*. In the literary world, Nikolev was known as the Russian MILTON. Czar Paul I called Nikolev “the blind clairvoyant.”

A Work about Nikolai Petrovich Nikolev

Maltseva, T. V. *Literaturnaia Polemika i Protsess Zhanroobrazovaniia v Komediografii XVIII Veka. Monografiia. (Literary Polemics and the Process of Genre Emergence in 18th Century Comediography.)* Monograph St. Petersburg: Leningradskii Gosudarstvennyi Oblastnoi Universitet Im. A.S. Pushkina, 2000.

Noh (Nō) (1300s–present) classical Japanese form of performance

The Noh form of performance, developed in 14th- and 15th-century Japan, includes elements of dance drama, music, and poetry, which are combined to create a subtle and aesthetic stage art. The central unifying concept of Noh is that of *yugen*, which translates as “gentle gracefulness,” implying a focus on expressing beauty through simplicity, restraint, and suggestion.

Noh drama was developed largely by Kannami Kiyotsugu (1333–84) and his son ZEAMI Motokiyo (1364–43). Zeami, a prolific writer, wrote 100 of the 240 plays still in the active repertoire, enjoying the patronage of the military ruler, Shogun Ashikaga Yoshimitsu. During the Edo period (1603–1868), the military regime proclaimed Noh the government’s official performance art. The Meiji period (1868–1912) brought many reforms to Japanese

society, one of which was an end to the patronage of Noh drama. Private sponsors, however, kept the classical art form active.

Noh plays can be classified in five subject categories, those that feature: gods, warriors, women, supernatural creatures, and miscellaneous characters (often mad women). Action in the play is usually focused on one central character called the *shite* (pronounced “sh’tay”), who often appears as an ordinary person in the first half of a play in disguise and reappears in the second half in his true form, such as the ghost of a long-dead famous personage. An accompanying character called *tsure* often appears as well, along with the *waki*, or secondary character, who is often a traveling priest who develops the story line by questioning the main character.

Accompanying chorus and instrumentalists are important for the full expression of Noh drama. The eight-person chorus, called *jiutai*, is located to the side of the stage and narrates the background and action of the story, often explaining characters’ thoughts and emotions. The instrumentalists, or *hayashi*, are located at the back of the stage and include a transverse flute and three drums of different types. The highly prescribed rhythms of the drums, called *kakegoe*, add an important texture to the sound of the performance.

The setting and accessories for Noh performances are elaborate and intended to portray exquisite beauty by creating certain moods and emotions. Almost every character wears a finely carved, expressive, and superbly beautiful mask. The costumes are similarly gorgeous and expressive, created in elaborate patterns of dyed silk meant to reveal the character’s nature. The elaborate color and design of Noh costumes finds a suitable arena for display on the simple stage on which the plays are performed. The stage has no curtain and is composed of a square connected to the backstage with a bridge, whereby the characters enter and exit.

Today, Noh is still actively performed. Though not widely popular in the whole of Japanese society, its professional practitioners are well trained

and enjoy devoted and enthusiastic supporters. Busy at teaching and performing their art, as many as 1,500 performers today make their living through Noh. The tradition of the Noh performance is passed down within families, especially in the cities of Tokyo, Osaka, and Kyoto. There is a thriving community of amateur practitioners, as well, who perform the chant, dance, and instrumental elements of Noh.

English Versions of Noh

Chifumi Shimazaki. *Warrior Ghost Plays from the Japanese Noh Theater: Parallel Translations with Running Commentary*. Ithaca, N.Y.: Cornell University Press, 1993.

Zeami Motokiyo. *On the Art of the No Drama: The Major Treatises of Zeami*. Translated by J. Thomas Rimer, edited by Masakazu Yamazaki. Princeton, N.J.: Princeton University Press, 1984.

Works about Noh

Fenollosa, Ernest, and Ezra Pound. *‘Noh’ or Accomplishment: A Study of the Classical Stage of Japan*. Gretna, La.: Pelican Publishing, 1999.

Smethurst, Mae J., and Christina Laffin, eds. *Noh Ominameshi: A Flower Viewed from Many Directions*. Ithaca, N.Y.: Cornell University Press, 2003.

Novalis (Friedrich Leopold von Hardenberg) (1772–1801) poet, novelist

The second of 11 children born to Heinrich, Baron von Hardenberg, Fritz, as he was called, took the penname Novalis from one of the family’s ancient titles. Born into the early German romantic movement, he himself became a figure of romance. Blond, tall, handsome, with wide eyes and a gentle disposition, his biographers maintain that he was a dreamy youth who, at 22, fell in love at first sight with Sophie von Kühn, who died of consumption a year before they could be married. Novalis himself died of consumption (known today as tuberculosis) before he turned 29.

In truth, Novalis was more than a dreamy poet. He studied philosophy, history, literature, and law, and privately pursued interests in mathematics, science, and language theory. He wrote on religious and philosophical issues as well as poetry and prose. Some of his ideas were quite scandalous to contemporaries, leading to heavy editing when the first edition of his collected works was published in 1802.

Novalis's ideas about philosophy and science, influenced by SCHILLER and GOETHE, gained less attention than his theories of poetry as a combination of inspired genius and meticulous craft. Of his writings, the works most studied today are two poetic compositions, *Hymns to the Night* and *Spiritual Songs*, and two unfinished novels, *Henry of Ofterdingen* and *The Novices of Saïs*, all composed between 1799 and 1801.

Though Novalis had practical concerns in science, medicine, and mathematics, which surface in his fiction, he is best remembered for the mystical, brooding spirit captured in *Hymns to the Night* and so characteristic of the romantic age:

*Far off lies the world
With its motley of pleasures.
Elsewhere doth the Light
Pitch its airy encampment.
What if it never returned . . . ?*

English Versions of Works by Novalis

Henry von Ofterdingen. Translated by Palmer Hilty. Long Grove, Ill.: Waveland Press, 1990.
Novalis: Hymns to the Night. Translated by Dick Higgins. New York: McPherson & Co., 1998.

Works about Novalis

O'Brien, William Arctander. *Novalis: Signs of Revolution*. Durham, N.C.: Duke University Press, 1994.
Stoljar, Margaret Mahony, trans. *Novalis: Philosophical Writings*. Albany: State University of New York Press, 1997.

novel, epistolary (1700s)

The epistolary novel, which enjoyed its greatest popularity during the late 18th century, is a genre of prose fiction that uses letters of correspondence to narrate a story. Practically more than any other fictional genre, the epistolary novel calls for the reader's participation in interpreting and understanding the letters that create the narrative.

Samuel RICHARDSON's three novels—*Pamela* (1740), *Clarissa* (1748), and *The History of Sir Charles Grandison* (1754)—opened the doors to the creative and psychological possibilities of fiction writing. Richardson created distinctively different voices for each of his characters and explored their emotional states in traumatic situations. His characters reveal as much in their unconscious emotions as their consciously stated feelings and thoughts. Richardson claimed that his epistolary novels were morally instructive, to be read as much for self-education as for entertainment.

Richardson is often referred to as the inventor of the modern novel, and his influence had far-reaching effects. In England and France, Charles de MONTESQUIEU, Françoise de GRAFFIGNY, Jean-Jacques ROUSSEAU, and Pierre-Choderlos de LACLOS all wrote epistolary novels influenced by Richardson, as did Johann Wolfgang von GOETHE, whose *The Sorrows of Young Werther* became a best-seller in Germany.

Other writers of the epistolary novel who followed or were influenced by Richardson include Henry Fielding (1707–54), whose *Joseph Andrews* (1742) is a parody of Richardson's *Pamela*; Tobias Smollett (1721–71), whose masterpiece *Humphry Clinker* (1771) is a collection of comedic letters shared among members of a traveling party; and Laurence Sterne (1713–68), whose novel *The Life and Opinions of Tristram Shandy* (1760–67) takes the epistolary form to new heights in its use of psychological time, rather than chronological, as a framework for storytelling.

By the early 19th century, the epistolary novel no longer dominated fiction, but the exploration

of characters' thoughts and emotions, to which the epistolary novel gave birth, live on today in every aspect of modern fiction.

See also PRÉVOST; SÉVIGNÉ.

English Versions of Epistolary Novels

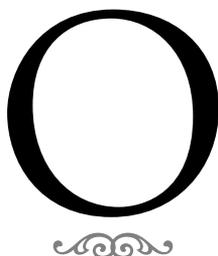
Goethe, Johann Wolfgang von. *The Sorrows of Young Werther, and Selected writings*. Translated by Catherine Hutter. New York: New American Library, 1982.

Richardson, Samuel. *Clarissa, or the History of a Young Lady*. New York: Penguin Books, 1985.

Works about Epistolary Novels

Black, F. G. *The Epistolary Novel in the Late Eighteenth Century*. Eugene: University of Oregon Press, 1940.

Jensen, Katharine Ann. *Writing Love: Letters, Women, and the Novel in France, 1605–1776*. Carbondale: Southern Illinois University Press, 1995.



Occom, Samson (1723–1792) *missionary, clergyman, schoolmaster, hymnist*

Samson Occom, a Moghegan Indian, was influenced by evangelism during the “Great Awakening” and converted to Christianity in 1739. From 1743 to 1747 he was educated by Eleazar Wheelock, who later became the first president of Dartmouth College. Through missionary work, Occom offered an alternative spiritual vision for eastern Indians in 18th-century America. He mastered Latin, dressed like a Puritan, and served as a Christian missionary to the Indians, using native languages and traditions in support of his ministry. White contemporaries referred to Occom as the “Pious Mohegan,” “Indian Preacher,” “Red Christian,” and “Praying Indian.”

In 1749 Occom became schoolmaster and minister to the Montauk tribe and later the Oneida tribe in the areas of New York and Connecticut. As a Native American, he was able to gain the trust and respect of his students. In contrast to the white missionaries, Occom did not believe that Christianity and Western culture should replace Indian culture. He used Indian culture to teach Christianity and the English language alongside native traditions. He taught a phonetic approach to learning

English, using letter recognition games and flash cards fashioned of paper and cedar chips.

Although Occom did not have formal theological training, he was ordained by the Long Island Presbytery in 1759 because of his success as a missionary. In 1765 he visited England and helped to raise money that was later used to establish Dartmouth College as a college for Native-American students.

English Versions of Works by Samson Occom

An Account of the Montauk Indians, on Long Island, Massachusetts Historical Collections (ser. 1, 10 (1809): 105–111.

Samson Occom, Mohegan: Collected Writings by the Founder of Native American Literature. Edited by Joanne Brooks. Oxford: Oxford University Press, 2004.

Works about Samson Occom

De Loss Love, William. *Samson Occom and the Christian Indians of New England*. Syracuse, N.Y.: Syracuse University Press, 1999.

Peyer, Bernd. *The Tutor'd Mind: Indian Missionary-Writers in Antebellum America*. Amherst: University of Massachusetts Press, 1997.

Olivares, Miguel de (1675–1768) *historian*
Born at Chillán in Chile, Father Miguel de Olivares wrote *Historia militar, civil y sagrada de lo acaecido en la conquista y pacificación del Reino de Chile*. This chronicle, not published until 1864, remains the best source of information about indigenous Chilean customs during the period of Spanish colonization. His other notable work is *Breve noticia de la provincia de la Compañía de Jesús en Chile 1593–1736*, published in 1870. Unfortunately, no English translations of his work are in print.

Olivares entered the Jesuit order, became a missionary, and began his travels in 1701 to cities in Chile, including Quillota, Polpaico, Tiltill, and Limache. From 1712 to 1720, he was the director of the Calubco and Nahuelhuapi missions. Ten years later, he witnessed the earthquake that destroyed the city of Concepción. In the course of his travels, Olivares studied the Jesuit archives and, beginning in 1736, while in Santiago, began to compile his history.

From 1740 to 1758, Olivares served in the Araucanía missions. Like the earlier Jesuit historian of Chile, Diego de ROSALES, he learned the language of the natives and continued writing.

When Charles III issued a decree exiling the Jesuits, Olivares, by then an old man, was obliged to leave the country. On his way through Lima, he encountered more misfortune when the viceroy had his manuscripts confiscated. After reaching Imola in Italy, he petitioned for their return. The king himself responded favorably by ordering that the histories be sent to Spain, but Olivares died before they arrived in Madrid.

Compared to Rosales, Olivares was more attentive to the details of life around him. Through careful and precise observation, he describes the beliefs and customs he encountered firsthand.

Olmedo, José Joaquín (1780–1847) *poet*
José Joaquín Olmedo was born in Guayaquil, in the then-Spanish colony of Ecuador, to a Spanish father and Ecuadorean mother. He studied law and became a civil servant and politician, holding several governmental posts in Spain and the newly

liberated Ecuador. He was instrumental in the liberation of Ecuador and its establishment as a separate country, and when Ecuador had gained its independence from Spain in 1830, he became the country's first vice president.

Olmedo is known as a neoclassical poet, and his poems were highly praised during his lifetime. His long poem *La victoria de Junín* (*The Victory of Junín*, 1825) celebrates the famous South American liberator Simón Bolívar, a compatriot and comrade of Olmedo. The following passage illustrates its heroic tone:

*So in the centuries of courage and glory
where the lone warrior and the poet
were worthy of honor and memory.*

Olmedo's poems were published first in *Obras poéticas* (*Poetical Works*, 1848) and again in *Poesías completas* (*Complete Poems*, 1947). His inspirational outlook remains influential. Unfortunately, English translations of his works are not in print.

A Work about José Joaquín Olmedo

Harvey, Robert. *Liberators: Latin America's Struggle for Independence 1810–1830*. New York: Overlook Press, 2000.

Orléans, Charles d' (1394–1465) *poet*
Charles d'Orléans was born in the midst of the Hundred Years' War. His mother, Valentina Visconti, was the daughter of the duke of Milan, and his father, Louis d'Orléans, was the brother of King Charles VI. As a youth he was exposed to the tradition of French lyrical poetry through his father's patronage of such artists as Jean FROISSART and Christine de PISAN. D'Orléans's first poetic effort was *The Retinue of Love*, an imitation of the allegorical style (see ALLEGORY) of the courtly love poetry inherited from the southern troubadours and developed by Jean de Meun.

Captured by the English king at the Battle of Agincourt in 1415, d'Orléans was held hostage at a series of English castles for 25 years. With only

books, servants, and visits, as well as messages from friends in France to amuse him, d'Orléans turned to writing poetry. Though a great number of his poems draw on the formulaic images and language of the courtly love motif, the themes of solitude and imprisonment add an original and introspective touch to the poetry he composed during his exile. By the time of his release in 1440, he had written another long narrative poem called *Dream in the Form of a Complaint*, a collection of carols, more than 86 songs, and almost 100 ballads. Two manuscripts of these works exist, the English version containing elements not found in the French.

Following failed efforts to negotiate peace between England and France and to restore properties taken from him during his imprisonment, d'Orléans retired to Blois, where he led a court known for its poetic activity and lively entertainment. He continued composing poetry, largely in the form of the *rondeau*, and mentored several younger poets, among them François VILLON. The wry humor and cynicism of the aging d'Orléans mark his later poems. As a whole the body of his work demonstrates the evolution of French poetry from the highly stylized patterns of the later Middle Ages to the observations of direct experience and inward thought that signaled the HUMANISM of the RENAISSANCE.

An English Version of Works by Charles d'Orléans

Fox, John. *The Lyric Poetry of Charles d'Orléans*. Oxford: Clarendon Press, 1969.

A Work about Charles d'Orléans

McLeod, Enid. *Charles of Orleans: Prince and Poet*. New York: Viking Press, 1970.

Ozerov, Vladislav Aleksandrovich

(1769–1816) *dramatist*

Vladislav Aleksandrovich Ozerov was born and raised in Russia. He graduated at the top of his

class from a military school and, once in military service, participated in several campaigns. Ozerov's literary tastes were hugely influenced by 17th- and 18th-century French literature, which he read in great quantities. As a consequence, he wrote his first poems in French.

Ozerov's first works were odes and fables, which, while they showed the extent of his familiarity with the French traditions, were not considered unduly remarkable. His first TRAGEDY, *Death of Oleg Drevlianskii*, staged in St. Petersburg in 1798, did not bring its author any considerable recognition, either. Great success, however, followed his second tragedy, *Oedipus in Athens*. Ozerov did not read Greek, so he borrowed his Oedipus not from the classical dramatist Sophocles, but from the French playwright Dussie. This altered the entire tone of tragedy, forgoing all the antique solemnity. Ozerov's Oedipus is not a severe, fate-driven king but a weak, sensitive, forgiving old man.

Ozerov's most acclaimed tragedy was *Fingal*. His interpretation of the plot, borrowed from the poems of Ossian, concentrated on the contradiction between the vicious, plotting character of Swaran and the pure, sincere love of Fingal and Moïna. The tragedy was deeply touching and evoked storms of emotion among audiences.

Ozerov's fame reached its zenith in 1807, when his tragedy *Dmitrii Donskoi* was staged. The work with its patriotic themes roused the loyalties of its Russian audiences, who were feeling particularly nationalistic due to the war with Napoleon. The elements of a touching love story combined with lofty heroism never failed to produce a thunderstorm of applause.

Historically speaking, Ozerov is mainly known as the dramatist who brought the elements of sentimentality into Russian tragedy, while strictly following the formal canons of pseudo-classical drama.

P

Paine, Thomas (1737–1809) *journalist, essayist, pamphleteer*

Thomas Paine, one of the most influential revolutionary writers of the modern era, was born into a British family of modest means. At the Thetford Grammar School, the inquisitive young boy studied mathematics, science, and poetry. Paine was particularly fond of John MILTON and John Bunyan, authors known for their radical perspectives on politics and religion. At age 13, however, Frances and Joseph Paine, members of the working class, withdrew their only child from school so that he could become apprenticed to his father, a corset maker. Paine went along with the decision but eventually escaped his obligations by running off to sea and working as a privateer. Over the years, he found employment selling tobacco products, teaching school, and serving as an exciseman (a governmental employee who imposed taxes on domestic commodities).

At 37 years of age, Paine made a decision that was to have momentous consequences: He resolved to go to America. A letter of introduction from Benjamin FRANKLIN, whom he had met earlier, served him well. In 1774, after a difficult voyage on the *London Packet*, Paine arrived in Philadelphia, the city founded by Quaker William

Penn, and was soon employed by a local printer. A year later, he was appointed editor of the *Pennsylvania Magazine*, a publication that flourished under his direction. The man who had spent years struggling just to eke out a living finally discovered a professional niche for himself.

Paine did more than edit articles submitted to the magazine; he also became a journalist and essayist. In *Thomas Paine: Firebrand of the Revolution*, Harvey J. Kaye observes that “the paradox of . . . black bondage in the midst of a prosperous, liberty-loving, and spiritual people astounded him” and inspired him to write “African Slavery in America” (1775), an article that advocated abolition.

Paine also found himself becoming increasingly critical of the ways in which Great Britain wielded its authority over the colonies. He expressed his outrage in *Common Sense* (1776), a pamphlet that Thomas Gustafson, in *Representative Words: Politics, Literature, and the American Language, 1776–1865*, argues effected a “transformation in the terms of the political debate between Britain and the Colonies.”

In *American Crisis* (1776), a series of 13 pamphlets Paine composed during the American Revolution, he continued to probe issues related to the quest for liberty. In the first of these leaflets, Paine

writes of how these are “times that try men’s souls,” and he declares that those who do not “shrink from the service of this country” deserve the “love and thanks of man and woman” for having fought against the tyrannical rule of the British. Legend has it that selections from this particular booklet were read to George Washington’s troops in order to bolster their spirits as they prepared for an attack on the oppressor.

In 1787 Paine returned to England and turned his attention to writing *Rights of Man* (1791–92). In part one, he expressed his support of the French Revolution and challenged the idea of hereditary monarchy. In part two, he extended his argument to include the problem of inequalities based on social class. Paine held that “something must be wrong in the system of government” when we see, “in countries that are called civilized,” the aged being sent “to the workhouse and [the] youth to the gallows.” “Why is it,” he asked, “that scarcely any are executed but the poor?” Kaye explains that Paine wanted the government to “provide income to the poor and special relief to families with children; pensions for the elderly; public funding of education; financial support for newly married couples and new mothers; funeral expenses for the working poor; and job centers to address unemployment.”

Rights of Man met with immediate success: More than 50,000 copies of it were sold within a month of its first publication. Conservative forces, however, were quick to condemn the work, and they claimed his work was treasonous libel. Paine never attended his trial. Instead, he fled to France, where he attained citizenship and celebrity-like status for having so boldly defended the country’s cause. Yet when he objected to the execution of King Louis XVI, who as Kaye points out, had “corresponded and conspired with France’s enemies,” he found himself imprisoned. Fortunately, an American ambassador granted him American citizenship and promised to assist him in traveling back to New York.

The last decades of Paine’s life were not easy ones, and he died, impoverished, in 1809.

Critical Analysis

Common Sense, a pamphlet in which Paine called for the inhabitants of America to separate from Britain, is without a doubt Paine’s most significant work. The pamphlet was extraordinarily popular. Within a year of its publication, nearly half a million copies were sold. Kaye remarks that Paine “sought no material rewards” from his booklet: He “declined all royalties, insisting that any profits due him be used to purchase mittens for Washington’s troops.”

In a letter Paine wrote toward the end of his life, he explained that the “motive and object in” all of his “political works” was “to rescue man from tyranny and false systems and false principles of government, and enable him to be free.” Paine’s genius lay in the way he recognized the extent to which language and thinking could be used to either enslave or liberate humankind. In “Reflections on Titles” (1775), for instance, he analyzes the influence that “high sounding names” have on different types of people. The “reasonable freeman,” he explains, “sees through the magic of a title, and examines the man before he approves him.” Paine claimed, however, that titles “overawe the superstitious vulgar, and forbid them to inquire into the character of the possessor.” He went on to declare that “this sacrifice of common sense is the certain badge which distinguishes slavery from freedom: for when men yield up the privilege of thinking, the last shadow of liberty quits the horizon.” In the first chapter of *Common Sense*, Paine builds on his earlier critique of titles in order to challenge the concepts of monarchical rule and the hereditary succession of power. He argues that while “male and female are the distinctions of nature, good and bad the distinctions of heaven,” there exist “no truly natural or religious reason” behind the “distinction of men into KINGS AND SUBJECTS.” “That difference,” as Gustafson observes, has been “created by words and by words alone or by words enforced by fraud and brute force.” Denouncing the British form of government was just the first step Paine took in his effort to release the linguistic and mental shackles that bound the colonies to Britain.

In the second and most important chapter, Paine engages in a revolutionary analysis of the specific terms that had been used to describe the relationship between Britain and the colonies. Britain had long been considered the parent country and the colonies her children. As Gustafson notes, debates centered on “whether it was time for Britain to fulfill its role by ending its protection and granting the colonies their independence or whether the colonies were still obliged to be obedient.” Drawing upon his “common sense,” Paine declares:

Europe, and not England, is the parent country of America. This new world hath been the asylum for the persecuted lovers of civil and religious liberty from *every part* of Europe. Hither have they fled, not from the tender embraces of the mother, but from the cruelty of the monster; and it is so far true of England, that the same tyranny which drove the first emigrants from home, pursues their descendents still.

In this passage, according to Gustafson, we can see how Paine renounced as “misapplications” the “very words that had defined the relationship between the colonies and Britain.” The rulers of Britain had used—or abused—language in order to perpetuate their control over the colonies. Paine, on the other hand, demonstrated to the colonists how they could employ language for other, more liberating purposes.

The reading public was ready to hear what Paine had to say. As Kaye remarks, *Common Sense* “transformed the colonial rebellion into a war for independence” by harnessing the Americans’ “shared (but as yet unstated) thoughts” and communicating them in language that was “bold and clear.”

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Parini, Giuseppe (1729–1799) poet

Giuseppe Parini was born in Bosisio, a small village near Milan, Italy. His father later moved the family to Milan so that Giuseppe could acquire a formal education. Parini began writing poetry under the anagram of Ripano Eupilino and published *Some Verses by Ripano Eupilino* in 1752, which won him a place in the selective Academy of the Transformed in Milan.

In 1754 Parini was ordained as a priest and eventually became a tutor in the Serbelloni family, a post that pleased him only in that it provided material for his *Dialogue on Nobility* (1762), in which the corpses of a nobleman and a poet converse on the true nature of nobility. The publication of “Morning” and “Midday” in 1763, his poetic satire on the aristocracy later collected as *The Day*, improved Parini’s circumstances. He became a professor of literature at the Palatine School, and one of his plays, *Ascanio in Alba*, was put to music by Mozart and performed as an opera in 1771. During the French occupation, Parini reluctantly held a government post but was said to have distributed his stipend among the poor in protest of Bonaparte’s rule.

Parini also published his *Odes* (1795) and several literary treatises, including a tract on aesthetics, *Principles of Literature* (1801), but *The Day* is

his most accomplished work. In the form of a mock EPIC similar to Alexander POPE's *The Rape of the Lock*, *The Day* chronicles the daily routine of an idle fop as though his activities were heroic deeds. The poem's satire skewered the Milanese aristocracy, exposing the elaborate and superficial rituals of fashionable society by using the dandified nature of its hero.

After Parini's death, "Evening" and "Night" were found among his papers, and the first complete edition of *The Day* was published in Milan in 1801. Its elegant verse, playful tone, and sharp insights into the follies of the idle life provided a model for later poets who, following Parini's lead, hoped to use laughter to arouse shame and curb error.

An English Version of a Work by Giuseppe Parini

The Day: Morning, Midday, Evening, and Night.
Translated by Herbert Morris Bower. Westport, Conn.: Hyperion Press, 1978.

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Pascal, Blaise (1623–1662) *scientist, mathematician, theologian*

The 17th century was a time of tremendous intellectual activity in many different fields. The scientific revolution was in full swing and many of Europe's leading minds were turning their attention to the mysteries of the physical world. At the same time, scholars and philosophers were debating profound questions of religion and ethics. Among the great thinkers who emerged during this period was the French genius, Blaise Pascal.

Pascal was born in the town of Clermont. His mother died when he was only three, and he was raised almost entirely by his father, Étienne Pascal, who was a moderately prosperous civil servant.

Etienne devoted himself to the education of his son, and moved the family to Paris in 1631. Rather than rely on uncertain tutors, Etienne himself took the largest responsibility for the teaching of his son. Under the tutelage of his father, Pascal soon proved to be a mathematical prodigy. Through his father, Pascal was introduced to a group known as the Académie Mersenne, which contained some of the leading mathematical minds in Paris.

The Pascal family moved to the city of Rouen in 1639. A few years later, Pascal invented a machine that could do mathematical calculations. This invention was widely admired by many of the intellectual elite of France, although it was never manufactured on a large scale. Pascal also engaged in scientific work, conducting experiments in an attempt to discover the nature of a vacuum. In 1640, when he was still a teenager, he published an essay titled "Essai sur les coniques," which dealt with highly complicated geometrical problems. Although he was still quite young, it had become clear that he possessed great intellectual abilities.

Also during the years in Rouen, Pascal came under the influence of the religious sect known as the Jansenists. The Jansenists followed an unconventional form of Catholicism but, unlike the Protestant sects, remained nominally loyal to the Roman Catholic Church. The effect of Jansenist teachings turned Pascal's attention toward religious matters, although he also remained extremely interested in mathematical and scientific subjects.

Pascal returned to Paris in 1647, intending to devote himself to serious academic studies. On two occasions, he met the famous French scientist and philosopher, Rene DESCARTES. Pascal published a work entitled *Expériences Nouvelles*, in which he describes many of his ideas concerning physics. It was well received by the scientific thinkers of Paris. During all this time, Pascal engaged in academic debates, in which he distinguished himself, with some of the foremost intellectuals of the day.

The more time he spent in Paris, the more attracted he became to its frivolous and lighthearted lifestyle. Paris was, at this time, the most cultured and refined city in the world, with innumerable

pleasurable distractions. Gradually, Pascal began spending more of his time in idle social amusements than in doing his work. His fondness for social interaction conflicted with his religious beliefs and desire to make intellectual contributions. On November 23, 1654, he apparently had an intense religious experience, during which he renounced his social lifestyle and resolved to devote himself to religion.

After his experience, Pascal moved to the Jansenist convent of Port-Royal, although he did not take holy orders to become a monk. From then on, he lived an austere life, thinking and writing on religious and mathematical subjects, until his death eight years later.

In his first literary effort after his 1654 experience, Pascal became involved in disputes between the Jansenists and the Jesuit order. A Jansenist professor, Antoine Arnauld, has been criticized by the Jesuits for his views. Pascal wrote out a spirited defense of Arnauld titled *Lettres Provinciales*. Using both logical and moral arguments, Pascal refuted the attacks of the Jesuits, while criticizing them for their biased attitude toward the Jansenists.

During this time, Pascal engaged in other literary battles in defense of Jansenism and was preparing a complete defense of the Christian religion in general. He also wrote on the subject of miracles, which was in stark contrast to the developing scientific and rational atmosphere of the age.

In the late 1650s, Pascal began writing the fragments of work that would later be put together to form his most famous and influential work, the *Pensées*, or *Thoughts*. He was, however, in extremely poor health, and the intellectual energy that had once characterized his work was beginning to fade. On August 19, 1662, at age 39, Pascal died in the home of his sister.

Critical Analysis

The most famous of Pascal's works is the *Pensées*, which were written in patchy form in the last few years of his life. Technically, it is not a book at all, but simply a collection of scattered fragments in which he jotted his thoughts on religious matters.

He had intended to unify these disconnected pieces into a comprehensive defense of the Christian religion, but this project was still incomplete when he died.

Despite its incompleteness and lack of organization, the *Pensées* remains a masterpiece of theological thought. Some of Pascal's arguments, such as the discussion of prophecies and miracles, had been used by many theologians before him. But the most innovative and influential idea presented in the work was quite original. It is known as "Pascal's Wager."

Pascal presents the idea that accepting Christianity might not appear reasonable to a rational person, but neither can it appear unreasonable. Therefore, a rational person should accept Christianity for the following reason. If a person accepts Christianity and Christianity is true, the rewards for the person are infinite, but if a person accepts Christianity and Christianity is not true, the person loses nothing. On the other hand, if a person rejects Christianity and Christianity is true, the person faces the penalties of damnation, while if a person rejects Christianity and Christianity is not true, he has gained nothing. For all these reasons, Pascal argues, a reasonable person should accept Christianity.

This argument has certain flaws. For example, it does not take into account the existence of other religions, simply presenting the choice as being between Christianity and atheism. Furthermore, the idea of choosing salvation entirely for reasons of self-interest has been criticized by many theologians. Nevertheless, Pascal's Wager became an important part of theological thought.

Although his life was comparatively short, Pascal made great contributions to a variety of fields. The clarity of his style made a significant impact on the French language. He was an excellent mathematician and significantly advanced the study of geometry. His scientific work, though overshadowed by such scientists as Isaac Newton and Galileo GALILEI, was also quite important. However, it is in the subjects of theology and religion that the true importance of Pascal's work remains. Although

Jansenism has disappeared, Pascal's work in defense of the sect caused him to devise some of the most important theological arguments of the 17th century. Furthermore, the ideas contained in the *Pensees* influence religious thought to the present day.

English Versions of Works by Blaise Pascal

Contradictions, Oppositions and Denials in the Life of the Mind. Albuquerque, N.M.: American Classical College Press, 1987.

Mind on Fire: A Faith for the Skeptical and Indifferent.

Edited by James M. Houston. Vancouver, B.C.: Regent College Publishing, 2003.

Pensées. Translated by W. F. Trotter. Mineola, N.Y.: Dover, 2003.

Provincial Letters. Eugene, Ore.: Wipf and Stock Publishers, 1997.

The Gospel of the Gospels. Torino, Italy: Allemandi, Umberto & Company, 2000.

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Davidson, Hugh M. *Blaise Pascal*. Boston: Twayne, 1983.

Ludwin, Dawn M. *Blaise Pascal's Quest for the Ineffable*. New York: Peter Lang, 2001.

O'Connell, Marvin R., et al. *Blaise Pascal: Reasons of the Heart*. Grand Rapids, Mich.: William B. Eerdmans, 1997.

Shea, William R. *Designing Experiments and Games of Chance: The Unconventional Science of Blaise Pascal*. Sagamore Beach, Mass.: Watson Publishing, 2003.

pastoral (200s B.C.–A.D. 1800s)

Named after the Latin word *pastor*, meaning "shepherd," pastorals are poems that idealize rustic, country life and feature shepherds and other rural persons. Typically, the shepherds of these poems speak in elevated language and dress in a manner above their status. The first pastorals were penned by Theocritus (ca. 310–ca. 250 B.C.) in his *Idylls*.

Pastorals are organized according to three main groups: monologues, eclogues, and laments. Pas-

toral monologues are poems praising or complaining about a particular person; eclogues are those poems involving the notion of a singing contest; and laments mourn a dead loved one.

The pastoral style has contributed to the creation of other literary forms, including the pastoral drama, pastoral romance, and pastoral elegy. Pastoral dramas developed in RENAISSANCE Italy and emerged thereafter in England. *Aminta* by the Italian Torquato TASSO, is an example of the form, as is William SHAKESPEARE's play *As You Like It*.

Pastoral romances are stories written in prose that involve characters with pastoral names, such as Cuddie, Colin, and Meliboeus, and feature complicated plotlines interspersed with songs. Examples of pastoral romances include the Italian romance *Ameto* by Giovanni BOCCACCIO, *Arcadia* by Sir Philip SIDNEY of England, and *Diana enamorada* by the Spanish writer Jorge de Montemayor.

Pastoral elegies evolved from Virgil's models of traditional pastorals, as seen in his *Eclogues*. In a pastoral elegy, the speaker of the poem, usually a shepherd-poet, asks a muse for inspiration, mourns the loss of a fellow shepherd-poet, criticizes the dead shepherd's guardians (usually nymphs) for their neglect, introduces a procession of fellow mourners, questions divine providence, and offers a closing consolation. This formula is referred to as *Conventions* and can best be seen in John MILTON's "Lycidas."

See also Christopher MARLOWE.

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Greg, W. W. *Pastoral Poetry and Pastoral Drama: A Literary Inquiry*. New York: Russell and Russell, 1959.

Metzger, Lore. *One Foot in Eden: Modes of Pastoral in Romantic Poetry*. Chapel Hill: University of North Carolina Press, 1986.

Rosenmeyer, Thomas G. *Green Cabinet: Theocritus and European Pastoral Poetry*. London: Bristol Classic Press, 2003.

Pearl poet (1300s) *poet*

The identity of the *Pearl* poet remains unknown, but he is attributed with the writing of four Middle English poems: *Pearl*, *Patience*, *Purity* (or *Cleanness*), and *SIR GAWAIN AND THE GREEN KNIGHT*, all composed in the latter half of the 14th century and written down around 1400. The poet's work suggests that he was well read, perhaps trained as a clerk, and he was acquainted with life in the higher social classes. Though he lived at the same time as CHAUCER and LANGLAND, he seems not to have been influenced by them. The *Pearl* poet was more at home in the countryside and traditions of northern and western Britain and had little to do with the fashionable circles of London.

The *Pearl* poet was part of the Alliterative Revival, which involved a resurgence of interest in earlier English heroic themes and the style of alliterative verse, which uses frequent repetition of sound for musical effect. His use of scripture proves the poet knew the Latin Bible, and the motif of the allegorical dream-vision along with the stanza formats and rhyme schemes are inherited from French tradition.

The plot of *Pearl* is simple: The narrator, sorrowing over the grave of his two-year-old daughter, has a vision in which she appears to him. His address to her conveys his sorrow:

“O Pearl!” said I, “in pearls arrayed,
Are you my pearl whose loss I mourn?
Lament alone by night I made. . . .”

As the poem proceeds, the young girl converses with the narrator about the joys of heaven and the errors of human grief. She grants him a glimpse of Paradise, which so excites him that, when he tries to join her, he is rudely awakened.

Composed in an intricate rhyme pattern, the poem uses the image of the pearl on multiple levels to represent the young girl, the delights of paradise, and the wisdom of Christian understanding. The poem is at once an elegy for the daughter, a consolation for loss, and an illumination of Christian doctrine, rendered in an artistic unity that makes it a work of singular beauty in the canon of Middle English literature.

Works by the Pearl Poet

The Complete Works of the Pearl Poet. Translated by Casey Finch and edited by Malcolm Andrew and C. Peterson. Berkeley: University of California Press, 1993.

The Pearl Poem in Middle and Modern English. Edited by William Vantuono. New York: University Press of America, 1987.

Works about the Pearl Poet

Moorman, Charles. *The Pearl-Poet*. New York: Twayne, 1968.

Rhodes, James Francis. *Poetry Does Theology: Chaucer, Grosseteste, and the Pearl-Poet*. Notre Dame, Ind.: University of Notre Dame Press, 2001.

Pepys, Samuel (1633–1703) *diarist*

Samuel Pepys (pronounced “peeps”) was born in 1633, the fifth of 11 children of a tailor, John Pepys. He attended Magdalene College, Cambridge, on a scholarship, receiving his bachelor's degree in 1654. He secured a job as secretary to his relative Sir Edward Montagu, and the following year married 15-year-old Elizabeth St. Michel.

In 1660 Pepys began his *Diary*. He wrote in code, solely for his own enjoyment. He begins with the adventure of going to sea with his employer, Sir Edward Montagu, to escort Charles Stuart from

Holland for his coronation as King Charles II (since the execution of Charles I in 1649 England had been without a king). On the return journey from Holland, Pepys heard the king's stories of his flight from the army that destroyed his father:

It made me ready to weep to hear the stories that he told. . . . As his traveling four days and three nights on foot, every step up to the knees in dirt . . . with nothing but a green coat and a pair of country breeches on and a pair of country shoes, that made him so sore all over his feet that he could scarce stir.

Soon after the royal party's arrival in London, Pepys was appointed to an administrative job in the Royal Navy Dockyards; he served the navy for the rest of his working life.

In 1661 Pepys observed the coronation of Charles II. Pepys's description of this day is so detailed that he even includes the memory of desperately needing an outhouse and of sneaking into the banquet hall to get a bit of food from the tables. Pepys admits to drinking too much that night, and vomiting as a result.

Pepys's journal is full of accounts of parties where the wine flows freely. He is something of a womanizer, and writes of his adventures with women quite freely, yet his affairs do not alienate the reader; rather, they allow Pepys to be seen as a believable, real person. His tender regard for his wife is convincing too, as well as his pride in her beauty.

Pepys loved the theater, and the diary is an important source of information about the theatrical scene in Restoration London. He was intellectually curious and was friends with many of the important thinkers of his day, whose conversations can be reconstructed through his records.

His career was another focus of the *Diary*. Pepys advanced through the ranks of the navy by being a sharp observer, both of the people he worked with and what needed to be done. Pepys's meticulous journal-keeping may have given him skills that helped him do well professionally.

In 1665 he recorded London's terrible epidemic of bubonic plague:

This day, much against my Will, I did in Drury-lane, see two or three houses marked with a red cross upon the doors, and "Lord have mercy upon us" writ there; which was a sad sight to me. . . . It put me into an ill conception of myself and my smell, so that I was forced to buy some roll-tobacco to smell and to chew, which took away the apprehension.

One-fourth of the population of London was killed by the plague.

The next year another tragedy struck London: the Great Fire. Strong easterly winds and a summer drought culminated in the worst destruction the city would see until the Blitz of 1940. Pepys's birthplace was destroyed, but his home and office were spared. He admits he was "much terrified in the nights . . ., with dreams of fire and falling down of houses."

In 1669 Pepys discontinued his diary because he feared that his eyesight was failing. His wife died of a fever the next year, but Pepys lived for another 34 years, achieving considerable rank in the navy and winning an enviable sociable position. In 1684 he was made president of the Royal Society. His friend John Evelyn described him as "universally beloved, hospitable, generous, learned in many things, skilled in music, a very great treasurer of learned men."

Pepys bequeathed his diary to his alma mater, Magdalene College, but it was not deciphered until the 19th century; an edited version was published in 1825, and the full diary of almost 4,000 pages in 1893. One of Pepys's most famous admirers was the novelist Robert Louis Stevenson (1850–94), who notes Pepys's sincerity:

He was not unconscious of his errors—far from it; he was often startled into shame, often reformed, often made and broke his vows of change. But whether he did ill or well, he was still his own unequalled self; still that entrancing ego of whom alone he cared to write. . . . He

shows himself throughout a sterling humanist. Indeed, he who loves himself, not in idle vanity, but with a plenitude of knowledge, is the best equipped of all to love his neighbors.

Works by Samuel Pepys

Particular Friends: The Correspondence of Samuel Pepys and John Evelyn. Edited by Guy de la Bedoyere. Rochester, N.Y.: Boydell and Brewer, 1997.

The Diary of Samuel Pepys (Abridged). Edited by Richard Le Gallienne. New York: Random House, 2003.

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Coote, Stephen. *Samuel Pepys.* New York: Palgrave, 2001.

Taylor, Ivan E. *Samuel Pepys.* Boston: Twayne, 1989.

Tomalin, Claire. *Samuel Pepys: The Unequalled Self.* New York: Vintage, 2003.

Peralta Barnuevo, Pedro de (1664–1743) *poet, dramatist, scholar*

The Peruvian scholar Pedro de Peralta Barnuevo produced more than 80 works covering a diverse range of subjects, including history, religion, medicine, literature, astronomy, and military engineering.

Born in Lima, Peralta was a Criollo or Creole, the name given to persons of Spanish origin born in the colonies. After studying law at the University of San Marcos, he became professor of mathematics and later rector of that institution.

From 1718 to 1743 Peralta held the office of cosmographer, completing *Conocimientos de los Tiempos*, begun in 1680 by his predecessor, Juan Ramón Koenig. Peralta also served as chief engineer of Peru and comptroller of the *audiencia*, or tribunal, of Lima. When the ancient wall of Callao was destroyed by the earthquake of 1687, it was Peralta who devised plans for its reconstruction.

Among his literary works for the stage are a number of plays in the baroque style. They include comedies such as *Triunfo de amor y muerte* (*The*

Triumph of Love and Death, 1710) and *Afectos vencen finezas* (*Affections Conquer Finenesses*, 1720). His tragedy *La Rodoguna* (1710) shows the influence of the French playwright CORNEILLE.

Fluent in six languages, Peralta could write poetry in each of them. Perhaps the best known of his poetic works is the epic *Lima fundada o conquista del Peru* (*The Founding of Lima or Conquest of Peru*, 1732), which deals with the life of Pizarro. His other major work of poetry was *Pasión y triunfo de Cristo* (*Passion and Triumph of Christ*, 1737).

Until 1730, when he published *Historia de España vindicada*, Peralta's work reflected a European worldview. With *Lima fundada*, however, he began to target a Criollo readership. Like many Criollos, Peralta was dissatisfied with the political and cultural censorship exercised by Spain over its colonies.

In *Diálogo de los muertos: la causa académica* (*Dialogue of the Dead: The Academic Case*), modeled on the Roman satirist Lucian, Peralta ridiculed the institutions with which he had been associated as an official. While he did not break completely with traditional Spanish culture, he nonetheless began to articulate a Criollo viewpoint from which later radical intellectuals would develop a distinct Latin American identity.

English Versions of Works by Pedro de Peralta Barnuevo

Censorship and Art in Pre-Enlightenment Lima: Pedro de Peralta Barnuevo's Dialogo de Las Muertos: La Causa Academica. Translated by Jerry M. Williams. Madrid, Spain: Scripta Humanistica, 1994.

Peralta Barnuevo and the Discourse of Loyalty: A Critical Edition of Four Selected Texts. Translated by Jerry M. Williams. Phoenix: Arizona State University, Center for Latin American Studies, 1997.

A Work about Pedro de Peralta Barnuevo

Hill, Ruth Ann. *Sceptres and Sciences in the Spains: Four Humanists and the New Philosophy.* Liverpool, U.K.: Liverpool University Press, 2000.

Perrault, Charles (1628–1703) *poet, fiction writer*

The son of Pierre Perrault, a magistrate in the Paris Parlement, Charles Perrault received a law degree in 1651. In 1662 he became a member of the Petite Académie des Inscriptions et Belles-Lettres, and in that capacity designed and wrote inscriptions for the palaces of the Louvre and Versailles. In 1672 he married Marie Guichon and had three children.

In 1671 Perrault was elected to the ACADEMIE FRANÇAISE. He resigned his government post in 1682, however, to dedicate his life to writing. He described his public life in his *Mémoires*, which remained unpublished until the 19th century. His other works include *Parallèle des Anciens et des Modernes* (1688–97), in which he claimed that modern writers were superior to ancient classical authors, and the poem “Le Siècle de Louis le Grand” (1687), in which he claimed the age of Louis XIV should have a Christian culture distinct from that of the ancient world.

Perrault also authored numerous fairy tales, including “Cinderella,” “Sleeping Beauty” and “Puss in Boots.” He originally titled his collection *Contes de ma Mère l’oye*, or *Tales of Mother Goose* (1697), a traditional French expression for folktales. They became immensely popular in France and first appeared in English in 1729.

Perrault based many of his tales on earlier stories, including works by Italian writers Basile and Straparola, contributing his own elegant and witty style to each. “Little Red Riding Hood,” however, is said to be a Perrault original.

The settings of the tales are contemporary, and each comes with a stated or implied moral. The setting, for instance, in “Sleeping Beauty” is a palace with a hall of mirrors resembling the one at Versailles. And, according to Perrault, the moral of the story is that, while it is a fine thing to wait 100 years for the right husband, “we can no longer find a girl who would sleep so tranquilly.”

Perrault said that he wrote the *Contes* as moral tales for children, but he also intended them to be modern works that could be appreciated by a so-

phisticated, adult audience. As Jeanne Morgan Zarucchi notes, Perrault wrote “one of the handful of works whose message is accessible to later generations, and whose readership crosses barriers of time and nationality.”

An English Version of Works by Charles Perrault

Cinderella, Puss in Boots, and Other Favorite Tales as told by Charles Perrault. Translated by A. E. Johnson. New York: Abrams, 2000.

A Work about Charles Perrault

Zarucchi, Morgan, Jeanne. *Perrault’s Morals for Moderns.* New York: Peter Lang, 1985.

Petrarch (Francesco Petrarco)

(1304–1374) *poet*

Petrarch was born at Arezzo, in Tuscany. The young poet who later signed his works “Petrarca” grew up in Marseilles, France, studying Latin grammar and rhetoric. In 1316 his father sent him to the University of Montpellier to study law, but Francesco was more interested in reading Latin classics. When his father attempted to burn the books he felt were wasting his son’s time, young Francesco protested so loudly that his father reached into the fire to rescue his two favorites: Virgil and the *Rhetorics* of Cicero.

After his father’s death in 1326, Petrarch abandoned the legal profession and returned home to write. A pivotal moment of his life took place on April 6, 1327, when he saw and instantly fell in love with a young woman whom he called Laura. Although the two never married, the poems he wrote for her completely transformed the genre of lyrical poetry, ensuring Petrarch’s fame.

Petrarch moved to Vaucluse to devote himself to a solitary life of study, correspondence with close companions, and the writing of both Latin and Italian poetry and prose. In 1341 he was crowned poet laureate at Rome, a coveted honor. He began to study the Greek language and found

inspiration in the Greek ideals of philosophy and literature. In 1348 the Black Plague swept Italy, claiming the lives of thousands, including his beloved Laura, which lent a deep melancholy to Petrarch's poetry. In 1350 he received a letter from an admirer named Giovanni BOCCACCIO, and a life-long friendship began.

A restless spirit all his life, beginning works and then putting them aside or finishing them and not sending them to their intended recipients, Petrarch traveled frequently throughout his life. He lived successively in Milan, Padua, and Verona, Italy, and in his later years turned to revising, editing, and collecting his finished works. He died at Arqua at age 70.

For Petrarch, his contentment with the quiet serenity of solitary life vied constantly with his desire to travel and be of use to others. A peaceful soul, he lived in a century characterized by famine, plague, and the advent of the Hundred Years' War. Poets tended to see it as a century of moral decline and looked with nostalgia to the Golden Age of classical times. Though he loved the voices from the past and addressed letters to some of his favorites, including Seneca and Horace, Petrarch delighted in the artists of his own time, including Dante and Boccaccio. Standing between the Middle Ages and the RENAISSANCE, and at the forefront of Italian HUMANISM, Petrarch reaches us as the voice of one man feeling the greatness within and around him and captivated by the simplest moments of life.

While most famous as the plaintive lover of the *Canzoniere* (the *Lyrical Poems*, also called the *Rhymes*), Petrarch tried his hand at a variety of works, including a scholarly edition of Livy's *Decades*. In 1337 he began *On Illustrious Men*, a series of biographies he later extended to include Old Testament and Christian heroes as well as those of classical antiquity. He also wrote a series of *Triumphs*, designed as allegorical contemplations on Love, Chastity, Death, Fame, Time, and Eternity.

In 1343 Petrarch began the *Secretum* (*Secret Book*), modeled on a work he adored, the *Confessions*

of Augustine. In these soul-searchings composed as a dialogue between two characters named Petrarch and Augustine, the distressed poet analyzes his sins and imagines himself bound by two golden chains: his love for Laura and his desire for glory. His other works included *On the Life of Solitude* (1346), addressed to his friend Philippe; *On Religious Leisure* (1356), addressed to his brother Gherardo; and *Remedies for Fortune Fair and Foul* (1354). In 1367 he wrote *On His Own Ignorance and That of Many Others* partly to dispel rumors that he was excessively wealthy. In 1370 he composed his last will and testament.

Throughout his life, Petrarch wrote letters in verse, collected in *Metrical Letters*, sometimes separated as the *Letters on Familiar Affairs* and *Letters of Riper Years*. One of his most read letters is his epistle addressed to Posterity. Creating work that would survive him was one of Petrarch's life-long concerns. He could not have foreseen that his collection of *Canzoniere* would become one of the most influential books of Western literature, that the forms he used would be named after him (the Petrarchan SONNET), or that his style would so inspire future generations that later writers would not dare to call themselves poets unless they had thoroughly read and studied Petrarch's work.

Critical Analysis

The poems collected in the *Canzoniere* show an impressive range of forms: There are 317 sonnets, 29 canzoni, nine sestinas, seven ballads, and four madrigals. The metaphors and conceits that Petrarch used to create a poetic language of love have been so often imitated as to be extremely familiar to contemporary readers, but in Petrarch's time these images were refreshingly new, such as his description of love at first sight in poem 61:

*Oh blessed be the day, the month, the year,
the season and the time, the hour, the instant,
the gracious countryside, the place where I
was struck by those two lovely eyes that
bound me.*

He goes on to describe himself as a prisoner held in bondage by the force of love, calling Laura's eyes and Laura's presence the bows and arrows of love that have wounded his heart.

In his collection of poetry, Petrarch shows an impressive depth of knowledge about the Latin tradition of poetry (he had long studied authors such as Ovid and Catullus), but he also takes advantage of the new respect for Italian writing won by his predecessor, Dante. Petrarch opposes the medieval tradition of writing solely to provide moral instruction and instead, in the poetic introduction to his works, points out that they are full of literary, moral, and other defects. The author seems to write out of a sense of deep shame and awareness of his self-absorption and vanity. Even so, he vows that the extent of his passion presses him to write, and he goes on to do so with such innovative expressions of beauty that, despite the errors, he raises the experience of heartbreak to a sublime transformation.

Throughout the *Canzoniere*, Petrarch explores his inner feelings in great detail, exposing the peaks of emotional ecstasy and the depths of human sincerity, looking first at the vastness of creation and then tenderly observing a single moment of wonder. The poems contain a subtle irony, revealing an author adept at describing natural works as well as accurately portraying human nature. Some critics accused Petrarch of worshiping Laura to the point of idolatry, but some felt his ability to understand and render the intricacies of human experience inspired in others a new respect for individuality and potential, a foundation of humanistic thought.

Along with Dante and Boccaccio, the other two crowns in the "three crowns of Italy," Petrarch's writing left an enduring stamp on European writers to follow. Poets such as France's Pierre de RONSARD and England's Geoffrey CHAUCER employed and elaborated on Petrarch's language of love, as did authors of the medieval romances. Significantly, Petrarch's influence is due not to his ambitious works of epic scope but to his studies of the complex and

bewildering human heart. Of Petrarch's poetry, translator Mark Musa says, "the pleasure of reading the *Canzoniere* [comes] suddenly, from its many small revelations . . . inviting us to rage, weep, or laugh." In a modern gallery of illustrious men, Petrarch would certainly claim a place.

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Selections from the Canzoniere and Other Works. Translated by Mark Musa. New York: Oxford University Press, 1999.

Shearer, Susan, S., ed. *Petrarch: On Religious Leisure*. New York: Italica Press, 2002.

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Petrie, Jennifer. *Petrarch*. Dublin: Irish Academic Press, 1983.

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Robinson, James H. *Petrarch: The First Modern Scholar and Man of Letters*. La Vergne, Tenn.: University Press of the Pacific, 2003.

Pico della Mirandola, Count Giovanni

(1463–1494) *poet, nonfiction writer*

One of the greatest and most influential writers of the Italian RENAISSANCE, Giovanni Pico della Mirandola is celebrated for his contributions to the HUMANISM movement, which emphasized the importance of humankind in the universe and sought to reconcile or integrate the classical, pagan past with the Christian present.

Pico was born in Mirandola, a territory near Modena, Italy. He received a thorough education, including training in Latin, Greek, Hebrew, and Arabic. As a result of his studies, Pico ardently believed that all philosophies and theologies contained important insights and were deserving of study. A humanist and defender of scholastic philosophy,

Pico wrote several works, including *Apologia*, a defense of his *Oration*; *Heptaplus*, an interpretation of the Creation story in Genesis; *De Ente et Uno* (*On Being and Unity*), a philosophical work that attempts to reconcile Aristotelianism and Platonism; as well as poems in Italian and Latin.

Oration on the Dignity of Man is his most celebrated work. In it, Pico elaborates upon Marcilio Ficino's belief in humankind's universality and argues further that humans possess the freedom to choose to live however they desire. In the following passage, for example, God tells Adam:

Thou . . . art the molder and maker of thyself;
 thou mayest sculpt thyself into whatever shape
 thou dost prefer. Thou canst grow downward
 into the lower natures which are brutes. Thou
 canst again grow upward from thy soul's reason
 into the higher natures which are divine.

In this passage and in others, Pico present humans not as entities who are forced to act within a fixed hierarchy of order, but as agents free to become whatever they choose.

In his later years, Pico became increasingly concerned with conflicts between religion and philosophy, but his interest in reconciling multiple philosophies and cultural beliefs and in the importance of individual agency did not waver. His embracing of multiple viewpoints from a variety of cultures and his interest in the nature of humankind made him a model scholar for fellow humanists and for those future humanist thinkers who followed.

An English Version of a Work by Count Giovanni Pico della Mirandola

Pico Della Mirandola: On the Dignity of Man, On Being and the One, Heptaplus. Translated by Charles Glenn Wallis. New York: Bobbs-Merrill, 1940.

A Work about Count Giovanni Pico della Mirandola

Craven, William G. *Giovanni Pico della Mirandola: Symbol of His Age: Modern Interpretations*. Geneva: Libraire Droz, 1981.

Pisan, Christine de (Pizan) (ca. 1364–ca. 1431) poet, scholar

Christine de Pisan is considered one of the first professional female writers. Born in Venice to Thomas of Pisan, a physician and astrologer, the young Christine moved with her family to Paris in 1368. In 1379 she married Étienne de Castel, a royal secretary. The ascension of Charles VI in 1380 and the death of her father in 1385 caused difficulties in the family's fortunes, and then the death of her husband left Christine with three small children to support. Where most women would have remarried or entered a convent, Christine, who had received more than the usual education for women, thanks to her father, began to write. She first composed love poetry and devotional texts, and then turned to longer prose works. In 1418 she fled a collapsing political scene and lived in seclusion for 11 years. In 1429 she wrote a celebration of the life of Joan of Arc and, perhaps fortunately, did not live to see her hero betrayed and executed.

Though she composed in French, Christine's writing shows a familiarity with Latin prose and traditions. Her poetry and prose demonstrate her versatility, technical mastery, and intellectual refinement. Born at court and practiced in courtesy, she was subtle rather than revolutionary in her critiques of society, particularly its attitudes toward women. She participated in the famous quarrel over Guillaume de Lorris and Jean de Meun's *The Romance of the Rose*, which she maintained was immoral and unflattering in its representations of women. In works such as the *Book of Feats of Arms and Chivalry* (1410) and *Book of the Three Virtues* (1405), the reader can see, cunningly concealed behind her words, the outrage she felt over the way women were treated in French society. This outrage achieved its best expression in her work in defense of women most familiar to readers today, *The Book of the City of Ladies* (1404–05).

In this book Christine uses a popular medieval literary convention, the author's conversation with a series of allegorical figures, to celebrate the deeds of valiant women of the past. This series of revelations has the effect of highlighting the positive contribu-

tions women have made to history and challenging current stereotypes of the nature and accepted social status of women. In the *City of Ladies* the narrator, who is female, converses with other female characters named Reason, Justice, and Rectitude, who offer instruction to the reader in the ways of right-thinking and right action. This passage from the *Book* shows Christine's style, theme, and sly humor:

"After Lady Rectitude had told me all this, I answered her, 'Certainly, my lady, it seems to me an outstanding honor to the feminine sex to hear about so many excellent ladies. Everyone should be extremely pleased that, in addition to their other virtues, such great love could reside in a woman's heart. . . . Let Mathéolus and all the other prattlers who have spoken against women with such envy and falsehood go to sleep and stay quiet.'"

(II.19.1)

Scholar Maria Warner writes "*The Book of the City of Ladies* represents a determined and clear-headed woman's attempt to take apart the structure of her contemporaries' prejudices." Warner also observes, "Christine here is at her best as a storyteller when she writes from personal truth and emotion, and her rebukes rise from within the sting of lived experience." Though her advocating for education for women was revolutionary for her time, Christine meant only to question, not overturn, social order. Critic Renate Blumenfeld-Kosinski states Christine's "dearest wishes were that women should be recognized for their true worth and be treated well," and that "people should treasure learning." Christine used her pen as a tool in a larger struggle to resist the social prejudices and pressures of her day, and her work raises questions about violence toward and treatment of women that have yet to be resolved.

English Versions of Works by Christine de Pisan

Selected Writings of Christine de Pizan. Edited by Renate Blumenfeld-Kosinski. New York: W.W. Norton, 1997.

The Book of the City of Ladies. Translated by Earl Jeffreys Richards. New York: Persea Books, 1982.

Works about Christine de Pisan

Richard, Earl Jeffreys, ed. *Christine de Pizan and Medieval French Lyric*. Gainesville: University Press of Florida, 2000.

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Pléiade (1549–1589)

The Pléiade was a 16th-century group of poets and critics who revolutionized French poetry. They named themselves after a group of seven Hellenistic tragic poets who flourished in Alexandria during the third century B.C. "Pleiad" is also the astronomer's name for a group of seven stars in the constellation Taurus, as well as the term referring to seven lovely mountain nymphs in Greek mythology. It is an appropriate term for the seven men who banded together to introduce classical forms and clarity to French poetry during the RENAISSANCE. The group consisted of its leader Pierre de RONSARD, and Joachim du BELLAY, Rémy Belleau, Étienne Jodelle, Pontus de Tyard, Jean-Antoine Baif, and the humanist scholar Jean Daurat.

The official manifesto of the Pléiade, *La Defense et Illustration de la Langue Françoise (The Defense and Illustration of the French Language)*, was written by du Bellay and appeared in 1549. This work clearly demands a break from the medieval poetic traditions and forms and embraces the Renaissance rediscovery of classical models. Du Bellay demands that poets should find new themes of inspiration and create new genres based upon Greek and Latin writers. Like Dante Aligheri had argued almost 300 years before, du Bellay urges writers to use French, rather than Latin, for their serious work. However, he admits that the French language needs help in becoming as expressive as Latin or Greek and suggests that writers borrow from the two classical languages, as well as from Old French, and collect unusual words from the special vocabularies of hunting, falconry, and various

handicrafts. The Pléiades introduced such important forms as the alexandrine, the sestina, and the SONNET into French poetry.

Ronsard and du Bellay were the strongest poets of the Pléiade. They not only mastered classical forms and found inspiration in classical themes, but they also used fresh, innovative language and images to capture universal human feelings that transcend cultures. Both men believed in the French language's potential for great poetic expression, and both used their knowledge of classical languages to enrich French without Latinizing it. Ronsard, especially, seemed aware of time's passage and the fleeting sweetness of love and life; this infuses his poetry with an appealing wistfulness. Du Bellay wrote two great sonnet sequences, *L'Olive* and *Antiquitez de Rome*; the former is heavily influenced by PETRARCH's love sonnets, but the latter is more personal and original as it charts du Bellay's stay in Rome and his reactions to the ruins of the great classical past and their comparison to the present.

Even though they would be repudiated by later critics and poets, the Pléiade's acknowledgment and embrace of classical forms and inspiration helped spring French poetry into the Renaissance and set it on its path as one of the most important national literatures of Europe.

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Castor, Grahame. *Pléiade Poetics: A Study in Sixteenth-Century Thought and Terminology*. Cambridge: Cambridge University Press, 1964.

Clements, Robert J. *Critical Theory and Practice of The Pléiade*. New York: Octagon Books, 1970.

Satterthwaite, Alfred W. *Spenser, Ronsard, and Du Bellay: A Renaissance Comparison*. Port Washington, N.Y.: Kennikat Press, 1972.

Poliziano, Angelo Ambrogini (Politian)

(1454–1494) poet, humanist

Poliziano is considered by many to be the most brilliant humanist of the RENAISSANCE. Born in Tuscany, he went to Florence at age 10 to further his education. He was talented and precocious, and began to translate Homer at age 16. Several of his Greek and Latin epigrams attracted the attention of the powerful Lorenzo de' MEDICI, who later assigned Poliziano the task of tutoring his son.

Poliziano's first major literary effort was his translation of books two through five of Homer's *Iliad* into Latin. Between 1473 and 1478, the years when he was part of the Medici household and had access to Lorenzo's formidable library, Poliziano produced a variety of verses that are now considered exemplars of the poetics of HUMANISM. His epigrams, elegies, and odes show the influence of the Latin and Italian masters PETRARCH, Ovid, and Dante Alighieri. In style and form, Poliziano not only adopted and improved upon the works of his predecessors but also positioned himself within a great historical tradition of Latinate poetry reaching back to the time of the Roman Empire. Far from being trapped in the past, however, Poliziano, like other Renaissance thinkers, looked to CLASSICISM as a way to renew and revitalize ancient forms of poetry in order to reflect new ways of thinking. He became something of a cultural celebrity, socializing with the most renowned scholars and artists of his time. Poliziano was a personal friend of PICO DELLA MIRANDOLA and Marsilio Ficino, and his poetry was said to have inspired the paintings of Botticelli and MICHELANGELO.

Poliziano's poetic masterpiece is his *Stanze*, written in Italian between 1475 and 1478. The poem praises the victory of Lorenzo's brother Giuliano de' Medici at a Florentine tournament in 1475. These tournaments were organized regularly by the Medici to provide a public spectacle and a demonstration of Medici power. Poliziano's poem describes the passion between Giuliano (the "Julio" of the poem) and Simonetta, the young and beautiful wife of Mario Vespucci (cousin of Amerigo VESPUCCI).

The poem has become one of the masterworks of Italian literature and expresses the themes and atmosphere of the Renaissance. It infuses the stylistic rigor of classical poetry with the lyrical spontaneity of the vernacular Italian language, giving the contemporary events of the poem a classical setting and an antique flavor (complete with animal chases, the chase of love, and the appearance of the love-god Cupid). The poem's praise of beauty reflected humanist thinking, which elevated human gifts and powers. Due to Simonetta's death in 1476, followed by Giuliano's murder in 1478 in an incident of civil unrest, Poliziano left the *Stanze* incomplete.

Poliziano also wrote nonfiction along with his poetry. Aided by Lorenzo's approval, Poliziano's *Stanze* inspired a general appreciation for the beauties of vernacular (non-Latin) literature, which Poliziano supported in his introduction to *The Aragon Collection* (1477), a collection of Tuscan verse. In the letter of dedication, Poliziano analyzes the history of vernacular poetry and defends its value as a form of poetic expression. He also wrote a dramatic report of Giuliano's death in 1478.

Following an argument with Lorenzo's wife, Poliziano left the Medici household in 1479 and traveled throughout Italy in search of a new patron. One remarkable work from this time is his dramatic *Orfeo*, which recounts the legend of Orpheus and Eurydice. In 1480 he was granted a post at the University of Florence, where between 1482 and 1486 he gave a series of lectures in verse, known collectively as the *Sylvae*, or *Trees*.

In addition to his poetic works in Italian, Latin, and Greek, Poliziano also composed a series of Latin letters addressing stylistic problems in literature. He later published his extensive commentaries on classical texts as the *Miscellany* (1489), comprising two collections of notes. This collection, along with his other works, introduced the field of classical philology, or the study of language.

Due to his extensive writings covering everything from poetry and literature to language and politics, Poliziano can truly be regarded as a form-

ative scholar of the Renaissance. His variety of interests, his talent with a pen, and his memorable poetry provided models both literary and personal for many Italian scholars and poets to follow.

English Versions of Works by Angelo Ambrogini Poliziano

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The Stanze of Angelo Poliziano. Translated by David Quint. University Park: Pennsylvania State University Press, 1993.

A Translation of the Orpheus of Angelo Politian and the Aminta of Torquato Tasso. Edited by Louis E. Lord. Westport, Conn.: Hyperion Press, 1979.

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Colilli, Paul. *Poliziano's Science of Tropes*. New York: Peter Lang, 1989.

Godman, Peter. *From Poliziano to Machiavelli*. Princeton, N.J.: Princeton University Press, 1998.

Pirrotta, Nina, and Elena Povoledo. *Music and Theatre From Poliziano to Monteverdi*. Translated by Karen Eales. New York: Cambridge University Press, 1981.

Pope, Alexander (1688–1744) *poet, satirist*
Alexander Pope was born in London, the son of a Catholic linen merchant, also named Alexander, and Edith Turner. Pope's aunt, Elizabeth Turner, taught him to read, and, as he told his friend Joseph Spence, he taught himself to write "by copying from printed books." Although he received instruction in Greek and Latin from the family priests and spent several years in private schools, Pope remained mostly self-taught.

At age 12, Pope contracted Pott's disease, tuberculosis of the vertebrae that caused the gradual collapse of his spine, pain, insomnia, depression, and deformity. (Years later, one insensitive critic called Pope "a hunch-back'd toad.")

Despite his affliction, Pope was ambitious. At age 16, he wrote his *Pastorals* (1709), which he

modeled after Virgil, and at age 18, he edited William Wycherley's *Miscellany Poems*. These early PASTORAL were mainly an exercise in technique and experimentation for Pope.

As Pope read, translated, and imitated such classical writers as Homer and Horace, he began to formulate guiding rules for writers and critics based on the ancients' admonishments, techniques, and styles. In 1711 he published *An Essay on Criticism*, 744 didactic lines of rhymed heroic couplets (iambic pentameter verse), which Samuel Johnson praised as a work of distinction and comprehension. In *An Essay on Criticism*, Pope creates delightful and memorable nuggets of wisdom and advice:

*True ease in writing comes from art, not
chance,
As those move easiest who have learn'd to
dance.
'Tis not enough no harshness gives offense,
The sound must seem an echo to the sense.*

He also provides a fitting definition of the term *wit*: "True wit is Nature to advantage dressed, / What oft was thought but ne'er so well expressed." For Pope, "Nature" means the way in which the world reflects God's grand design. The poem sums up neoclassical assertions (a revival of the literary standards of Greek and Roman writers) that literature should both instruct and delight through wit, reason, restraint, and balance (see NEOCLASSICISM.)

During the next nine years, Pope published an extraordinary number of works, including his mock-heroic masterpiece *The Rape of the Lock* (1712, 1714); the pastoral *Windsor Forest* (1713); *The Temple of Fame* (1715), which contains his plea, "Oh grant an honest fame, or grant me none"; and *Eloise to Abelard* (1717). *The Rape of the Lock*, one of his best-known poems, is a mock-epic that treats the simple event of cutting a snip of hair in the elevated style of such epics as the *Aeneid*, complete with invocation to the Muse; prophetic dreams; the use of epic similes; descrip-

tions of sacrifices, battles, feasts, supernatural beings; and transformations, all to reveal, "What mighty contests rise from trivial things." In true EPIC form, Pope also published his six-volume translation of the *Iliad* (1715–20), which made him famous and wealthy enough to buy a house at Twickenham on the Thames.

Almost 20 years later, Pope's poetry took a philosophical turn with the publication of his *Essay on Man* (1733–34), in which he aimed to "vindicate the ways of God to man." VOLTAIRE called it "the most beautiful, the most useful, and the most sublime didactic poem ever written in any language." It is perhaps most famous for the line "One truth is clear; Whatever is, is right."

If *Essay on Man* represents the upbeat, generous, positive side of Pope, then *The Dunciad* (1743), his masterpiece of satire against "dulness" or bad writing, shows us his dark, vengeful side where, "Art after art goes out, and all is Night."

Despite Pope's fervent dislike for critics and "dunces" (bad writers), at his death Lord Bolingbroke said, "I never in my life knew a man that had so tender a heart for his particular friends, or a more general friendship for mankind." Biographer Peter Quennell concludes, "His reforming influence on English language and literature was exerted primarily through the use of words, which he handled more boldly, yet more delicately and sensitively, with a finer appreciation of their lightest shades of meaning, than almost any other English poet."

Works by Alexander Pope

Alexander Pope. Edited by Douglas Brooks-Davis. London: Everyman Poetry Library, 1997.

Essay on Man and Other Poems. London: Dover Publications, 1994.

The Complete Poems of Alexander Pope. New York: Penguin, 1999.

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Quennell, Peter. *Alexander Pope: The Education of a Genius*. New York: Stein and Day, 1970.

Rogers, Pat. *The Alexander Pope Encyclopedia*. Oxford, U.K.: Greenwood Publishing Group, 2004.
 Rosslyn, Felicity. *Alexander Pope: A Literary Life*. London: Macmillan, 1990.

Popol Vuh (1500s) *epic poem*

The *Popol Vuh* records, in 5,237 lines of poetry, the history of the ancient Quiché Maya people of Guatemala from creation to the 16th century. It relates the mythic adventures of the Maya gods, and also includes a list of all the Quiché Maya rulers up to 1550. It is considered the most important document of Maya civilization. Its title can be translated as “The Book of Council.”

The book opens with a preamble in which the unknown 16th-century writer who wrote it down explains, in enigmatic terms, the purpose of recording the old traditions of the Quiché Maya, writing as he does “amid the preaching of God, in Christendom now.”

The beginning tells of the creation of the world and of the first efforts of the gods to create human beings. The gods’ goal is to make creatures that will be able to work, to multiply, to live in an orderly way, and to praise the gods. First they try to teach the animals they have already made to fulfill these tasks. But the animals fail to learn to speak words of praise, and are condemned to live in the forests as prey for the people who are to come. The gods’ second attempt at making people, out of mud this time, also fails, as does the third attempt, when the gods use wood as the material. The wood figures look like people and talk like people. They also succeed in multiplying, but they fail to remember to praise the gods, and are ultimately destroyed, partly through a flood sent by the gods, partly through a revolt by their own cooking utensils and domestic animals. Their descendants remain on earth as monkeys.

The following extract from the first part of the poem, in Dennis Tedlock’s 1985 translation, describing the state of affairs before the world’s creation, gives the flavor of the work’s poetic style:

Whatever might be is simply not there: only murmurs, ripples, in the dark, in the night. Only the Maker, Modeler alone, Sovereign Plumed Serpent, the Bearers, Begetters are in the water, a glittering light.

In Part Two, the narrator drops the creation story, for the time being, to tell of how the powerful and arrogant god Seven Macaw and his two sons, whose amusement is to stomp around the Earth causing earthquakes, are overthrown by the trickery of the hero twins, Hunahpú and Xbalanqué.

Part Three goes back in time to relate the miraculous birth of Hunahpú and Xbalanqué and their adventures in the gruesome kingdom of Xibalba, the underworld. Hunahpú and Xbalanqué are passionate ball-players. They make so much noise playing ball that they can be heard in Xibalba, and the lords of death, annoyed by the noise, summon them to come to Xibalba and play ball against the lords. After a complex series of reversals, in which the trickery on each side escalates, the twins conquer death both metaphorically and literally, and are lifted up into the sky as stars.

Part Four returns to the theme of the creation of human beings. Xmucané, the grandmother of Hunahpú and Xbalanqué, makes dough out of corn meal and from it forms people who are handsome, intelligent, and perceptive, and who thank the Heart of Heaven for having created them. In spite of the new people’s gratitude, their perfect vision and perfect knowledge are potentially a threat to the gods. After a discussion, the gods decide to fog human eyes so that they will see only what is near to them. One result of this limited vision is that the people, as they multiply, begin to break into different groups with different languages; another is that they begin to worship idols and lesser gods instead of the true god, the Heart of Heaven. Part Four concludes with an account of the early migrations of the Quiché Maya and their domination by the god Tohil, who gives them fire.

Part Five, the last part, details how Tohil’s domination and protection, and the human sacrifices

he demanded, led to both the prosperity and the destruction of the Quiché Maya. The very last section is a genealogy of the tribes of the Quiché.

Modern knowledge of the *Popol Vuh* has developed over a long period of time. When Spanish conquerors invaded Guatemala in the 16th century, the Roman Catholic missionaries who accompanied them deliberately destroyed any Maya manuscripts they could find, believing them to be products of an alien and heretical religion. Great bonfires were lighted, and today only a handful of Maya hieroglyphic manuscripts survive. However, to disseminate Christian knowledge, the missionaries taught the Maya the Roman alphabet, and between 1554 and 1558, a Quiché Maya writer, or perhaps several, used Roman writing to record, in the Quiché language, the *Popol Vuh*.

Although the writers must have kept their manuscript hidden from the prying eyes of the missionaries, Don Francisco Ximénez, an 18th-century Guatemalan priest, was able to borrow the manuscript from one of his parishioners long enough to make a copy of it. Next to his copy, on the right sides of the pages, Ximénez composed a Spanish translation. His manuscript was seen in the 19th century by a French scholar, Father Charles-Étienne Brasseur, who published a French translation. This became the first introduction of Maya thought to the European public. The Ximénez manuscript vanished, and was not found again until the 1940s, when the Guatemalan diplomat Adrian Recinos found it in a library in Chicago, bound with another Ximénez manuscript and not yet cataloged.

Recinos published the Spanish text and arranged for the first English translation, which was published in 1951. Since then, many versions and studies have been published. Numerous Latin American authors, especially the 20th-century, Nobel Prize-winning novelist Miguel Angel Asturias, have been influenced by the *Popol Vuh*. As Sylvanus Morley states in the foreword to his translation, "The chance preservation of this manuscript only serves to emphasize the magnitude of the loss which the world has suffered in the almost total destruction of aboriginal American literature."

English Versions of the *Popol Vuh*

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Works about the *Popol Vuh*

Preuss, Mary H. *Gods of the Popol Vuh: Xmukane', K'ucumatz, Tojil, and Jurakan*. Culver City, Calif.: Labyrinthos, 1988.

Tedlock, Dennis. "What the Popol Vuh Tells Us About Itself," in *The Book, Spiritual Instrument*. Edited by Jerome Rothenberg and David Guss. New York: Granary Books, 1996.

Prado, Diego de (de Prado y Tovar)

(ca. 1570–after 1615)

Little is known of the life of Don Diego de Prado beyond what can be gathered from his surviving works, which consist of two letters to Spanish government officials, written after a voyage of exploration in the southern Pacific, and the *Relación (Relation)*, a document reporting on that voyage and addressed to the king of Spain.

Knowledge of the *Relación* was lost until the early 1920s, when a copy in Prado's own handwriting was found among some miscellaneous Spanish manuscripts. It forced historians to revise their understanding of the European discovery of Australia, which had previously been credited to Pedro Fernandez de Quirós and Luis Vaez de Torres (after whom the Torres Strait, which separates Australia from New Guinea, is named). In Prado's account we learn dramatic facts about the expedition that set out from Peru in December 1605. There were three vessels in the fleet: the *Capitana*, commanded by Prado; the *Almirante*, commanded by Torres; and a much smaller launch. Quirós was the

overall commander of the expedition and berthed on the *Capitana*. He rapidly lost the confidence of the *Capitana*'s crew. A mutiny ensued, which resulted in the *Capitana* sailing back to Mexico with Quirós as a prisoner, as Prado learned many months later after arriving in the Philippines.

At the time, the people on the *Almirante* knew only that the *Capitana* had disappeared. They decided to continue their mission to find out what land there might be in the Pacific south of 20 degrees latitude. They proceeded to sail along the southern coast of what is now Papua New Guinea, stopping on islands along the way, many of which are now considered part of Australia.

Apart from the events surrounding the disappearance of the *Capitana*, Prado's account focuses primarily on the physical details most relevant to sailors and to the king's ambitions for his empire: the presence of natural harbors and drinkable water, the edible plants and animals available, and the presence of mountains that might contain valuable minerals. There is also information about the customs of the inhabitants of the islands, but the often violent encounters with them, most often settled by the Spanish use of firearms, are related in an offhand way. Prado is a devout Catholic (he became a monk after his return to Spain) who assumes that capturing people and taking them away from their homes forever is perfectly Christian so long as an effort is made to convert them to Christianity. On one occasion Prado does command that a beautiful young girl be released to the care of "a good old woman of her own people"—lest some on the ship "might fall away with her and offend God."

The *Relación* is important for the details it provides about the southern Pacific in the early days of European imperialism, Spain's initial exploration of the area, and the life and culture of Spanish sailors and the people they encountered.

An English Version of a Work by Diego de Prado

New Light on the Discovery of Australia: As Revealed by the Journal of Captain Don Diego de Prado y Tovar.
Translated by George F. Barwick. London: Hakluyt

Society, 1930; reprinted Millwood, N.Y.: Kraus, 1967.

Prévost, Antoine-François (Abbé Prévost) (1697–1763) *novelist, translator*

Antoine-François Prévost was born to a wealthy attorney in Artois and was educated by Jesuits at their schools in Hesdin and Paris. From 1716 to 1719, he served in the army and then joined the Benedictine order in 1720. He was ordained a priest in 1726 and became the abbot of Saint-Germain de Pres (Paris) in 1728. He left the abbey without leave in 1728 and a *lettre de cachet* (royal arrest warrant) was issued for him. Prévost fled to England and later to Holland, where he stayed until 1734, when he reconciled with the Benedictine superiors. He took positions in monasteries until he became an almoner of the prince de Conti and, in 1754, became prior at St. Georges de Gesnes. He died in Chantilly.

Prévost began writing fiction before 1728 and published his most important work, *Mémoires et aventures d'un homme de qualité qui s'est retiré du monde* (*Memoirs of a Man of Quality Retired from the World*) in seven volumes (1728–30). He also wrote several historical novels based in England, such as *L'Histoire de Monsieur Cleveland* (*The History of Mr. Cleveland*, 1731–39) and *Le Doyen de la Killarine* (*The Master of Killarney*, 1735–40). Prévost's fascination with English history and culture led him to translate Samuel RICHARDSON's great novels into French, thus spreading their influence throughout Europe.

Prévost's greatest contribution to world literature is the love story of the Chevalier des Grieux and Manon Lescaut, which appeared in *The Memoirs of a Man of Quality*'s last volume and was republished separately in 1731. The tale of a well-bred, naïve young man involved in a self-destructive love affair with a beautiful amoral prostitute resounded in the European imagination for more than a century. Prévost's genius lay in capturing the psychological complexities of a dysfunctional love without judgment; he lets the characters, especially des Grieux

the narrator, implicate themselves with their own actions and rationalizations. *Manon Lescaut* was so popular that both Puccini (1893) and Massenet (1884) created operas based on the novel; both versions are still performed and recorded today.

An English Version of a Work by Antoine-François Prévost

Larkin, Steven, trans. *Manon Lescaut*. New York: Penguin Classics, 1992.

Works about Antoine-François Prévost

Francis, R. A. *Prévost, Manon Lescaut*. London: Grant and Cutler, 1993.

Segal, Naomi. *The Unintended Reader: Feminism and Manon Lescaut*. New York: Cambridge University Press, 1986.

Prokopovitch, Feofan (Eleazar Prokopovitch) (1681–1736) *sermonist, dramatist, political philosopher*

Feofan Prokopovitch came from a merchant family in the Ukrainian city of Kiev. He attended the Kiev Academy, then studied in several Polish and Italian cities. After completing his studies, Prokopovitch became a monk and took the name Feofan. By 1705 he held a teaching position at the Kiev Academy. In 1715 Peter I called him to St. Petersburg, where he worked as the Czar's ardent supporter. He became bishop of Pskov in 1718 and archbishop of Novgorod in 1725.

Prokopovitch wrote treatises in support of Peter I's policies. In *Justice of the Monarch's Will* (1722), he argues that the Czar has the right to choose his own successor. His *Spiritual Regulation* (1721) subjects the Russian Orthodox Church to state authority. James Cracraft notes that Prokopovitch may only have edited these works, not written them. Nevertheless, they reflect his ENLIGHTENMENT position as an innovator rather than a traditionalist.

In 1725 Prokopovitch spoke at Peter's funeral. "Oh, how certain is our misfortune!" he lamented. "In a brief sermon can we encompass his glory,

which is beyond all reckoning?" Prokopovitch's many panegyrics to Peter I later influenced Mikhail LOMONOSOV.

Prokopovitch also led the "learned band," a group of writers that included Dimitrie CANTEMIR's son Antiokh. Writing in Latin, Polish, and Russian, Prokopovitch composed discourses on theology and rhetoric as well as sermons, a play, and poems commemorating Russian military victories. According to Harold Segel, Prokopovitch's sermons are notable for their "clarity and directness of communication." His tragic-comedy *Vladimir* (1705), about Russia's conversion to Orthodoxy, was one of Russia's earliest dramas.

In the realm of poetry, Prokopovitch broke with his predecessors' reliance on rhyming couplets and introduced the rhyme scheme *abab* into Russian literature. Recognizing Prokopovitch's contributions to Russian literature, particularly in the field of oratory, Alexander SUMAROKOV called him "an adornment of the Slavic people."

English Versions of Works by Feofan Prokopovitch

"Sermon on the Interment of the Most Illustrious, Most Sovereign Peter the Great," in *The Literature of Eighteenth-Century Russia*, vol. I. Edited by Harold Segel. New York: Dutton, 1967.

The Spiritual Regulation of Peter the Great. Translated and edited by Alexander V. Muller. Seattle and London: University of Washington Press, 1972.

Works about Feofan Prokopovitch

Cracraft, James. "Did Feofan Prokopovitch Really Write *Pravda voli monarshei*?" *Slavic Review* 40, no. 2 (Summer 1981): 173–193.

Sherech, Jurij. "On Teofan Prokopovitch as Writer and Preacher in His Kiev Period." *Harvard Slavic Studies* 2 (1954): 211–223.

Pulci, Luigi (1432–1484) *poet, humanist*

Luigi Pulci has been called the first Romantic poet after Dante Alighieri. Pulci's Florentine family had

given birth to several writers during the RENAISSANCE; Luigi's brothers, Luca and Bernardo, along with Bernardo's wife, were also poets. Lorenzo de' MEDICI brought Pulci into his circle of artists and scholars of HUMANISM, including Angelo POLIZIANO and PICO DELLA MIRANDOLA. For a time Pulci served Lorenzo as an emissary and diplomat, but later in life took a more quiet post with a patron in the north, Roberto Sanseverino.

Pulci wrote prodigiously, all in his native language of Italian. Critics have pointed out a certain burlesque quality of his work. Pulci's taste for parody caused him more than a few problems with the church, and though he was extremely popular among intellectual circles, many disapproved his parodies of biblical scriptures. The fact that he was never arrested or declared a heretic is probably due to the Medici family's protection.

Pulci's most famous poem is the chivalrous and romantic "Morgante," based on the classic Carolingian EPIC, the *Song of Roland*. Pulci takes this exemplary heroic tale of chivalry in the Middle Ages and turns it into a humorous parody, thanks to a character of his invention: Morgante, a giant converted to Christianity by Roland. By infusing the mock-heroic chivalric tone with a humor to be found only in the streets of Florence, Pulci created a work that blended an at-times serious and even bitterly contemplative tone with a biting comic romp. *Morgante* not only contains insight into the morals of the time but also reflects the fate of religious ideals in a world in which salvation could be won through personal achievement rather than through faith.

Later poets greatly admired Pulci, and he had a major influence on the English Romantic poets, including Lord Byron. The 28 cantos of *Morgante*, published in 1483, are often studied as an exemplary work of the Renaissance.

An English Version of a Work by Luigi Pulci

Morgante: The Epic Adventures of Orlando and His Giant Friend Morgante. Translated by Joseph Tusiani. Bloomington: Indiana University Press, 2000.

Works about Luigi Pulci

Davie, Mark. *Half-Serious Rhymes: The Narrative Poetry of Luigi Pulci*. Dublin: Irish Academic Press, 1997.

Jordan, Constance. *Pulci's Morgante: Poetry and History in Fifteenth Century Florence*. Washington, D.C.: Folger Books, 1986.

Pushkin, Vasilii L'vovich (Pushkin, Vvasilii L'vovich) (1766–1830) *poet*

Vasilii L'vovich Pushkin is perhaps most famous for his relation to one of Russia's most noted poets, Aleksander Pushkin, who was his nephew. But Vasilii Pushkin also led a comfortable, and at times critiqued, life in the Russian public eye as a poet.

Pushkin's childhood, along with his brother Sergei's (father of Aleksander), was relaxed and lavish, with both boys tutored at home in the style of the French. This early appreciation of French language and customs influenced Vasilii throughout his life. Several poems in the language and style of French literature appear in his first poetic works, published in 1793.

In his public life, Pushkin aligned himself with the Russian literary group called the *Karamzinians*, whose goal was to elevate the respect for and reception of Russian language and literature within Western Europe. Pushkin's poem commemorating V. A. Zhuskovskomu reflected the Russian ENLIGHTENMENT and the grandeur of Peter the Great. The poem received grand praises by the Karamzinian party and harsh criticism from their opposition, the Slavic party, which read it as a major attack.

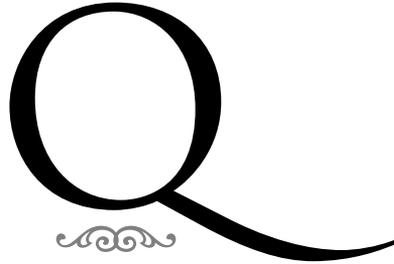
Pushkin likewise received great praise for his next work, "Opasnyi sosed" ("The Dangerous Neighbor"), a short narrative poem imitating the typical style of Russian EPICS of the time. Though written between 1810 and 1811, the poem, which included scenes that took place inside a brothel, was considered too scandalous to be published until 1901.

Pushkin published another collection of his poetry in 1822, in which most of the poems were ei-

ther representations of French poetry or adaptations and imitations from other Russian poets. His collected works appeared in 1855, well after his death. Though cherished for his own merit and not solely for his patronage of his talented nephew, Vasilii Pushkin's place in Russian literature is as a poet known best for his playful verse and his spirited style of living.

Works about Vasilii L'vovich Pushkin

- Rydel, Christine A. *Russian Literature in the Age of Pushkin and Gogol: Poetry and Drama*, in *Dictionary of Literary Biography*, vol. 205. Farmington Hills, Mich.: Gale Group, 1999.
- Thompson, Ewa M., ed. *The Search for Self-definition in Russian Literature*. Amsterdam: J. Benjamins, 1991.



Quetzalcoatl, myth of (n.d.–1558)

The Quetzalcoatl myth is the epic creation myth of the Mesoamerican cultures of the Aztec and Toltec peoples. Although no complete version of the myth survived the Spanish Conquest of 1519, scholars have since been able to piece together much of the story, which looks to be a mixture of fact and fiction. Quetzalcoatl comes from two Nahuatl words: *quetzal*, which is a Guatemalan bird with very long, green tail feathers, and *coatl*, which means serpent. The easiest translation of *Quetzalcoatl* is therefore “feathered serpent.”

In an ironic twist, the story itself is partly to blame for its being mostly lost to history. Since part of the myth entailed Quetzalcoatl coming back to save the Aztec Empire, many Aztec mistakenly assumed that Spanish conqueror Hernán CORTÉS was the returning god when his army swept through Mexico in 1519. All that remains comes from a handful of pre-Columbian sources, later Aztec accounts (which were heavily influenced by Christianity), and a fragmentary archaeological record.

One of the Aztec’s principal gods, Quetzalcoatl was the creator of all life, forming humans by splashing his blood on the bones and ashes of previous generations to give birth to new life. He took on many forms, including that of high priests, and

is responsible for the end of human sacrifice, substituting the sacrifice of snakes, butterflies, and birds for humans by preaching that, if human blood is to be sacrificed, it should be given directly by the person making the sacrifice.

English Versions of the Myth of Quetzalcoatl

Baldwin, Neil, trans. *Legends of the Plumed Serpent: Biography of a Mexican God*. New York: Public Affairs, 1998.

Florescano, Enrique, and Lysa Hochroth, trans. *The Myth of Quetzalcoatl*. Baltimore, Md.: Johns Hopkins University Press, 2002.

Quevedo, Francisco de (1580–1645)

poet, playwright, novelist, essayist

Francisco de Quevedo was born in Madrid to the royal administrator Pedro Gómez de Quevedo and his wife, María de Santibáñez. Quevedo studied at a Jesuit college before going on to the universities of Alcalá and Valladolid, where he received a degree in theology.

From a young age Quevedo earned a reputation as a talented and controversial writer, inspiring the animosity of the prominent poet GÓNGORA Y AR-

GOTE and a distant friendship with the playwright LOPE DE VEGA. He composed his most well known work, the picaresque novel *Historia de la vida del buscón* (*The Scavenger*, 1604), while still a student. Over the following years Quevedo also published work in an amazing variety of genres, including satires, historical essays, and lyric poetry.

In the years 1612 and 1613 Quevedo underwent a spiritual crisis that would find expression in much of his later writing. As a functionary of the viceroy of Sicily, he traveled frequently between Italy and Madrid. For his role in a political intrigue against the ruling party in Venice, he was imprisoned in 1621–22, and this began a period of intense literary activity. He finished his *Sueños* (*Dreams*), a series of what might be called satiric, allegorical fantasies on political and moral themes. His attacks against public figures and his outspoken political opinions continued to earn him enemies, and despite his successful career as a diplomat he became increasingly isolated. After marrying, becoming a widower, and serving again as a political prisoner, he died in Villanueva de los Infantes.

Quevedo left behind a wide variety of writings, both political and religious. The tone and style of

his work varied from sober religious reflection to vulgar comedy. Yet in all his works, Quevedo demonstrated a mastery of literary forms, flexible language, and much originality. *The Scavenger* is considered the prototype of picaresque fiction, and his lyric poetry is among the most accomplished in the Spanish language.

English Versions of Works by Francisco de Quevedo

Lazarillo de Tormes and the Swindler: Two Spanish Picaresque Novels. Edited by Michael Alpert. New York: Penguin, 2003.

Six Masters of the Spanish Sonnet. Translated by Willis Barnstone. Carbondale: Southern Illinois University Press, 1997.

Works about Francisco de Quevedo

Mariscal, George. *Contradictory Subjects: Quevedo, Cervantes, and Seventeenth Century Spanish Culture*. Ithaca, N.Y.: Cornell University Press, 1991.

Walters, D. Gareth. *Francisco de Quevedo: Love Poet*. Washington, D.C.: Catholic University of America Press, 1986.

R

Rabelais, François (ca. 1494–1553) *comic novelist*

During the late 15th and early 16th centuries, the new ideas and intellectual attitudes of the RENAISSANCE were pouring out of Italy and sweeping through Europe. The spread of knowledge fostered a new humanist scholarship, which was changing the way people think. HUMANISM caused a shift away from the focus of religious ways of thinking and, aided by the rediscovery of the knowledge of ancient Greece and Rome, turned scholars toward an in-depth study of human beings. The recent invention of the printing press allowed writers to produce works more quickly and in greater numbers than ever before. One of the most profound thinkers of this stimulating period was the French writer François Rabelais.

Little is known of Rabelais's public life, and even less of his private life. Studies have revealed that his father was a lawyer in Chinon in the Loire valley and that he influenced his son's study of law. Rabelais, however, found that the law was not a profession that suited him; he decided instead to join the Franciscan monastery of Le Puy Saint-Martin in Fontenay-le-Comte in 1510. He remained there, gaining a solid education, until 1524. Evidence suggests that during this time he began translating Greek philosopher Lucian's

works into Latin, but the translation is no longer extant. Because the Franciscans frowned upon Greek philosophy, Rabelais moved to the Benedictine monastery Saint-Pierre-de-Maillezais some time around 1523 or 1524.

Through his studies with the Benedictines, Rabelais became well versed in Greek and Latin and received a broad education in law, philosophy, and the classics. He abandoned his holy orders, however, to pursue a secular life. In the early 1530s, he studied medicine at the University of Montpellier, where he translated the works of Hippocrates and Galen from the original Greek and Latin. After completing his medical education, he began a career as a doctor and published several medical works no longer extant. By this time, he had come under the influence of the great humanist scholar Desiderius ERASMUS, who inspired Rabelais and perhaps turned his thoughts toward a literary life.

In 1532 Rabelais produced his first book, *Pantagruel*, which he wrote under the fictitious name of Alcofribas Nasier. The character Pantagruel was known in popular French culture as a small devil; in Rabelais's work, he is transformed into a giant who, in later books, becomes the symbol of wisdom, a foil for the character Panurge, who is foolish and self-absorbed, and who also appears in Rabelais's later work *Tiers livre*. *Pantagruel* is a

comic story about a giant who spreads thirst. It was an immediate success, despite being criticized by at least one professor at the Sorbonne, the leading university of France.

After a trip to Rome, Rabelais produced his second book, *Gargantua*, in 1534. The character Gargantua is the father of Pantagruel, and their stories are similar in the telling of their lives, as children, warriors, and heroes. *Gargantua* was also a comic story but differed from *Pantagruel* in that Rabelais's use of language as a means to express his views on some of the controversial issues then shaking Europe became more imaginative and inventive. His comic tale, set within an ideal society (based loosely on Thomas MORE's *Utopia*), includes a battle in which Rabelais satirizes the evil emperor (often alluded to by critics as Charles V). The characters in *Gargantua* include those from Arthurian legends, and the story operates on multiple levels—contemporary, as well as classical and biblical.

Rabelais's works include numerous digressions and stilted transitions from one scene to another. These digressions, and Rabelais's narrative style as a whole, are meant to disconcert readers at critical points in the stories. Thus, what scholars and other readers have come to value in *Gargantua* and other of Rabelais's writings is his ability to invent with unparalleled language and sensibility a comic criticism of historical and social events and issues of his day. For this reason, it is important to read Rabelais's works not as "modern" novels, but as burlesque portrayals of the 16th-century way of life, and not as formal philosophical criticisms of social vice, but as comic stories of human nature.

After publishing *Pantagruel* and *Gargantua*, Rabelais wandered through France, Italy, and Germany, spending time in the late 1530s and early 1540s teaching and practicing medicine. His opinions on religious and political matters caused him trouble with the authorities of various states, and he only narrowly avoided persecution.

In 1546 he published *Tiers livre*, which means "The Third Book." It was completely unlike his two earlier works. The plot concerns the question of

whether a man named Panurge should get married, but the story line is exceedingly thin. Through the events that happen to Panurge, Rabelais expresses his views not only of marriage, but also of war, money, and politics. However, because of Rabelais's subtle and ironic style, his views can be interpreted in many different ways, providing much fodder for current scholarship. *Tiers livre* was condemned by the Sorbonne and other authorities, who considered the work heretical. As a result, Rabelais fled France and moved to the German city of Metz. In 1552 he published *The Fourth Book*, which was also condemned by the Sorbonne.

Some years after Rabelais's death, *The Fifth Book* was published. Although this work was credited to Rabelais, many historians question whether he actually wrote it.

Rabelais was one of the major literary figures of the 16th century, when such writers as Thomas More and Erasmus were producing brilliant work. He influenced such writers as MONTAIGNE, Hugo, and Flaubert. In a time of political uncertainty, increased by the Protestant Reformation, Rabelais stood as a literary giant, using wit and comedy in an attempt to express reasonable views in an unreasonable age.

English Versions of Works by François Rabelais

Complete Works of François Rabelais. Translated by Donald M. Frame. Berkeley: University of California Press, 1999.

Five Books of The Lives, Heroic Deeds and Sayings of Gargantua and His Son Pantagruel. Whitefish, Mont.: Kessinger Publishing, 2004.

Gargantua and Pantagruel. Herts, U.K.: Wordsworth Editions, 2001.

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Berry, Alice F. *Charm of Catastrophe: A Study of Rabelais's Quart Livre*. Chapel Hill: University of North Carolina Press, 2001.

Carron, Jean-Claude. *François Rabelais: Critical Assessments*. Baltimore, Md.: Johns Hopkins University Press, 1995.

Frame, Donald M. *François Rabelais: A Study*. New York: Harcourt, Brace, Jovanovich, 1977.

Plattard, Jean. *Life of François Rabelais*. Translated by L. D. Roache. London: Taylor and Francis, 1968.

Rabinal Achi (700s) *Maya play*

The *Rabinal Achi* is the only pre-Columbian Maya play known today. The residents of Rabinal, a small town in Guatemala, still perform it as they have for centuries. The play, originally written in the Maya language of K'iche (Quiche), became available outside Guatemala when Charles-Étienne Brasseur, a 19th-century French scholar also known as "l'abbé Bourbourg," published a French translation. He obtained the play from a resident of Rabinal, Bartolo Sis.

Dennis Tedlock recently translated the play into English from the original K'iche. He notes that it is a representation of both Maya history and culture and that elements in the play have roots in pre-Columbian court dramas. Tedlock compares the style of the play to Japanese NOH theatre.

The *Rabinal Achi* includes musical accompaniment and the actors perform stylized dances that reveal the relationships of characters to one another, but they do not speak while dancing. Actors wear masks specific to each character. The dialogue is a series of speeches in which characters frequently repeat and respond to another character's dialogue.

In the opening scenes, Cawek of the Forest People and the Man of Rabinal challenge each other. The Man of Rabinal takes Cawek captive, and a long exchange occurs between the two in which they describe the conflict between them. Eventually, Cawek appears before Lord Five Thunder, and there is a debate about Cawek's wrongdoing. Finally, the play ends with Cawek's ritual execution, represented by a dance sequence, during which Cawek urges his executioners to "do your duty." He ends with a prayer for them that echoes other prayers in the drama: "May Sky and Earth be with you too / little Eagle, little Jaguar."

The *Rabinal Achi* has inspired other artists. The contemporary playwright Luis Valdez told the *San Diego Union Tribune* that he translated the play from Spanish to help him create dialogue in a recent multimedia work. The play's influence rests upon its action and plot; combination of dance, dialogue, and music; and its representation of Guatemalan history.

An English Version of the *Rabinal Achi*

Tedlock, Dennis, trans. *Rabinal Achi: A Mayan Drama of War and Sacrifice*. New York: Oxford University Press, 2003.

Racine, Jean (1639–1699) *playwright*

For most of the 17th century, France was ruled by the powerful, ambitious and energetic King Louis XIV. Under his rule, France would not only become the most powerful nation in Europe, but would also develop into the intellectual and cultural center of the world, superseding both England and Italy. Among the great achievements of this golden age of French culture was an amazing flourishing of literature, and one of the most important French writers during the reign of Louis XIV was Jean Racine.

Racine was born on December 20 in La Ferté-Milon in Aisne to a middle-class family. Both of his parents died within a few years of his birth, and he was raised by his paternal grandmother. During his youth, he received an outstanding education from members of a religious group known as the Jansenists. The Jansenists were ostensibly loyal to the Roman Catholic Church but held unorthodox views about how the church should be reformed. As a result, they were regarded by the authorities with a great deal of suspicion.

Under the tutelage of Jansenist teachers, Racine gained extensive knowledge about classical literature, as well as a generally broad-based education. His teachers thought he would make an excellent lawyer and sent him to study law at a university in Paris. The city was not only the political capital of

France, but also the center of French culture and literature. Once he arrived, Racine became utterly enchanted with Paris and resolved to make his mark on society. He worked to curry favor with high French officials, including some who had been persecuting the Jansenists.

Eventually, Racine decided that the best way of becoming famous in Parisian society would be to become a playwright. This would damage his relationship with the Jansenists, to whom the theater was abhorrent, but by then Racine was focused entirely on his own social progress. He sought out Jean-Baptiste Poquelin MOLIERE, who was not only the leading writer of French theater, but also controller of one of France's most important theatrical production companies.

Molière agreed to produce Racine's play *La Thébaïde*, (*The Story of Thebes*), which was based upon the rivalry among Oedipus's sons. It appeared on the Paris stage in 1664 and was a considerable success, running for 17 consecutive nights. A year later, Molière's company produced Racine's second play, *Alexandre le Grand* (*Alexander the Great*), which was a heroic portrayal of King Louis XIV as a victorious conqueror. The play was an even greater success than *La Thébaïde* and confirmed Racine's place in the world of the French theater.

Racine then double-crossed Molière, both professionally and personally. Without Molière's knowledge, Racine arranged for a rival theater company, the Hotel de Bourgogne, to produce a second showing of *Alexandre le Grand*. This production was presented at the court of Louis XIV and was a striking success. On a personal level, Racine had an affair with the leading actress from Molière's troupe, Thérèse Du Parc, and he persuaded her to leave Molière's employ and join him. As in his relationship with the Jansenists, these actions demonstrate Racine's willingness to forgo honor in the pursuit of professional and social success.

With his work now being produced by the Hôtel de Bourgogne, Racine continued to write plays. In 1667, his third play, *Andromaque*, was performed both in the court of Louis XIV and to the

general public. This dramatic tale of tragic love was a huge success, ensuring Racine's place among the greatest of contemporary French playwrights.

Racine, whose energy for writing and work was enormous, produced several plays in the years that followed. *Les Plaideurs*, his only comedy, which satirizes the legal profession, was produced in 1668, to great acclaim. The TRAGEDY *Britannicus*, which was produced in 1669, did not fare as well, although the members of the king's court still appreciated it. *Bérénice* was produced in 1671, *Bajazet* in 1672, *Mithridate* in 1673, and *Iphigénie* in 1674. All of these plays were successful. Racine was elected to the ACADÉMIE FRANÇAISE in 1672, which was a great honor.

The themes Racine dealt with in his writings were not overly complex but were intensely human and thus had broad appeal. The ideas of unrequited love, sibling rivalry, sadness at the loss of loved ones, and the ruthless impartiality of fate were all subjects to which Racine's audiences could easily relate. He developed characters that were recognizably human, rather than the idealistic heroes that featured so prominently in others' plays.

Racine was appointed royal historiographer to King Louis XIV in 1677, one of the greatest honors the monarch could bestow upon a writer. In the same year, Racine produced his ultimate masterpiece, *Phèdre*. A few years later, the Hôtel de Bourgogne merged with another theater company to create the Comédie-Française, the greatest of all French theater companies. *Phèdre* was selected as the company's inaugural performance.

For the next several years, Racine devoted his energies to his duties as royal historiographer and dealt with difficult issues in his personal life. He married Catherine de Romanet, who, strangely, was said to have never read a word of Racine's writings during her lifetime. In addition, he was involved in a vicious scandal when he was accused of poisoning his mistress, Marquise Du Parc, but no formal charges were ever brought against him.

Toward the end of his life, Racine produced two religious plays. *Esther* premiered in 1689, and

Athalie in 1691. Both plays were performed by the female students at the school of Saint-Cyr. Some of his historical works were also published during this time, but they were little more than royalist propaganda designed to ingratiate him with King Louis XIV. Racine died of cancer on April 21, and was buried in the church of Saint-Etienne du Mont in Paris.

Critical Analysis

Of all the many plays Racine produced, none has greater fame or reputation than his masterpiece, *Phèdre*. It is upon this play that Racine's own fame as a tragic playwright chiefly rests.

In writing the story of *Phèdre*, Racine was following in the footsteps of the Greek tragedian Euripides, who composed the story in his play *Hippolytus*. In subsequent ages, other writers returned to the story and continually adapted it, but Racine's effort has become the most famous.

The plot of *Phèdre* is recognizably classical in origin. *Phèdre* is the wife of Thésée, the strong and heroic king of Athens. However, she has a secret, burning passion for her stepson, Hippolyte. Thus, the stage is set for tragic love. After *Phèdre* is incorrectly told that her husband is dead, she declares her love for Hippolyte. He does not return her affection, because he loves another, named Aricie; thus, *Phèdre*'s emotional anguish is futile.

King Thésée, who is very much alive, returns to Athens and is given a false report of what has happened. Told by the queen's treacherous confidant, Oenone, that Hippolyte has seduced his wife, he executes his own son. When informed of these events, *Phèdre* holds herself responsible for Hippolyte's death and commits suicide.

Phèdre contains many classical themes of drama. Unreciprocated love leads to despair; the father and the son regard each other with jealousy and suspicion; and trust in a confidant is betrayed. These are not only aspects of life that most people can easily relate to, but also classical examples of tragic fate; thus, it is not surprising that Racine's portrayal of human nature—in all its virtue and

vice—made him greatly popular with French audiences and monarchs alike.

Racine was perhaps the greatest French dramatist of his age. Although he engaged in fierce and bitter competition with Molière and Pierre CORNEILLE, he both influenced and was influenced by them. During the century after Racine's death, the style and content of the great French playwright VOLTAIRE would be heavily affected by Racine's work, although Voltaire often criticized Racine for the similarity of his characters. Despite his personal shortcomings, Racine stands as a shining example of the literature of one of the golden ages of European culture.

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Tobin, Ronald W. *Jean Racine Revisited*. New York: Twayne, 1999.

Radishchev, Aleksander Nikolayevich
(1749–1802) *political polemicist*

Aleksander Radishchev was born into a wealthy Russian family. His obvious intelligence earned him the opportunity to study at Leipzig University at the state's expense; after five years there, he returned to Russia and entered government service. Radishchev resigned from service upon his marriage in 1775, but he soon found the income from his 300 serfs to be inadequate. In 1777 he assumed a post in the College of Commerce, where he spent the next 13 years rising through the ranks.

Radishchev's minor publications include "Diary of a Week" (1770s), a sentimental chronicle of seven days spent apart from friends, and a historical translation and a biography in which he condemns absolutism and injustice.

His most significant work, however, is *A Journey from St. Petersburg to Moscow* (1790), a travelogue modeled on Laurence Sterne's *Sentimental Journey*. Radishchev's *Journey* became famous not for its stilted, archaic prose (which Nikolai KARAMZIN's fluid style would soon supersede), but for its content. Within the *Journey*, Radishchev denounces the many evils he sees in society, especially serfdom. The work also includes an ALLEGORY in which a self-satisfied ruler suddenly sees that his "glittering garments" are "stained with blood and drenched with tears." R. P. Thaler notes that Radishchev "condemned equally the sovereign's despotism, the gentry's tyranny, and the peasants' violence. He did not want a revolution. . . . He wanted reforms."

CATHERINE THE GREAT saw the *Journey* as a criminal attack on authority. She deduced that the anonymous author was Radishchev and had him arrested and sentenced to death, a sentence she eventually commuted to ten years' exile in Siberia. Educated Russians, meanwhile, read illicit copies of the book, and Catherine's son Paul pardoned Radishchev in 1796. In 1801 Radishchev completed a poem (including praise of Catherine) about the 18th century. He also joined a commission studying legal reform. After the commission's

chair threatened him with another exile, he committed suicide.

See also TRAVEL NARRATIVE.

An English Version of a Work by Aleksander Nikolayevich Radishchev

A Journey from St. Petersburg to Moscow. Translated by Leo Wiener and edited by R. P. Thaler. Cambridge, Mass.: Harvard University Press, 1958.

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rationalism

During the 18th century, an intellectual movement known as the ENLIGHTENMENT swept across Europe. For several generations, it dominated the literary, artistic, musical, and philosophical worlds of much of Europe, as well as the European colonies in the New World. The idea that formed the basis of the Enlightenment was called rationalism.

In the 18th century, French writers and thinkers known as philosophes applied the scientific method, developed the century before, to philosophical, religious, and social questions. They believed that all questions about life must be approached rationally and that truth must be discovered through reason.

The most famous of these writers was unquestionably VOLTAIRE, whose works represent perhaps the clearest statement of Enlightenment ideals. Other important philosophes included MONTESSQUIEU, Denis DIDEROT, Jean d'ALEMBERT, and Jean-Jacques ROUSSEAU.

Rationalist thinkers were skeptical of ideas that had been accepted in Europe for centuries. Many questioned the absolute right of monarchs to rule their countries, while others discarded traditional religion to become deists or atheists. Because their religious and political opinions challenged established authority, rationalists were often persecuted for their beliefs.

During the Enlightenment, rationalism led to the production of several important works. The novel *Candide*, Voltaire's most famous work, explores the nature of good and evil, and the question of fate versus free will. The *ENCYCLOPEDIA*, a joint effort by both Diderot and d'Alembert, represents an effort on the part of the philosophes to systematize all human knowledge using the principles of rationalism.

During the 19th century, rationalism, and the Enlightenment as a whole, was superseded by the emergence of romanticism, and the cultural focus of Europe shifted from France to England and Germany. The influence of rationalism on world literatures and cultures, however, continues to the present day.

Works of Rationalism

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Parkinson, G. H. R. *The Renaissance and 17th-Century Rationalism*. Routledge History of Philosophy Series, vol. 4. London: Routledge, 2003.

Rej, Mikkolaj (1505–1569) poet, fiction writer, translator

Mikkolaj Rej was a Polish country squire. He received no formal education, but his literary talent, humanistic views, and patriotic sentiment helped him become one of the central figures of the Polish Renaissance.

Rej is traditionally called the Father of Polish national literature. He wrote all his works in Polish, although at the time it was traditional to write in Latin, and he wrote his philosophical works in the form of dialogue. His main works include *A Short Conversation between Three Persons: Pan, Voit, and Pleban* (1543); a didactic poem aimed at explaining and instructing, titled *A Real Account of the Life of a Respectable Person* (1558); and a prosaic version of *David's Psalms* (1545).

Rej was especially popular for his secular satirical works, such as *The Zoo* (1562) and *Trifles* (1562). His short witty epigrams were known and widely quoted. A distinguishing feature of Rej's satirical writing is his vast use of colloquial language, which was a novelty for the literature of the corresponding epoch. The persistent use of dialectal language was deliberate: It was a tool to awaken Polish national identity, to introduce folk language into the official sphere of literature and education. Mikkolaj Rej is a distinguished humanist, whose input into the development of Polish literature and culture is hard to overestimate. Sadly, English translations of his works are not currently in print.

Renaissance (1300s–1500s)

The term *Renaissance*, a French word meaning “rebirth,” describes a period of time in Western Europe marked by significant changes in politics, art, and scholarship. Though the term may refer to any period characterized by artistic vitality or advanced thought, it traditionally refers to the 14th-, 15th-, and 16th-century cultures of Italy, France, Spain, England, Germany, and the Low Countries.

The “rebirth” of the Renaissance departed from the modes of thought that had dominated the

Middle Ages in Europe. The decline of feudalism, the increase in trade and commerce, and the growth of cities all changed the fabric of society. The bubonic plague, or Black Death, swept through Europe several times, killing up to one-third of the population. The Protestant Reformation led by Martin LUTHER and John CALVIN splintered the Catholic Church. Scholars and artists of the 14th century felt they lived in a world being reborn from the ignorance, darkness, and superstition of the medieval period. Political, social, and scientific changes followed, but the greatest achievements of the Renaissance were in literature and the arts.

Italy during the 1300s witnessed the beginning of two movements that characterized the Renaissance. The first was a renewed interest in the literature of ancient Greece and Rome, a movement known as CLASSICISM, largely begun by the scholar and poet PETRARCH. The second was the influence of HUMANISM, which began as a reform of the traditional humanistic education in rhetoric and evolved into a mode of thought focused on the human instead of on God. Scholars and artists gathering in Florence under the patronage of the powerful Medici family, which included Lorenzo de' MEDICI, reflected this interest in their art, most famously in the work of MICHELANGELO. Popes and monarchs began collecting their own personal libraries, and universities flourished.

In addition, authors wrote less frequently in Latin and more frequently in the vernacular or native languages, while Johannes Gutenberg's invention of moveable type around 1440 made printing possible. These changes made education, scholarship, and literature more widely available than ever before. Some landmark authors of the Italian Renaissance were Giovanni BOCCACCIO, Pietro BEMBO, Baldessare CASTIGLIONE, Niccolò MACHIAVELLI, and Ludovico ARIOSTO. LEONARDO DA VINCI—painter, architect, engineer, and musician—exemplified the Renaissance ideal of the “universal man” who was highly educated, accomplished in the arts as well as the sciences, and unfailingly pleasant in all company.

From Italy, the values of the Renaissance spread to France, where they were best modeled in the poetry of Pierre de RONSARD, the fiction of François RABELAIS, and the essays of Michel de MONTAIGNE. In Germany, Desiderius ERASMUS was the most renowned Renaissance scholar, famed for his refinement of humanistic ideals and his influence on many other thinkers and poets, particularly the English Sir Thomas MORE, whose *Utopia* (1516), which described the values of a perfect society, was modeled after Plato's *Republic*. English arts and literature in the Renaissance flourished in the poetry of Philip SIDNEY and Edmund Spenser, but the highest achievement was in drama, in the works of William SHAKESPEARE, Christopher MARLOWE, Ben JONSON, and their contemporaries.

In Spain, the most celebrated authors of the Renaissance were LOPE DE VEGA, who wrote hundreds of plays, and Miguel de CERVANTES, whose *Don Quixote* (1605) is still considered by many to be the greatest modern novel. Spanish explorers led the Europe of the Renaissance in world exploration, stretching the boundaries of the known world. In addition, developments in science significantly changed established doctrines. In 1543 COPERNICUS dared to suggest that the Earth orbited the Sun, and around 1600 Galileo GALILEI began his experiments in physics.

Though a span of time marked by war, plague, and resistance to new ideas, the Renaissance in Europe profoundly and irrevocably changed the social structure. The renewed interest in the human form and the human mind, the advances in knowledge, the spread of learning, and the zeal for discovery that took place during the Renaissance led to the ENLIGHTENMENT and still underlie European and European-influenced cultures to this day.

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Rabb, Theodore. *Renaissance Lives: Portraits of an Age*. New York: Basic Books, 2001.

Tuchman, Barbara W. *A Distant Mirror*. New York: Ballantine Books, 1987.

Richardson, Samuel (1689–1761) novelist

Samuel Richardson was born in Mackworth, Derbyshire, to Samuel Richardson, a joiner or woodworker, and his wife, Elizabeth. Richardson attended Merchant Taylor's school for some years and at age 17 became apprenticed to a printer. When his apprenticeship ended in 1715, he became a compositor for a printer in London. Six years later he set up his own printing shop and married Martha Wilde, daughter of the man under whom he had apprenticed. Richardson initially printed political material and in 1733 became the House of Commons' official printer.

Richardson's first complete work, *The Apprentice's Vade Mecum* (*Young Man's Pocket Companion*, 1733), was written for apprentices. In 1739 he was commissioned to write a collection of letters for rural readers to copy for their own use. Eventually published as *Familiar Letters* (1741), it inspired Richardson's better-known work, *Pamela* (1740), an epistolary NOVEL (a novel written in letters) about a virtuous servant girl fending off the advances of Mr. B, her master. Richardson packaged the work as nonfiction, but its success forced him

to admit the disguise. While *Pamela* drew the admiration of the masses, one of its detractors was Henry Fielding, who parodied the work in *Shamela* (1741).

Richardson published a sequel, commonly referred to as *Pamela II*, following the heroine's fate after she marries Mr. B. In another novel, *Clarissa* (1748), Richardson retained the epistolary structure; the focus on a young, virtuous woman; and the sentimentality of his Pamela novels. He altered the formula, making the heroine an heiress, rewriting romance as tragedy, and increasing the novel's length and number of letter-writers. Richardson continued to revise *Clarissa* throughout his life.

Even more successful than *Pamela*, *Clarissa* sparked a fashion for sentimental and epistolary novels, including GOETHE's *The Sorrows of Young Werther* and ROUSSEAU's *Julie*. Richardson also completed *The History of Sir Charles Grandison* (1753–54), an epistolary novel about a man torn between two women.

Richardson's novels have provided fruitful ground for critics. Marxist critic Terry Eagleton claims: "These novels are an agent, rather than a mere account, of the English bourgeoisie's attempt to wrest a degree of ideological hegemony from the aristocracy in the decades which follow the political settlement of 1688." And critic Ira Konigsberg writes: "Richardson analyzed more deeply the characters of the novel and displayed in them a larger number of mental and emotional states. He was able to accomplish this in large part by his skillful writing of letters in which the fictitious correspondent explicitly recreates his or her inward being."

Elizabeth Brophy has commented on his first novel's psychological vividness: "By 'writing to the moment' he enabled readers to follow the inward struggles of Pamela, to participate in her uncertainties, and to undergo her trials."

Recent critical debates about *Clarissa* concern the heroine's degree of power. Michael Suarez contends that Clarissa's power is her ability to refuse: "Clarissa's 'No' is an attempt to assert her own autonomy, to secure her right to a will of her own";

and Donnalee Frega regards Clarissa's self-imposed starvation as a form of power.

The title character of Richardson's *Sir Charles Grandison* is an idealized man: "In his aspect there is something great and noble, that shews him to be of rank. Were kings to be chosen for beauty and majesty of person, Sir Charles Grandison would have few competitors." Richardson explains:

The Example of a Man acting uniformly well thro' a Variety of trying Scenes, because all his Actions are regulated by one steady Principle: A Man of Religion and Virtue; of Liveliness and Spirit; accomplished and agreeable; happy in himself, and a Blessing to others.

Critic Jocelyn Harris holds that "*Grandison* as an individual work is often an advance on *Clarissa*. The variety, the gaiety smoothly integrated with seriousness, the deft handling of a large group of characters . . . such matters frequently outclass anything that Richardson had done before."

Finally, in *The Rise of the Novel*, Ian Watt remarks:

Richardson's deep imaginative commitment to all the problems of the new sexual ideology and his personal devotion to the exploration of the private and subjective aspects of human experience produced a novel where the relationship between the protagonists embodies a universe of moral and social conflicts of a scale and complexity beyond anything in previous fiction.

Other Works by Samuel Richardson

The Clarissa Project. Edited by Florian Stuber. New York: AMS Press, 1990.

Selected Letters. Edited by John Carroll. Oxford: Clarendon Press, 1964.

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Warner, William Beatty. *Reading Clarissa: The Struggles of Interpretation*. New Haven, Conn.: Yale University Press, 1979.

Riebeeck, Jan van (1618–1677) diarist

Jan Anthoniszoon van Riebeeck was born in Culemborg in the Netherlands. At age 20, he joined the mighty Dutch East India Company as an assistant surgeon and was posted to Batavia (modern Jakarta, Indonesia). In 1645 the company gave the ambitious Riebeeck command of a trading station in present-day Vietnam. He was soon dismissed from this post for engaging in his own trading ventures, a practice strictly discouraged by the East India Company.

Riebeeck remained in their black books until 1652, when the company ordered him to establish a station to provision the company's ships at the Cape of Good Hope, midway on their long journey around Africa to the East Indies. Riebeeck arrived at the site of modern-day Cape Town in April of that year. He landed with 100 men and built a fort and infirmary as well as a primitive port. Food shortages bedeviled the settlement, however, and in 1655 Riebeeck advocated sending "free burghers" from Holland to work their own farms (as opposed to slaves or indentured servants). He thus paved the way for the settlement of South Africa and the origins of the Boer people, descendants of the first settlers who began arriving in 1657. Under his leadership, the colonists fought a bloody war with the nearby Hottentot people in 1659–60.

Riebeeck had long believed his talents were being wasted, and in 1662 he was delighted to be appointed governor of Malacca in the East Indies. Three years later, he became secretary to the Council of India, one of the most prestigious offices in the company's Asian empire. He died in Batavia, and occupies a hallowed place in Boer memory, the "Father of South Africa" after whom many streets, towns, and landmarks are named. His voluminous

Journals, though rather ponderous reading by modern standards, are detailed accounts of the founding of Cape Town.

A Work by Jan van Riebeeck

Journal, 3 vols. Cape Town: Van Riebeeck Society, 1952–58.

A Work about Jan van Riebeeck

Spilhaus, Margaret Whiting. *Company's Men*. Cape Town: J. Malherbe, 1973.

romance

In literature, the term *romance* encompasses several types of writing. To modern readers, a romance is simply a love story where plot and event are secondary to the emotions of the characters. The first important romance was *Daphnis and Chloe*, written by Longus in ancient Greek. The romance genre began to evolve in the Middle Ages and initially referred to any narrative written in the vernacular or native language. The medieval romance differed from the EPIC in that it featured lighter subject matter; though they might borrow epic events and involve issues of heroism, strength, or greatness, the romances typically featured knights and ladies and described their adventures in terms of chivalry and courtly love. The romance possessed qualities of lightness and mystery, and tended to be looser in construction than the weighty epic.

During the RENAISSANCE, the romance transformed into a new genre, the romantic epic. The style gained popularity and achieved credibility as a lengthy narrative poem combining aspects of medieval romance with features of the classical epic. The traditional elements of the romance, such as a loose structure and an emphasis on love, incorporated such epic conventions as elaborate similes, long speeches, and an invocation to a muse to turn love into the greatest and most lofty pursuit available to the human soul.

Italian Renaissance poets Matteo Maria Boiardo and Ludovico ARIOSTO used the romantic epic form in their lengthy verse narratives on Roland, which

elaborate on the medieval *Song of Roland*. Torquato TASSO added a stronger moral element to the form with his *Jerusalem Delivered* (1581). English poet Edmund Spenser used the form for a religious, moral, and nationalistic purpose in his dense poem *The Faerie Queene* (1596, unfinished).

Don Quixote (1605) by Miguel de CERVANTES was and still is lauded as the greatest prose romance, as well as the precursor to the modern novel, which often incorporates a romantic storyline. The domestic fiction, which took form in 18th-century England, often involved a romance between characters, as seen in the works of Samuel RICHARDSON and Henry Fielding. The Gothic tales of Matthew Lewis, Horace Walpole, and Ann Radcliffe introduced a supernatural element into the romance, and the Romantic movements in England, Germany, France, and Spain spread to the Americas and left an enduring imprint on literature to come. Today, the romance is a popular genre of the mass media market and comprises a significant segment of book sales around the world.

Works of Romance

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Edited by Christopher Maclachlan. New York: Penguin, 1999.

Middle English Romances. Edited by Stephen Shepherd. New York: W.W. Norton, 1995.

Seven Viking Romances. Edited by Hermann Palsson. New York: Penguin, 1986.

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Gwara, Joseph, and E. Michael Gerli. *Studies on the Spanish Sentimental Romance (1440–1550)*. London: Tamesis Books, 1997.

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Mussell, Kay, ed. *Where's Love Gone: Transformations in the Romance Genre*. Los Angeles: Delta Productions, 1997.

Sommer, Doris. *Foundational Fictions: The National Romances of Latin America*. Berkeley: University of California Press, 1993.

Ronsard, Pierre de (1524–1585) *poet*

The day after his birth to Louis de Ronsard and Jeanne de Chaudrier in the Vendômois of France, the infant Pierre was dropped while being carried to the church for christening. The story goes that the flowers caught him gently, and that moment established his affinity with the natural world that would emerge so skillfully in his poetry. Son to a knight of the king, Pierre de Ronsard became a page to the French court in 1536 and, in 1539, entered the Royal Riding School in Paris for the sons of noblemen. At college in Paris he studied Greek and Latin, which exposed him to the myths and characters of classical antiquity. While recovering from bouts of fever that left him partially deaf, the adolescent Ronsard began composing poetry. Several successful early publications brought him to court, where he had various important patrons but was most dear to Charles IX, for whom he became court poet. After the death of the king, he retired to the priories or church domains that had been granted to him and continued to compose, revise, and publish successive editions of his work. Following prolonged bouts of illness, Ronsard died in 1585, having earned an enduring reputation as “the prince of poets.”

Ronsard’s combined poetic endeavors constitute nearly 20 volumes of work. His first *Odes*, published in 1550, marked a turning point in the history of French poetry. Ronsard scorned the traditions that treated poetry as a mere craft and instead advocated a return to the ideals of the Greco-Roman age in which poetry was inspired by the muses and poets were considered prophets, seers, and interpreters of the divine mystery of the universe. Ronsard, who modeled his *Odes* on Pindar and Horace, was often criticized for using this artificial and ancient form to capture and describe contemporary events. But the *Odes* exhibit the familiarity with metaphor and myth as well as the

control of poetic feeling and technique that established his fame.

In 1552 Ronsard published his first collection of SONNETS, a form he borrowed from PETRARCH. The abundance of classical allusions in these poems can strike readers as being excessive or even tedious, but the topics and language show the Ronsard who is best remembered as a sensitive lover of nature, mourning for beauty that inevitably fades. He frequently incorporated the theme of *carpe diem*, to seize the delights of life before they pass, and skillfully refreshed conventional images of nature, adding a poignant touch, as in these lines translated by Nicholas Kilmer:

*Fall chases summer,
And the harsh raging of wind
Falls after storm.
But the pain
Of love’s grieving
Stays constant in me
And will not falter.*

Though best remembered for his lyric poetry, much of which was set to music during his lifetime, Ronsard tried his hand at a variety of forms, among them elegies and occasional verse. Two books of *Hymns* were published in 1555 and 1556. His poems from the period 1559–74 show the consequences of being court poet in a climate of civil-religious wars, in which Ronsard took the side of the Catholics against the Protestants. These poems have a patriotic tone and contain pleas for peace, moderation, and loyalty to king and church.

After he withdrew from court following Charles’s death in 1574, Ronsard wrote poems that often contain a personal touch and a mature consciousness, best reflected in the *Sonnets to Helene* (1578). Here the conventional themes and restrained form of the sonnet clash with the poet’s disillusionment with love and convey, in some cases, a note of irony or, as in these lines, hopelessness:

*The wound is to the bone. I am no longer
the man I was.*

*I see my death abandoned to despair.
Patience is cast off. . . .*

As he aged, Ronsard turned more and more to the great themes of the ancients: the changeability of fortune and the vanity of human wishes. His last poems, published the year of his death, are elegiac in tone, full of philosophical speculation.

Despite popularity in his lifetime, fashions in French poetry changed, and Ronsard was forgotten until the 1830s. While critical opinion still varies on Ronsard's depth and complexity as a poet, he represents the humanist spirit of the French Renaissance and is remembered as one of the greatest and most influential lyric poets ever to compose in that language.

English Versions of Works by Pierre de Ronsard

Poems of Pierre de Ronsard. Translated and edited by Nicholas Kilmer. Los Angeles: University of California Press, 1979.

Pierre de Ronsard: Selected Poems. Translated by Malcolm Quainton and Elizabeth Vinestock. New York: Penguin Books, 2002.

A Work about Pierre de Ronsard

Jones, K. R. W. *Pierre de Ronsard.* New York: Twayne Publishers, 1970.

Rosales, Diego de (1601–1677) *chronicler*
Father Diego de Rosales was one of the first chroniclers and writers of Chile in the era of Spanish colonization. His most important work, *Historia general del Reino de Chile (General History of the Kingdom of Chile)*, is one of the first eyewitness accounts written in Spanish about the region.

Rosales was born in Madrid, where he entered the order of Jesuits. In 1629 he went to Chile to serve as army chaplain. While there he took keen interest in the customs of the Mapuche tribes. His knowledge of the Araucan language of the natives made him especially valuable to successive Spanish governors of Chile. Thus, Rosales was asked in

1641 and again in 1647 to accompany officials on missions to assist in negotiations with the native inhabitants of Chile.

In 1650 he received a commission to make a systematic study of the tribes and went on two journeys for this purpose. However, due to Spanish exploitation of the natives for slave labor in the mines, a revolt ensued in 1655, leading to the evacuation of Baroa by the Spanish.

Thereafter, Rosales was transferred to Concepción, where he was appointed director of the Jesuit school. He continued his steady climb up the ranks of the Jesuit order and in 1662 moved to the capital at Santiago, where he assumed leadership of the Jesuit order in Chile. In 1666 he also took charge of the Jesuit college there.

Rosales's history of Chile contains some of the earliest descriptions of the geographical features, flora, fauna, and indigenous peoples of the region, as well as events occurring there up to the 1655 revolt.

Among other works by Diego Rosales worthy of note is a history of the Jesuits in Chile. It is a series of biographical portraits, typical of the writing of this time, of the major missionaries with numerous accounts of miracles. Unfortunately, only parts of the work have survived.

Despite the flaws that make them unreliable for historical study, Rosales's books are still of immense importance for the insight they provide into Spanish colonization and the spread of Christianity in Chile. Unfortunately, English translations of his works are no longer in print.

Rousseau, Jean-Jacques (1712–1778) *philosopher*

During the 18th century, a wave of intellectual activity known as the ENLIGHTENMENT swept over Europe, affecting such fields as philosophy, religion, science, and politics. The writers and thinkers of the age, many of whom were known as philosophes, challenged long-accepted beliefs and traditions, arguing that RATIONALISM should be the primary tool through which people discovered the truth. Toward

the end of the Enlightenment, however, the views of the philosophes would be challenged by the powerful ideas of Jean-Jacques Rousseau, who turned the intellectual currents of European thought away from pure reason and toward human emotion and intuition, setting the stage for the rise of romanticism. Furthermore, the political ideas espoused by Rousseau helped spark the French Revolution and would subsequently contribute to the many revolutions that would shake Europe throughout the 19th century.

Rousseau was born in the independent Swiss city of Geneva, then an independent republic. Ten days after his birth, his mother died from complications of childbirth. He was raised by his father, a watchmaker, and other relatives. Geneva was then a Calvinist state, adhering to a strict form of Protestantism, and it was in this religious environment that Rousseau grew up. Irritated with life in Geneva, he moved to Savoy, a Catholic region, where he was taken in by Madame de Warens, an agent of the king of Savoy. Under her influence, he rejected Protestantism and converted to Catholicism.

Rousseau lived with Madame de Warens for eight years as both a friend and a lover, during which time he undertook an intense program of self-study. He studied Latin, literature, science, philosophy, and music. Surrounded by the beautiful countryside, he also developed a strong love of nature.

Rousseau worked briefly as the secretary to the French ambassador to Venice. When Madame de Warens took another lover in 1742, he moved to Paris, where he was determined to become respected and famous. He earned his wages as a copier of music, while writing his own musical compositions. Although his musical works were not particularly successful, music remained one of Rousseau's great loves. During this time, he also became acquainted with a number of philosophes, including Denis DIDEROT and wrote several articles on music and economics for the famous *ENCYCLOPEDIA*.

In 1749 Rousseau learned that the Academy of Dijon was sponsoring an essay competition, the

question being whether or not the revival of the arts and sciences had helped or hurt the human race. He pondered this question as he walked along a country road on his way to visit Diderot, who was in prison in Vincennes at the time. During this walk, Rousseau experienced a sudden "awakening," or awareness, which he later described in terms resembling a religious experience. He resolved to enter the contest and wrote an essay setting out his belief that the arts and sciences had, in fact, hurt the human race.

His essay, *Discourse on the Arts and Sciences*, won the Académie de Dijon prize after its publication in 1751 and made him famous virtually overnight. In this work, Rousseau explains his belief that the development of science—in the form of agriculture, which necessitated the need for private property and the division of labor—made humanity lose sight of its true nature and thus helped destroy individual liberty. Such loss and destruction, he reasoned, created political power based on and serving the wealthy. As for the arts, Rousseau believed that they merely distracted people from the fact that their liberty had been lost.

Rousseau argued that people should turn their backs on civilization and return to a more natural state of existence, for this was where he believed true nobility of spirit could be found. Thus, the idea of the "noble savage" was born. This idea became very fashionable among the French upper class, but it proved to be little more than a fad, as it did not allow for the luxuries to which the nobility was accustomed.

Rather than enjoying his fame, Rousseau became uncomfortable with the attention he received. He decided to practice what he preached and abandoned his life in Paris for a cottage in the countryside, where he lived with his barely literate mistress, Thérèse Levasseur, whom he did not marry until late in life. He later gained the patronage of the marshal- duke of Luxembourg, and during the years from 1756 to 1762 produced his three greatest and most well-known works (*The Social Contract*, *Émile*, and *Julie, or the New Heloise*), as

well as *Moral Letters* (which he addressed to Sophie d'Houdetor, a former lover) and *Letter to d'Alembert* (in response to d'ALEMBERT's *Encyclopedia* articles on Geneva).

In 1761 Rousseau published *La Nouvelle Héloïse*, a love story told in the form of letters between a young woman named Julie and her tutor, St. Preux, who develop a passionate affair. Although the book was said to be based upon Rousseau's dreams and fantasies of love, Rousseau used the tale he created in reality as a means to express his own views of morality to his European audience. The book met with great success.

A year after the publication of *La Nouvelle Héloïse*, Rousseau published two works: *Émile* and *The Social Contract*. In *Émile*, Rousseau uses the tale of a young man as a device to convey his views on education, which were revolutionary at the time. Rousseau believed that natural judgment and intuition, rather than intellect, should be nurtured. Furthermore, he believed that teachers should endeavor to discover what the natural inclinations and interests of a child were and then labor to develop them within the child, rather than try to steer the child in directions society expected the child to go. *The Social Contract* presents Rousseau's ideas in the field of political theory. Both *Émile* and *The Social Contract* would prove to be powerful contributions to Western intellectual thought.

In the last years of his life, Rousseau seemed to become increasingly unstable. He broke with his friend Diderot and engaged in a long-running dispute with VOLTAIRE, who held Rousseau in contempt after he dared to criticize the theater. He also wrote *Letter to Christophe de Beaumont* (1763), in which he criticizes the archbishop of Paris, and *Letters Written on the Mountain* (1764), in which he describes his distaste for the power of the elite. Due to the unorthodox ideas presented in *Émile*, the French authorities ordered the book confiscated and the author arrested. Rousseau fled to Great Britain, where he received the generous help of the Scottish philosopher, David Hume. However, Rousseau proved ungrateful to Hume, accusing the

Scot of plotting against him. Rousseau became increasingly paranoid, convinced that everyone was seeking to undermine or persecute him. To some extent, this was true.

During these years, Rousseau wrote the *Confessions*, which is perhaps the first modern autobiography. He also composed *Letter on French Music* (1753), *Essay on the Origin of Languages* (1753), *Dictionary of Music* (1767), two works on politics, several works on botany, and enough correspondence with friends and enemies alike to fill more than 50 volumes (which were collected and edited by R. A. Leigh in 1965). In his last years, Rousseau returned to France, finally married his longtime mistress, with whom he had five children, and later died at Ermenonville, in the home of a sympathetic friend, the marquis de Girardin. As a hero of the French Revolution, which began approximately eight years after Rousseau's death, the author's remains were later moved to the Pantheon in Paris, where he would lay beside such other notables as Voltaire and Mirabeau.

Critical Analysis

The Social Contract, published in 1762, is perhaps Rousseau's most influential work. The ideas contained in the work were not wholly original, however; English philosopher John LOCKE had discussed similar ideas a century before. But by systematizing the concept of the social contract and presenting it so that it was accessible to the public, Rousseau made a powerful contribution to the spread of the new political ideas of the 18th century.

The general concept of a social contract is fairly easy to illustrate. Rousseau, like Locke, believed that human beings once lived in a natural state, each person trying to survive on his or her own. However, for mutual benefit, people gradually united together to take advantage of the strengths of a group. This was the origin of society and civilization that allowed people to enjoy certain advantages, such as mutual protection from common enemies, and that required people to agree to follow the rules

society imposed. For example, in the state of nature, there is no protection against being murdered, but in a society, rules and safeguards are put into place to try and prevent murder. The price a person pays for accepting such protection is to agree not to commit murder; thus, a social contract is formed.

In *The Social Contract*, Rousseau presents the idea of the General Will, the collective desire of all the members of a society. This is similar to the idea of the *Volksgeist* articulated by Johann HERDER. The idea of the General Will formed the basis for the nationalist movements that transformed Europe after Rousseau's death. In particular, *The Social Contract* was regarded almost as a textbook by the activists of the French Revolution, who used it to justify their destruction of the old order.

Rousseau's influence is difficult to overstate. He is certainly one of the most influential writers in all of Western thought. His renunciation of rationalism in favor of pure nature and the power of human emotion set the stage for the advent of Romanticism, which dominated European intellectual and cultural life throughout the 19th century. The political ideas expressed in *The Social Contract* set the stage for both the French Revolution and many nationalistic revolutions that followed. While some, such as Leo Tolstoy, viewed Rousseau in a positive light, others claimed the author was responsible for the destruction of society as they knew it. Throughout the 19th and 20th centuries, it is fair to say that there was not a single important thinker or writer who was not, directly or indirectly, influenced by the ideas of Rousseau.

English Versions of Works by Jean-Jacques Rousseau

The Collected Writings of Jean-Jacques Rousseau.

Edited by Roger D. Masters and Christopher Kelly. Hanover, N.H.: University Press of New England, 1989.

Confessions. Translated by Patrick Coleman and edited by Angela Scholar. Oxford: Oxford University Press, 2000.

Emile, or Treatise on Education. Translated by William H. Payne. Buffalo, N.Y.: Prometheus Books, 2003.

The Social Contract and The First and Second Discourses. Edited by Gita May and Susan Dunn. New Haven, Conn.: Yale University Press, 2002.

Works about Jean-Jacques Rousseau

Compayre, Gabriel. *Jean Jacques Rousseau and Education from Nature.* La Vergne, Tenn.: University Press of the Pacific, 2002.

Friedlander, Eli. *J. J. Rousseau: An Afterlife of Words.* Cambridge, Mass.: Harvard University Press, 2004.

Lange, Lynda, ed. *Feminist Interpretations of Jean-Jacques Rousseau.* Preface by Nancy Tuana. University Park: Pennsylvania University Press, 2002.

O'Hagan, Timothy. *Rousseau.* London: Routledge, 2003.

Qvortrup, Mads. *The Political Philosophy of Jean-Jacques Rousseau: The Impossibility of Reason.* Manchester, U.K.: Manchester University Press, 2004.

Reisert, Joseph R. *Jean-Jacques Rousseau: A Friend of Virtue.* Ithaca, N.Y.: Cornell University Press, 2003.

Rowlandson, Mary (ca. 1635–ca. 1711) memoirist

Mary White was born in England to John and Joane White and immigrated to Massachusetts with her family in 1639. In 1656, when in her early 20s, she wed Joseph Rowlandson, a minister of the town of Lancaster, and in the following years gave birth to four children.

In 1682 Rowlandson published *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*, an autobiographical account of her capture by Native Americans at the height of King Philip's War. The war began in 1675, when Metacomet (called King Philip) formed an alliance to fight the colonists' usurpation of Native American lands. Rowlandson's narrative opens with a description of the extremely bloody attack on Lan-

caster. Several members of her family were murdered, while both Rowlandson and her youngest daughter were taken captive. Rowlandson's account, divided into sections called "Removes," details the physical, spiritual, and psychological challenges she faced during her 11 weeks and five days of captivity.

Rowlandson's captivity narrative was enormously popular: It was reprinted three times in 1682 and more than a dozen editions of it appeared in the following centuries. Like the many captivity narratives that followed in its wake, Rowlandson's text is highly religious in its tone and incorporates a moral theme in its conclusions that her "punishment" was brought about by failure in her Christian duties. Rowlandson's narrative is important to scholars because it allows readers to witness one woman's private struggle to make sense of a painful experience in terms of her Puritan belief. In addition, the autobiography documents the transformation of a colonist's perceptions of Native Americans. At first Rowlandson considers them inhumane and devilish creatures, but over time she comes to recognize their humanity and to experience their compassion.

After her husband ransomed her, Rowlandson returned home. She remarried after her husband's death in 1678 and lived in Connecticut until her death in 1711.

A Work by Mary Rowlandson

Sovereignty and Goodness of God, Together With the Faithfulness of His Promises Displayed: Being a Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson. New York: Bedford/St. Martin's, 1997.

Works about Mary Rowlandson

Breitwieser, Mitchell R. *American Puritanism and the Defense of Mourning: Religion, Grief, and Ethnology in Mary White Rowlandson's Captivity Narrative.* Madison: University of Wisconsin Press, 1992.

Casiglia, Christopher. *Bound and Determined: Captivity, Culture-Crossing, and White Womanhood from Mary Rowlandson to Patty Hearst.* Chicago: University of Chicago Press, 1996.

Rowson, Susanna (1762–1824) *fiction writer* Susanna Haswell Rowson was born in Portsmouth, England, the daughter of a lieutenant in the British navy. When Rowson was a baby, her father moved to Massachusetts to pursue a career as a royal customs officer. As a young adult, Rowson became a governess in the household of the duchess of Devonshire. She also began writing and publishing stories and poems. The duchess encouraged Rowson's literary aspirations and subsidized the publication of her first novel, *Victoria* (1786). She married William Rowson in 1786 and continue to write assiduously, publishing four more novels in quick succession in the 1790s, the most famous of which is *Charlotte: A Tale of Truth* (1791), later titled *Charlotte Temple*. In 1797, Rowson opened a girls' school in Boston. She ran the school for the next 25 years, becoming highly respected as an educator.

An American edition of *Charlotte: A Tale of Truth* appeared in Philadelphia in 1794. Written as a cautionary tale "for the perusal of the young and thoughtless of the fair sex," it captivated its mostly female readers. A seductive British officer, John Montraville, persuades the attractive and innocent Charlotte to accompany him to colonial New York, where he abandons her for another woman. Charlotte dies after bearing Montraville's child and after he has turned her away when she seeks refuge with him during a snowstorm. The novel's prose, often overwrought, carries a powerful moral message, and *Charlotte: A Tale of Truth* became one of the most celebrated novels in the new republic.

One of the reasons for the popularity of Rowson's novels was their subtext that pitted democratic values against aristocratic corruption and immorality. *Charlotte Temple* continues to interest critics and scholars of the present day.

Works by Susanna Rowson

Charlotte Temple. Introduction by Jane Smiley. New York: Random House, 2004.

Mary: Or the Test of Honour. Temecula, Calif.: Reprint Services Corp., 1999.

Miscellaneous Poems. Murieta, Calif.: Classic Books, 2004.

Slaves in Algiers: A Struggle for Freedom. Edited by Jennifer Margulis and Karen M. Poremski. Acton, Mass.: Copley Publishing, 2000.

Victoria, 1786: The Inquisitor: Or, Invisible Rambler. Temecula, Calif.: Reprint Services Corp., 1999.

Works about Susanna Rowson

Bontatibus, Donna. *The Seduction Novel of the Early Nation*. East Lansing: Michigan State University Press, 1999.

Parker, Patricia L. *Susanna Rowson*. Boston: Twayne, 1986.

Ruiz de Alarcón, Juan (de Alarcón y Mendoza) (1580–1639) playwright

Juan Ruiz de Alarcón is one of the four greatest dramatists of the Spanish Siglo de Oro, or Golden Age. He was born in Mexico to Spanish parents and was deformed from birth with a hunchback. At age 33, Ruiz de Alarcón established himself in Spain for the longer and more productive part of his life. Although he is remembered primarily as a playwright, he was by profession a lawyer. By self-admission, he wrote his plays primarily for income, yet it is apparent that he took pride and care in crafting his 24 plays.

It is thought that a combination of Ruiz de Alarcón's deformity, his personality, and persecution from other writers of the age created the moral resentment that he expresses in his plays. He wrote comedies of manners in which he illustrates particular moral truths. As a keen observer of social abuses and follies, he attacks vices such as lying, slander, and inconstancy through his characters. Surprisingly, however, his plays display very little bitterness; rather, they convey concern with human values, conduct, and relationships.

His best-known work is *La verdad sospechosa* (*The Truth Suspect*). It is considered to be Alarcón's best drama and has firmly established him among the great playwrights of Spain and the world. Both

Pierre CORNEILLE and Carlo GOLDONI used this play as a source for some of their works.

Other works by Ruiz de Alarcón include *La prueba de las promesas* (*The Test of Promises*), another structural and thematic masterpiece and a study of ingratitude; *Las paredes oyen* (*The Walls Have Ears*), a COMEDY OF MANNERS that illustrates the ill effects of slander; and *No hay mal que por bien no venga* (*It Is an Ill Wind That Blows No Good*), in which Ruiz de Alarcón creates a psychological picture, rather than a moral lesson, through characterization.

Ruiz de Alarcón's contributions to the *comedia*, the Spanish stage, and to world theater include carefully crafted plots, a minimum of extraneous activity, a direct and straightforward style, and masterful psychological development.

An English Version of a Work by Juan Ruiz de Alarcón

Truth Can't Be Trusted or the Liar. Translated by Daikin Matthews. New Orleans, La.: University Press of the South, 1998.

A Work about Juan Ruiz de Alarcón

Poesse, Walter. *Juan Ruiz De Alarcón*. New York: Twayne Publishers, 1972.

Ruusbroec, Jan van (1293–1381) theologian

Jan van Ruusbroec was born in the small town of Ruusbroec (or Ruisbroek), just south of Brussels in what was then the province of Brabant. At age 11 he left his mother and moved to Brussels, where his uncle, Jan Hinckaert, took charge of his education in Latin, grammar and rhetoric, and the arts. In 1317 he was ordained and made a chaplain at St. Gudula. In 1343 he withdrew with his uncle and his friend Vrank van Coudenberg to the forest of Soignes to lead a more secluded and contemplative life. The community, Groenendaal, adopted the Rule of St. Augustine in 1350 and thus became an official monastery, of which Ruusbroec was made prior. He spent the remainder of his life there pursuing what

he considered his calling: a life of prayer and of helping others discover their own spiritual mission.

Ruusbroec's writings about his spiritual experiences have earned him recognition as one of the finest theologians of the late medieval period and an important contributor to trinitarian thinking. Ruusbroec lived during times troubled by plague, the Hundred Years' War, political revolts, and radical social changes. In addition, the church was troubled by movements outside of the accepted religious orders, including the Beguines and the Brethern of the Free Spirit who did not recognize official church authority. Himself an orthodox Catholic, Ruusbroec saw a widespread need for spiritual instruction, and by writing in Dutch hoped to make his teachings accessible to a broader audience.

Ruusbroec's first book, *The Kingdom of Lovers*, written between 1330 and 1340, was not intended for publication, and Ruusbroec expressed dismay when he realized his clerk had circulated it. The book described the spiritual life as a progress toward God through a series of seven holy gifts. The text proved difficult for some readers, and Ruusbroec strove to organize his thoughts on the development of the spiritual life in his second and major work, *The Spiritual Espousals* (ca. 1335). In three parts, the text addresses human growth toward a personal encounter with God through three levels: the active life or the life of virtue, the life of yearning, and the contemplative life.

The next treatise Ruusbroec wrote, *The Sparkling Stone*, summarizes the main points of the *Spiritual Espousals* and transcribes a conversation he reportedly had with a hermit on how to achieve the contemplative life. *The Four Temptations* describes the dangers that can lead one away from the spiritual life, including pursuit of bodily pleasures, hypocrisy, arrogance, and laziness. *The Christian Faith* was a simple explanation of the 12 articles of the creed. *The Spiritual Tabernacle*, the last of the works written in Brussels, proved to be his longest work and the most popular during his own time, judging from the number of existing manuscripts. The text provided a detailed and elaborate allegorical

narrative from the Old Testament about the building of the Ark of the Covenant.

Ruusbroec composed his next works, which have a female audience in mind, after 1350. The Beguines were women who decided to live a religious life but did not take vows in a convent. Some contemporaries reviled the practice and considered the Beguines heretics, but Ruusbroec did not appear to share this opinion. *The Seven Enclosures* (1350), *The Mirror of Eternal Blessedness* (1359), and the later *Seven Rungs* were addressed to Margareta van Meerbeke, a nun of Clare whom Ruusbroec often visited. *The Little Book of Clarification*, probably composed after 1360, provided commentary on Ruusbroec's first book. His last work is *The Twelve Beguines*. He also left behind a set of letters.

During his life, translations of his works in German and Latin appeared, and after his death in English, Italian, French, and Spanish. The breadth of circulation affirms the number of people interested in Ruusbroec's recommendations for leading the spiritual and contemplative life. Based largely on his personal experience but also borrowing from orthodox sources and deeply respectful to church authority, Ruusbroec's writings exemplify the joyful faith and loving relationship with the divine that have proved inspirational for later generations seeking a spiritual path. Among other Middle Dutch or Flemish exponents of theories of love-mysticism such as Beatrice of Nazareth and Hadewijch of Antwerp, Ruusbroec remains, in the words of scholar Paul Verdeyen, "the brightest star in a constellation of spiritual writers."

An English Version of Works by Jan van Ruusbroec

John Ruusbroec: The Spiritual Espousals and Other Works. Translated by James A. Wiseman. Mahwah, N.J.: Paulist Press, 1986.

A Work about Jan van Ruusbroec

Verdeyen, Paul. *Ruusbroec and His Mysticism*. Translated by André Lefevere. Collegeville, Minn.: Liturgical Press, 1994.

Ryokan (Yamamoto Eizo) (1758–1831)
poet, Zen Buddhist priest

The Zen poet Ryokan was born Yamamoto Eizo in Izumozaki on the northwest coast of the big island of Japan. His father was a HAIKU poet, village leader, and custodian of the local Shinto shrine. At age 17, Yamamoto began religious training at a local Zen Buddhist temple, shaved his head, became a monk, and took the religious name Ryokan.

Ryokan spent from 1779 to 1789 as a disciple of the Zen master Kokusen. After achieving full enlightenment, he became a Zen master and spent five years wandering about the country. Little is known of his whereabouts or what he did during this period.

After his father committed suicide in 1795, Ryokan came back to his native region, where he stayed in a number of temples before settling into a small hut on Mount Kugami in 1804. He remained there for 13 years. While many Zen masters had a temple of their own, Ryokan spent his time alone, meditating and writing poetry, dubbing himself the “Great Fool” because of his hermetic existence. Despite his self-disparaging nickname, he lived a long, productive life.

Ryokan primarily wrote *tanka*—31-syllable poems divided among five lines. His subjects ranged from daily chores, to the seasons, to talks

with friends. Though he achieved renown as a poet and calligrapher, he did not collect his work in volumes. Instead, he gave occasional pieces to friends or acquaintances who shared his great talents with others. Scholars have accumulated more than 1,800 of his poems written in both Japanese and Chinese, many of which have been collected in English translations.

English Versions of Works by Ryokan

Between the Floating Mist Poems of Ryokan. Translated by Dennis Maloney and Hide Oshiro. Buffalo, N.Y.: Springhouse Editions, 1992.

Great Fool: Zen Master Ryokan—Poems, Letters, and Other Writings. Translated by Ryuichi Abe and Peter Haskel. Honolulu: University of Hawaii Press, 1996.

The Zen Poems of Ryokan. Translated by Nobuyuki Yuasa. Princeton, N.J.: Princeton University Press, 1981.

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Kownacki, Mary Lou. *Between Two Should: Conversations with Ryokan*. Grand Rapids, Mich.: William B. Eerdmans, 2004.

Stevens, John. *Three Zen Masters: Ikkyu, Hakuin, Ryokan*. New York: Kodansha America, 1993.



Sachs, Hans (1494–1576) *poet, dramatist, essayist, Meistersinger*

Hans Sachs was born in the city of Nuremberg to a tailor family. As a youth he attended a Latin school, which allowed him to become familiar with the classical literary tradition. After finishing school, he was trained to be a shoemaker, the trade he would practice, along with singing and writing, for the rest of his life. At age 16, Sachs set out on foot on a journey through the cultural centers of southwestern Germany. It was on this trip that he was exposed to the art of *Meistergesang*, a German tradition of popular song and performance that dates to the Middle Ages. Upon his return to Nuremberg, he established his own shoemaking shop, married, began writing carnival plays, and studied to become a Meistersinger.

As the Reformation spread through Germany and Europe, Sachs immersed himself in Martin LUTHER's writings. Sachs was very much moved by the reformist's message and in 1523 wrote a pamphlet in defense of Luther's principles and beliefs. The so-called *Wittenbergisch Nachtigall* (*Wittenbergischer Nightingale*) was popular, but also sparked fierce controversy, and Sachs soon found himself in the middle of a fierce dialectical battle. At the same time the shoemaker's poems and versions of the psalms had also become popular, and

he was thus a well-known figure not just in Nuremberg but also throughout Germany. His bitter verbal attacks on the pope and clergy were, however, frowned upon by Nuremberg authorities, and in 1527 he was prohibited from publishing there.

Sachs's *Ode to the City of Nuremberg* (1530), in which he characterizes the city as a kind of paradise where citizens and the city council work together in blissful harmony, may very well have motivated the lifting of the publication ban against him. Thereafter he once again began writing and publishing essays on religious and political themes, though his writing seemed to be less controversial. From this time on he lived comfortably with his family, practicing the trade of shoemaking and continuing his literary and artistic activities, which included directing a singing school and producing his own theatrical works. He died at age 82 in his native city of Nuremberg.

It is not any single work by Sachs, but the incredible extent of his writing and the influence it had on his own and future generations that distinguishes him as a major figure in German literature. His work can be divided into various genres, though there is some crossover between styles and forms. His extensive works of *Meistergesang* were and are less well known, as they were typically performed

only by private societies and rarely published. Yet it was precisely the nonpublic nature of these compositions that allowed Sachs to experiment with themes and language that would otherwise have been censored. His poetry offers a stark contrast to the *Meistergesang* in that it had a much broader audience and conformed for the most part to the established lyrical tradition of the age. His prose dialogues, though a less important facet of his literary work, were revolutionary both for their form and content. In these he took on themes related to Christian faith and the role of the common man in religious and governmental institutions. His dramatic writings included both carnival plays and classical drama, and were often based on biblical scenes or works of medieval and ancient literature.

In more ways than one Sachs represented a new kind of author for his time. For one, he combined his artistic activities with his profession as a tradesman. This trade afforded him financial independence from aristocratic or religious patrons and, as a result, afforded him a unique freedom in choosing subject, style, and genre. For the breadth of his writings, as well as for his humanistic perspective and intense political engagement, the Nuremberg shoemaker stands out as an enigmatic but crucial figure in the development of German thought and literature.

An English Version of Works by Hans Sachs

Nine Carnival Plays. Translated by Randall Listerman.

Ottawa: Dovehouse Editions, 1990.

Sade, marquis de (Donatien-Alphonse-François de Sade) (1740–1814) *novelist*

The word *sadist* describes a person who enjoys inflicting cruel pain on others. The word comes from the name of the French novelist, the marquis de Sade, who lived and worked in France during the 18th and early 19th centuries. His writings contain flashes of literary skill mixed with foul and disgusting descriptions of excessive vice. He is famous today for his graphic descriptions of sexual exploitation, as well as for the bizarre events of his life.

The marquis de Sade was born in Paris. His parents were nobles associated with the court of Louis XV, king of France. During the mid-18th century, the upper class of France was enjoying an age of pleasure-seeking and luxurious overindulgence. It was also the Age of ENLIGHTENMENT, when philosophically minded writers such as VOLTAIRE and Denis DIDEROT were challenging conventional traditions regarding politics, science, and religion.

After receiving an education at a Jesuit school, Sade joined the French army and served as a cavalry officer during the Seven Years' War. He began the life of a libertine after the fighting ended. He had affairs with actresses in Paris and constantly solicited the services of prostitutes. These activities shocked the people of Paris, and the police kept Sade under observation. Despite his marriage in 1763 to Renée-Pélagie de Montreuil, his immoral way of life continued, and many people who came into contact with him accused him of assault.

The French authorities became increasingly disturbed at Sade's behavior, and he was arrested in 1777. In 1784 he was transferred to the Bastille, the most notorious of all French prisons. It was during his imprisonment in the Bastille that he wrote *120 Days of Sodom*, his first major work and the one for which he is best known.

120 Days of Sodom is the story of four men who have achieved sudden wealth through corruption and the murder of their own relatives. The characters are utter scoundrels whose only goals in life are to satisfy their own perverted desires and to cause pain and suffering to other human beings. The plot is simple, with the four characters spending 120 days together at the chateau of Silling. They go to considerable trouble to bring in the most alluring young men and women to serve as subjects for their perverse experiments. In addition to being sexually exploitive, the activities of the four characters often feature bizarre insults to religious symbols. The entire story is, in essence, a collection of the foulest and most disturbing thoughts that emanated from the marquis de Sade's mind.

Sade was released from prison when the Bastille was destroyed at the beginning of the French

Revolution. However, after some involvement in revolutionary politics, he was once again thrown in jail and only narrowly escaped being executed.

During this time period, he continued to write novels and plays. His novel *Justine* is the story of two sisters, one of whom is moral while the other is wicked. In keeping with Sade's view of the world, the virtuous sister experiences a life of sadness and horrible misfortune, while the unscrupulous sister lives in ease and comfort, wealthy after having murdered her husband and receiving a large inheritance.

In 1801, with France now under the rule of Napoleon, Sade was once again arrested for scandalous writings. A few years later, he was transferred to the insane asylum of Charenton. He lived out the rest of his life there, continuing to secretly write despite the efforts of authorities to deny him writing materials. He died in 1814. Much of the material Sade produced during this time was burned by his son after his death.

Sade is best remembered as a perverse and rather sickening author whose works were written chiefly to shock the public. He seemed to delight in everything that was foul and disturbing, and his writings reflect a belief that behaving with decency was a useless exercise and a waste of time. Nevertheless, despite his well-deserved reputation for vulgarity, many see his repeated imprisonments as symbolic of the struggle for literary freedom, saying that the marquis de Sade should have been free to write whatever he chose.

An English Version of a Work by the Marquis de Sade

120 Days of Sodom and Other Writings. Translated by Austryn Wainhouse and Richard Seaver. New York: Grove Press, 1987.

Works about the Marquis de Sade

Lever, Maurice. *Sade: A Biography*. Translated by Arthur Goldhammer. New York: Farrar, Straus and Giroux, 1993.

Schaeffer, Neil. *The Marquis de Sade: A Life*. New York: Alfred A. Knopf, 1999.

Santa Cruz y Espejo, Francisco Javier Eugenio de (ca. 1747–1795) *nonfiction writer*

One of the first intellectuals of Latin America to call for political independence from Spain, Francisco Javier Eugenio de Santa Cruz y Espejo was an Ecuadorian writer, doctor, and social activist. He was born in Quito, and was a meztizo, a person of mixed Indian, African, and Spanish ancestry.

It is said that Santa Cruz y Espejo wrote his first lessons in the sand, because the small school that he attended lacked the most basic resources. In spite of conditions, he excelled at his studies, attending the Dominican Seminary and later the University of Santo Tomás, where he took a doctoral degree. However, it was his father, an assistant to the doctors in the hospital at Quito, who inspired him to study further for a medical degree.

His scientific spirit and his compassion attracted Santa Cruz y Espejo to the ideals expressed by the leading thinkers of the ENLIGHTENMENT. Following their example, he set about exposing the deficiencies of Spanish culture in *El nuevo Luciano de Quito*, (The New Lucian of Quito, 1779), a harsh critique of Jesuit education and a defense of the practice of vaccination.

In 1781 he wrote a controversial piece titled *Retrato de golilla* (Portrait of a ruffled collar), in which he criticized the Spanish king. His political enemies used it as a pretext to exile him to Colombia some years later. While there, he forged a political alliance with Antonio de Nariño, another kindred spirit.

He later returned home and became a member of the Society of Patriots of Chile, which was set up with the king's consent. As secretary of this organization, Santa Cruz y Espejo was responsible for the publication of a bi-monthly newspaper called *Primicias de la cultura de Quito*, through which he planted the seeds that would later lead to political independence.

In 1792 he became the first director of the Public Library of Ecuador, which now bears his name. Despite these appointments, he continued to be harassed by the local authorities who felt threatened by his radical views. Unwavering in his commitment

to justice, Santa Cruz y Espejo met his end in prison in 1795. English translations of his works are no longer in print.

Schiller, Friedrich von (1759–1805)

playwright, essayist, poet

Born in Marbach, Württemberg (present day Germany), to Johannes Kaspar Schiller, an army officer and surgeon, and Elizabeth Schiller, Friedrich von Schiller was raised in a pious Lutheran home. His father disapproved of his interests in literature and theater and forbade him to write poetry. When he was 14, Schiller went to an academy to study law and later medicine. He was expelled from medical school in 1780 for writing *On The Relation Between Man's Animal and Spiritual Nature*, an essay that questioned LUTHER's official theology. Schiller returned to Marbach and joined his father's army regiment, but he hated army life and avoided his duties so often that he was almost arrested for neglecting them.

Schiller did not abandon writing, and his first play, *The Robbers*, appeared in 1781. Depicting a noble outlaw, Karl Moor, who violently and passionately rejects his father's conservative ideology in his quest for justice, *The Robbers* simultaneously reflects Schiller's conflict with his father and the ideological struggle between conservative and liberal political forces in Germany. The play was warmly greeted in Germany and was admired by the English Romantics. The theme of liberty that appears in *The Robbers* permeates virtually everything Schiller wrote. The play *Don Carlos* (1787), for instance, is about the conflict between Philip II of Spain and his son, who is torn between passionate love and the political intrigues of his father's ministers.

Between 1783 and 1784, Schiller worked as a playwright and stage manager for the theater in Mannheim. Five years later, in 1789, he became professor of history at the University of Jena and worked on a history of the Thirty Years' War for the next three years. Declining health obliged Schiller to abandon his professorship, and he became an assistant to Johann Wolfgang von GOETHE, then director of the Weimar court theater.

Schiller also distinguished himself as a poet. "Ode to Joy" (1785), which was set to music by Ludwig van Beethoven, is the anthem of the European Union. More significant, in poems like *Wilhelm Tell* (1804), which describes the close relationship that the Swiss hero had with nature, Schiller helped to forge a Romantic aesthetic. The attention to nature, human emotions, and the ideals of liberty and political freedom found in his works are in fact the primary ingredients in most Romantic art.

Schiller's interest in history resulted in several historical plays. *Mary Stuart* (1800) describes the turbulent relationship between Elizabeth I and Mary Queen of Scots in the final days before Mary's execution. The captive, wild environment of the castle of Fotheringay provides a dark, melancholy background that amplifies Mary as a tragic figure in the play. The dramatic trilogy *Wallenstein* (1796–99) depicts Germany during the Thirty Years' War and captures the deep fragmentation of society along the lines of religion. German national identity and the idea of nationhood are juxtaposed with the ruinous conflict created by the religious strife and the political scheming of the rulers.

Many of Schiller's ideas were influenced by the works of 18th-century German philosopher Immanuel KANT. In *On the Aesthetic Education of Man* (1795), Schiller deals with the bloody aftermath of the French Revolution and how it changed the way humans thought about freedom. The key to freedom, he argues, is the fundamental aesthetic development of the individual and society, and a true sense of freedom and liberty is connected to one's experience of the sublime and the beautiful—two important philosophical categories in Kant's works.

In *On the Naïve and Sentimental in Literature* (1795), Schiller creates a series of dialectical dichotomies, such as feeling and thought, nature and culture, finitude and infinity, and finally sentimental and naïve modes of writing. Although describing himself as a sentimental or "reflective" writer, Schiller paid homage to his close friend Goethe,

whom he described as the ultimate archetype of the naïve genius. Here, *naïve* is not used in the conventional sense of the word, but rather as a philosophical term that describes something that is utterly pure and good and closely connected with nature.

Today, Schiller is considered one of the foremost German writers. His drama and poetry contributed significantly to the literature of the Romantic movement, and his magnificent control and elegant use of the German language have inspired generations of readers, writers, and poets.

English Versions of Works by Friedrich von Schiller

Essays. Edited by Walter Hinderer and Daniel Dahlstrom. New York: Continuum, 1993.

Schiller's Five Plays: The Robbers, Passion and Politics, Don Carlos, Mary Stuart, and Joan of Arc. Translated by Robert McDonald. New York: Consortium Books, 1998.

Works about Friedrich von Schiller

Carlyle, Thomas. *The Life of Friedrich Schiller*. Edited by Jeffrey Sammons. Columbia, S.C.: Camden House, 1992.

Sharpe, Lesley. *Friedrich Schiller: Drama, Thought, and Politics*. Cambridge: Cambridge University Press, 1991.

Thomas, Calvin. *The Life and Works of Friedrich Schiller*. McLean, Va.: Indypublish.com, 2004.

Schlegel, Friedrich (1772–1829) critic, novelist, philosopher, scholar

Friedrich Schlegel was born in the city of Hanover in northern Germany to the family of a Protestant minister. After completing school in his native city, he went on to study law and linguistics, first in Göttingen and then in Leipzig. As a student he developed close intellectual friendships with his brother August Wilhelm as well as NOVALIS, the great German Romantic poet.

The History of Greek and Roman Poetry (1798) was the first fruit of Schlegel's lifelong engagement

with classic literature and philosophy. In this work he examines the relation between ancient and contemporary poetry and argues that, rather than turning away from the classics, artists should strive to incorporate into their work the balance and harmony of classical poetry and drama. Between 1798 and 1800, Schlegel and his brother edited the influential literary journal *Athenaeum*, in which works by virtually all of the most important writers of the age appeared.

In 1802 Schlegel moved to Paris and began a new intellectual phase. After reading extensively in French and Portuguese literature and studying European fine art and architecture, he began to learn Sanskrit and to study Indian philosophy. These studies greatly influenced his *On the Language and Wisdom of India* (1808), a book that would have a profound influence on his generation. Also in 1808, Schlegel converted to Catholicism and moved to Vienna, where he spent the rest of his life.

In Vienna Schlegel became active in the movement to overthrow Napoleon's regime, worked as an editor of another literary journal, and published his collected works. In 1827 he began work on what was to be a series of lectures on the history of Western literature and philosophy, in which he hoped to summarize the evolution of his intellectual development, a project he never completed.

Though Schlegel left behind no single work of overwhelming importance, the influence of his creative, critical, and scholarly work on his own and later ages is not to be underestimated. He defined many of the principles of poetry and philosophy that would become characteristic of German Romanticism, and his ideas continue to be influential among German artists and intellectuals.

An English Version of a Work by Friedrich Schlegel

Philosophical Fragments. Translated by Peter Firchow. Minneapolis: University of Minnesota Press, 1991.

A Work about Friedrich Schlegel

Eichner, Hans. *Friedrich Schlegel*. New York: Twayne, 1970.

Schopenhauer, Arthur (1788–1860) *philosopher*

Arthur Schopenhauer was born into a wealthy family in the city of Danzig. He spent much of his youth traveling from one country to another, during which time he mastered many languages and received a good education. He earned a doctorate in philosophy from the University of Jena. After his father's death, Schopenhauer received a large inheritance, which freed him from having to work for a living. Ensured of financial independence, he devoted the rest of his life to scholarship and philosophy.

The main ideas of Schopenhauer's philosophy were presented in his work *The World as Will and Representation* (1818), in which he argues that the world can exist only as an idea in the mind of a person trying to perceive the world. Schopenhauer saw human will as the primary agent of existence and believed that it controlled every human action, no matter how insignificant.

Schopenhauer was heavily influenced by Plato, Immanuel KANT, and Johann Wolfgang von GOETHE. In addition, he was the first major Western philosopher who undertook a serious study of Buddhism and Hinduism, which also had a great effect on him. On the other hand, he was very hostile to the thinking of his contemporary, philosopher Georg Wilhelm Friedrich Hegel.

Schopenhauer was not seen as being an important philosopher during his own lifetime, but after his death, his influence on others, particularly German philosopher Friedrich Nietzsche, would be profound. By the mid-20th century, Schopenhauer had been recognized as being a major figure in the development of Western thought.

English Versions of Works by Arthur Schopenhauer

The Art of Controversy. La Vergne, Tenn.: University Press of the Pacific, 2004.

The Art of Literature. La Vergne, Tenn.: University Press of the Pacific, 2004.

The Wisdom of Life. Mineola, N.Y.: Dover, 2004.

The World as Will and Representation. Translated by E. F. J. Payne. Mineola, N.Y.: Dover, 1966.

Works about Arthur Schopenhauer

Janaway, Christopher. *Schopenhauer: A Very Short Introduction*. New York: Oxford University Press, 2002.

Safranski, Rudiger. *Schopenhauer and the Wild Years of Philosophy*. Cambridge, Mass.: Harvard University Press, 1990.

Wallace, W. *Life of Arthur Schopenhauer*. La Vergne, Tenn.: University Press of the Pacific, 2003.

Scottish poets of the fifteenth century (1400s)

Fostered by the presence of a refined court society, the literature of Scotland in the 15th century experienced a concentrated period of poetic achievement. During this time King James I of Scotland, Robert Henryson, Gavin Douglas, and William Dunbar all produced works that imitated the poetry of Geoffrey CHAUCER in form, rhetorical style, subject matter, and technique. Some of the works follow Chaucer's model of parody and the form of his allegorical dream visions (see ALLEGORY). For this reason, the poets of this group are often referred to as the "Scottish Chaucerians." The group is part of a larger tradition sometimes called the "Middle Scots Poets," a label that often extends back to the 14th century to include John Barbour (1320–95) and the poet known as "Blind Harry," author of *Schir William Wallace* (ca. 1450). William Dunbar himself called his contemporaries the "Makars" (makers) in the poem "Lament for the Makars."

The first remarkable work of the period is the poem *The Kingis Quair* (sometimes *Quhair*, 1423), an allegorical dream vision usually attributed to King James I of Scotland. Scholars have interpreted this poem as an autobiographical work in which James I describes his courtship of Jane Beaufort, the daughter of the English earl of Somerset, in 1424. This poem is a prototype of Chaucerian imitation, borrowing both the dream-vision narrative frame and rhyme royal meter from Chaucer. It also makes reference to Palamon and Arcite, two of the central characters in "The Knight's Tale" from Chaucer's *Canterbury Tales*.

Perhaps the most famous of the Scottish Chaucerians, Robert Henryson (ca. 1425–1506) was master of the Benedictine Abbey Grammar School at Dunfermline and a member of the newly founded University of Glasgow. He was the author of a number of fables and several allegorical poems offering moral instruction. His most famous poem, the *Testament of Cresseid*, often appears in anthologies and offers a type of sequel to Chaucer's famous *Troilus and Creseyde*. This poem is harsh and graphic, but not unsympathetic, in its portrayal of Chaucer's heroine. In it, Henryson paints Cresseid as a faithless lover punished with leprosy and disease but shows her later redemption as she enters a nunnery in repentance for her sins. It is a work grim and serious in tone. However, Henryson displays an ability to produce more cheerful work with poems such as "Robene and Makyne," a lighthearted parody of the courtly love tradition. This poem reverses the traditional gender roles assigned in courtly love lyrics; here the rustic girl Makyne tries to instruct the shepherd boy Robene in matters of love. He resists her advice, but later he realizes his mistake and returns to seek her counsel, only to have Makyne say that he has waited too long to act. The poem's theme of *carpe diem* ("seize the day") anticipates some of the poetry of the 16th century.

In addition to being influenced by Chaucer, William Dunbar also possessed a fascination with the language of alliterative poetry, a form still popular in Scotland in the 15th century though its popularity had waned in England. Dunbar wrote many occasional poems inspired by events associated with the court of King James IV of Scotland, as well as a number of divine poems and parodies like "The Flyting of Dunbar and Kennedie," a humorous address to one of his rivals. By contrast, the "Lament for the Makars" is a more serious devotion that contemplates the mortality of the poet and gives tribute to the "brother" poets whom death has claimed: "In Dunfermline he [death] hes done roune / With maister Robert Henrisoun." Because he offers commentary on both the court and his contemporaries, Dunbar contributes greatly to our knowledge of this period of Scottish literature.

As a member of a prominent Scottish clan, Gavin Douglas (1474–1522) was very well educated, having attended schools at St. Andrews and perhaps Paris. Like his contemporaries, he wrote some works in imitation of Chaucer, such as his early work *The Palice of Honour*, a long allegorical dream vision based loosely on Chaucer's *House of Fame*, but also bearing the influence of Ovid and BOCCACCIO. However, Douglas's translation of Virgil's *Aeneid* into Middle Scots, the *Aeneis*, arguably displays his best work. He divides his translation into 13 books, each with a prologue in which he often discusses subject matter, style, or circumstances of composition. His translation, regarded by many to be one of the best translations of the EPIC, strikes a balance between Virgil's classic language and Douglas's own lively Scots verse. After the passing of Douglas, the power of Scottish poetry would decline until the career of Robert Burns in the late 18th century.

Works by Scottish Poets of the Fifteenth Century

Dunbar, William. *William Dunbar: Selected Poems*. Edited by Harriet H. Wood. London: Routledge, 2003.

Henryson, Robert. *Poems and Fables*. Edinburgh: Oliver and Boyd, 1958.

A Work about the Scottish Poets

Henderson, T. F. *Scottish Vernacular Literature: A Succinct History*. Edinburgh: Scotpress, 1988.

Scudéry, Madeleine de (1607–1701) novelist

Madeleine de Scudéry was born in Provence, France, to impoverished lower nobility. Orphaned at an early age, she was educated by her uncle and joined her brother Georges, a minor playwright and critic, in Paris in 1637. Intelligent, charming, and kind, she became involved in the intellectual gatherings known as salons, where noble and upper-class women, male scholars, writers, and artists met to discuss a variety of topics. Madeleine

never married, but served as a hostess and collaborator with her brother.

Scudéry wrote several long historical romances that made her one of the best-selling and most influential writers in western European prose fiction. Her novels include *Ibrahim, ou le basse illustre* (*Ibrahim, or the Illustrious Basha*, 1641); *Artamene, ou le grande Cyrus* (*Artamene or the Great Cyrus*, 1649–53); and *Clélie* (1654–60). These novels used historical characters and exotic settings to explore contemporary concerns, such as politics and proper relationships between men and women. Scudéry based many of her characters on friends and contemporaries, so people read the novels eagerly for gossip about one another. The novels were translated into English and other languages and spread French ideas about platonic love, elegant speech, and social behavior throughout Europe.

Scudéry was not just a popular novelist, but also an influential theorist about fiction. In her preface to *Ibrahim*, she claimed prose fiction could be just as instructive and serious as EPIC poetry, and she proposed a theory of literary realism based on realistic characters and probable incidents: “As for me, I hold, that the more natural adventures are, the more satisfaction they give; and the ordinary course of the Sun seemes more mervailous to me, than the Strange and deadly rayes of Comets.”

When the vogue for long, multivolume romances faded in the 1670s, Scudéry wrote and published shorter essays on polite behavior and conversation, which influenced other essayists. She herself rose above the common stereotype, which depicted women as ignorant and frivolous, to gain respect for her learning and intellectual curiosity. She was recognized by the *ACADÉMIE FRANÇAISE*, awarded a pension by King Louis XIV, and elected to the *Academia dei Ricovrati* of Padua (1684). Scudéry’s works are not widely available today, but scholars of world literature study them for what they reveal about the intellectual and cultural changes in early modern France, and especially the change in the status of women.

English Versions of Works by Madeleine de Scudéry

Selected Letters, Orations, and Rhetorical Dialogues.

Edited by Jane Donawerth. Chicago: University of Chicago Press, 2004.

The Story of Sapho. Translated by Karen Newman. Chicago: University of Chicago Press, 2003.

Works about Madeleine de Scudéry

Aronson, Nicole. *Madeleine de Scudéry*. New York: Twayne, 1978.

DeJean, Joan. *Tender Geographies: Women and the Origins of the Novel in France*. New York: Columbia University Press, 1991.

Se-jong (1397–1450) *nonfiction writer, king*

Se-jong was one of the greatest rulers of Korea. He was the fourth king of the Joseon or Choson dynasty (1392–1910), coming to the throne in 1418 at age 22, when his father T’aejong abdicated to allow his son to rule. King Se-jong was a devout Confucian and a humanist who enacted policies to help the poorest of his subjects. His policies included establishing relief programs to help people in the wake of natural disasters and providing government loans to help farmers who lost their crops.

King Se-jong’s literary achievements were many, including the invention of a system to write the Korean language, called *Hunmin jeongeum* (“correct sounds to teach the people”), that was simple enough for everyone to learn. Until Se-jong’s time, Korean had been written using Chinese characters, which were so numerous that few ordinary people could master them. His alphabet, now called Hangeul, contains 11 vowels and 17 consonants and can be learned in a very short period of time, even by people with little education.

Se-jong himself wrote *Dongguk jeong-un* (*Dictionary of Proper Sino-Korean Pronunciation*, 1447), and he used his new alphabet to write *Yongbi eocheon ga* (*Songs of Flying Dragons*, 1445), a series of 125 cantos celebrating the accomplishments of the Choson dynasty. Among the most beautiful of lines in this work are these from the

second canto, celebrating the strength and endurance of Se-jong's ancestors:

*Trees with deep roots do not sway in the wind,
But bear fine flowers and bountiful fruit,
Water welling from deep springs never dries up,
But becomes rivers and flow to the seas.*

King Se-jong was a man of many talents. In addition to his literary and social accomplishments, he was also a scientist and inventor. He gathered the best scientists in the country to his court and supported their work in medicine and astronomy. He himself invented a water clock and a rain gauge.

King Se-jong died at age 52 and was succeeded by his son Munjong. A performing arts center in Seoul and Korea's base in Antarctica are both named for this great ruler.

A Work about Se-jong

Kim-Renaud, Young-Key. *King Se-jong the Great: The Light of Fifteenth-Century Korea*. Seoul, Korea: International Circle of Korean Linguistics, 1997.

Sévigné, Madame de (Marie de Rabutin-Chantal, marquise de Sévigné) (1626–1696) correspondent

Marie de Rabutin-Chantal was born into a long-standing aristocratic family; her father, Celse Bénigne de Rabutin, was the baron de Chantal, and her mother, Marie de Coulanges, possessed an equally distinguished lineage. Wealth did not ensure health, however, and upon being orphaned at age seven, Marie was raised by her maternal grandparents and then, upon their deaths, by her uncle Christophe. Her uncle provided her with generous financial support, advice, and an excellent education; one of her tutors was Ménage, whose instruction she shared with her lifelong friend Madame de LAFAYETTE. Marie knew both Italian and Spanish, read widely, and had a charming personality; one admirer described her as vivacious and animated, musical and neat, a woman altogether pleasing in manner and pretty in looks, from which her square

nose and different-colored eyes did nothing to detract. At age 18 she married Henri, marquis de Sévigné, and had two children: Françoise was born in 1646 and Charles in 1648. After her unfaithful, irresponsible husband was killed in a duel in 1651, Madame de Sévigné maintained a happy and comfortable widowhood, devoting herself to her family and friends. She traveled, entertained, took an active interest in political and social events, and managed to satisfactorily arrange the marriages of her children and grandchildren. She died of smallpox in 1696.

Madame de Sévigné earned her fame through her prodigious correspondence, which she kept throughout her life and which spans 10 volumes. She lived in the reign of both Louis XIII and Louis XIV, in a France that was increasingly becoming the center of the civilized world, and a Paris that was the cultural center of France. The high society of Madame de Sévigné's day revolved around the drawing room, the salon, where people met to exchange news, politics, and gossip, and the leisured wealthy fostered the creative work of artists and writers. Madame de Sévigné is one of the best examples of these inhabitants of the salon, the fashionable, cultivated woman combining intellect with charm. Her letters reveal the habits and ideals of her culture as well as the advantages and prejudices of her class. Though the effusive praise of her admirers can be as excessive as the unflattering accusations of her enemies, the native voice of her letters reveals a lively personality, a quick wit, and a warm heart. An early epistle to her beloved daughter, to whom she addressed the bulk of her correspondence, displays all the devotion of an adoring mother:

Even if you could succeed in loving me as much as I love you, which is not possible or even in God's order of things, my little girl would have to have the advantage; it is the overspill of the love I feel for you. . . . I shall be so grateful if for love of me you take a great deal of care of yourself. Ah, my dear, how easy it will always be to pay your debt to me! Could treasures and all the wealth in the world give me as much joy as your affection?

She adds in this letter a teasing, meddling note to her daughter's husband:

... although you are of all men the most fortunate in being loved, you have never been loved, nor can be, by anybody more sincerely than by me. I wish you were here in my mall every day, but you are proud, and I see quite well that you want me to come and see you first. You are very fortunate that I am not an old granny.

A typical letter to her friend Madame de Lafayette is full of the most ordinary details as well as salacious gossip, told in a voice that makes everything interesting:

I don't know of any news to send you today, for I have not seen the *Gazette* for three days. But you must know that Mme de N—is dead, and that Trévigny, her lover, nearly died of grief. For my part I would have preferred him really to die of it for the honour of the ladies.

Madame de Sévigné was aware that her letters had a wide audience; she knew the recipient would circulate them among her acquaintances. But she could not know that, even centuries later, readers would enjoy her zest for gossip and her accounts of the important events of her day. She was, without knowing it, a journalist, a social historian, and a great writer whose legacy clearly evokes the spirit of her age.

An English Version of Madame de Sévigné's Letters

Madame de Sévigné: Selected Letters. Translated by Leonard Tancock. New York: Penguin Books, 1982.

A Work about Madame de Sévigné

Mossiker, Frances. *Madame de Sévigné*. New York: Columbia University Press, 1983.

Shakespeare, William (1564–1616) dramatist, poet

William Shakespeare was born in Stratford-on-Avon, England, to middle-class parents. He was

probably educated at a local grammar school, where he would have learned Latin, rhetoric (how to be persuasive and argue a case), and classical literature. He married young and had a twin son and daughter, Hamnet and Judith, by the time he was 21. Not long after their birth, he went to London, alone, to seek his fortune.

He found work as an actor first, in the lively theatrical scene that was burgeoning in late 16th-century London, encouraged by Queen Elizabeth I's enthusiasm. Before long he was writing plays. All told, he wrote or cowrote at least 35 dramas, not to mention a remarkable SONNET sequence and other short poems. The first collection of Shakespeare's plays was published in 1622–23, several years after his death. By the end of his career, Shakespeare was already considered by his peers to be one of the greatest writers in England.

Critical Analysis

Shakespeare's earliest known plays are comedies, typically focusing on romantic relationships and ending in marriage. The early comedies *The Taming of the Shrew* and *The Comedy of Errors*, both of which are on record as first being staged in 1594, are less complex than the later masterpieces *As You Like It* (ca. 1599) and *Twelfth Night* (ca. 1600–01), but they contain evidence of Shakespeare's genius—complex language, unique characters, and interesting plots.

The first two plays are sometimes referred to as citizen comedies, or urban comedies, because they portray nonroyal figures in public settings, such as marketplaces and town squares. The *Comedy of Errors* is a story of mistaken identity (a popular theme in English comedy), while the *Taming of the Shrew* explores issues of romance and female identity. The latter two plays are considered PASTORAL, because, like the Italian plays in whose tradition they follow, the story shifts from the city to the country. In *As You Like It*, the participants in the drama retreat to the forest of Arden (a real place near Stratford, where Shakespeare grew up) before returning home to the city, a bit older and wiser as a result of their adventures.

The tragedies *King Lear* (ca. 1605) and *Macbeth* (ca. 1606) are mature examples of Shakespeare's turn toward the darker themes of murder and madness and how they relate to politics (both title characters are national leaders who lose their minds and lives). *Othello* (ca. 1604), *Antony and Cleopatra* (ca. 1606–07), and, of course, *Hamlet* (ca. 1600) are considered to be among the greatest achievements in world literature. All of these plays depict the demise of military or royal figures, honorable men who are fatally flawed or self-destructive.

The final works of Shakespeare's career are best described as "problem plays" or tragicomedies—dramatic stories that combine elements of both tragedy and comedy while exploring the complexities of human existence. *The Winter's Tale* (ca. 1610–11) and *The Tempest* (ca. 1611) address a variety of issues, ranging from the personal (parenthood, friendship, and ambition) to the social (politics, sexuality, and slavery).

In his plays, Shakespeare developed what today has become recognized as a modern understanding of human character. The critic Joel Fineman credits Shakespeare with inventing the psychological view of the self that is assumed in modern thought. Harold Bloom, in a similar vein, has argued that Shakespeare is responsible for "the invention of the human."

One of the themes that Shakespeare develops in depth is the complicated relationship between the outer self and the inward self. In *Hamlet*, Queen Gertrude, Hamlet's mother, attempts to convince her son that it is time to stop mourning for his dead father. When she asks Hamlet why he seems to mourn so deeply, he replies:

'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black, . . .
That can denote me truly. These indeed seem,
For they are actions that a man might play;
But I have that within which passes show,
These but the trappings and the suits of woe.

Hamlet begins this speech assuring his mother of the authenticity of his behavior. He does not seem to mourn; he truly mourns. His exterior, the way he dresses in mourning for his dead father,

cannot reveal his true inner self, just as outward signs—sighs, tears, and dejected behavior—cannot truly represent that which is within: the human spirit, or individual identity.

While much criticism has been and continues to be written about Hamlet's character, one might assume that Shakespeare intended Hamlet to represent his opinion that the "outward" person can never be anything more than an inauthentic representation of the "inward." This, in turn, reflects the disappearance of the traditional social order taking place in England at the time.

Perhaps the play that best represents Shakespeare's understanding of social change is *King Lear*, in which an elderly king, who is foolishly taken in by his daughters' flattery, relinquishes his power and ultimately loses not only his throne but also his sense of self. The playwright reflects how the medieval monarchical system, in which power passed in an orderly way from father to son and position was essentially fixed at birth, was being called into question by ambitious individuals seeking to reinvent themselves—and sometimes succeeding. Lear's tragedy is, thus, an English TRAGEDY, a national problem.

Although Shakespeare was not the only playwright to write about this problem, his drama is unique because he is able to address social issues through stories about individual people, like Lear and Macbeth. A theme that runs through both is that thirst for power corrupts. While Elizabeth in the final years of the 16th century was relatively secure, members of the aristocracy were in constant fear of losing their power, money, and lives. Shakespeare suggests that these threats are more than just individual problems. Rather, they are at the heart of social unrest and damage the nation as a whole. When Lear loses his sense of reality, we are meant to question what happens when non-kings can gain power through evil deeds.

What differentiates Shakespeare's most memorable and lifelike characters from those of other Elizabethan dramatists is their self-awareness. Renowned scholar Harold Bloom considers Sir John Falstaff—of the history plays *Henry IV*, parts one and two, *Henry V*, *Henry VI* part one, and *The Merry Wives of Windsor*—to be, along with Hamlet,

the most psychologically realistic of Shakespeare's characters. He is a larger-than-life figure, an overweight, over-the-hill knight whose main interests are alcohol, food, money, and bragging. What is so interesting about his character is that he is the childhood friend of Prince Hal (the boy who becomes King Henry V) and has a sensitive side that is occasionally visible. Falstaff understands that his existence is meaningless compared to that of his young friend; he recognizes that he is not a noble being. There is something pathetic and even touching in his sense of humor, which makes him someone who simultaneously laughs at others and is laughed at:

Men of all sorts take pride to gird at me. The brain of this foolish-compounded clay, man, is not able to invent any thing that intends to laughter more than I invent or is invented on me: I am not only witty in myself, but the cause that wit is in other men.

The word *invention* is important because it refers to the ability to create oneself, or to play a role. This concept echoes Jaques's famous line about how life is a drama from *As You Like It*: "All the world's a stage, / And all the men and women merely players." For modern audiences, the outlook that society is composed of actors is not as pessimistic as it might seem. For Shakespeare, the theater is a place of possibility and wonder.

What Shakespeare ultimately suggests about human character is that there is always a difference between what people consider to be their authentic selves and how people reveal themselves to others. One is always obliged, in a sense, to act like, rather than to be, one's self. This idea is the same message that 20th-century novelists package as selfhood. Shakespeare's greatest achievement, Bloom thus argues, is that he was able to demonstrate "how new modes of consciousness come into being."

Works by William Shakespeare

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The Portable Shakespeare. New York: Penguin Classics, 2004.

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Boyce, Charles. *Critical Companion to William Shakespeare*. New York: Facts On File, 2005.

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Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare*. New York: W.W. Norton, 2004.

Honan, Park. *Shakespeare: A Life*. Oxford: Oxford University Press, 1998.

Knapp, Jeffrey. *Shakespeare's Tribe: Church, Nation, and Theater in Renaissance England*. Chicago: University of Chicago Press, 2004.

Shen Fu (1763–after 1809) *nonfiction writer*
Shen Fu is remembered for one work, *Six Records of a Floating Life*, a memoir of his life and especially of his relationship with his beloved wife, Chen Yun (Ch'en Yün). Shen Fu arranged his memories thematically, not chronologically. The first section, "The Joys of the Wedding Chamber," tells how he first met Yün and about their life together, including, surprisingly for modern Western readers, the story of Yün's attempt to secure a concubine for her husband. "The Pleasures of Leisure" gives details of the couple's daily life; it tells how they achieved beautiful effects in their home for not much money and about the ingenious entertainments they devised for each other and their friends. "The Sorrows of Misfortune" relates the underside of the beauty described in the first two sections, revealing how the couple became alienated from Shen Fu's family and went ever more deeply into debt, while Yün's health became progressively worse. In this section we first hear of the

existence of their two children, when Shen Fu describes the wrenching parting from them that ensued when they decided to stay with a friend in the country for the sake of Yun's health. It also includes the tragic scene of Yun's death at age 40, but it ends with Shen Fu's accepting from a friend the gift of a concubine, whom he describes as "a young woman who renewed in me the spring dreams of life." The fourth section, "The Delights of Roaming Afar," is a travelogue, evoking the beauties of temples, gardens, and landscapes all over eastern China that Shen Fu visited in the course of his work as a secretary for government officials, and showing something of his relationships with friends and courtesans.

Nothing is known of Shen Fu's life after 1809, when according to *Six Records* he was working on the book. The manuscript, containing only four sections, was discovered and published in the 1870s. An allegedly complete version was published in Shanghai in the 1930s, but scholars agree that the fifth and sixth sections given there are forgeries.

Incomplete as it is, the book provides readers with a uniquely intimate view of life in late imperial China and gives access to a world view that, with its combination of romanticism and frankness, has great appeal. As Leonard Pratt and Chiang Su-Hui remark in the introduction to their translation, "Shen Fu has left us a lively portrait of his era that in places strikes chords that are remarkably resonant with those of our own times."

An English Version of a Work by Shen Fu

Six Records of a Floating Life. Translated by Leonard Pratt and Chiang Su-hui. New York: Penguin, 1983.

Shi Naian (Shih Nai-an) (fl.? 1400s) *novelist*
Shi Naian is considered by most critics to be the principal author of the influential novel *Shuihu zhuan* (*Shui-hu chuan*, 1300s–1500s). The other author is believed to be LUO GUANZHONG (ca. 1330–1400), although, in truth, more authors could have contributed to the story. Perhaps the problem of determining exact authorship is related

to how early modern Chinese novels were written; authors of Chinese vernacular literature often borrowed parts of other works—whether fiction, poetry, songs, drama, or stories from the oral tradition—and developed them into their own stories. Given this form of "borrowing," it is speculated that Shi Naian took part of one of Luo Guanzhong's works and either added to it or adapted it. *Shuihu zhuan* has been given several English titles, depending on its translator, including *Wild Boar Forest*, *Water Margin*, *Outlaws of the Marsh*, and *The Men of the Marshes*.

In its most complete, printed form, *Shuihu zhuan* has 120 chapters. John and Alex Dent Young's recent translation is titled *Marshes of Mount Liang* and divides the lengthy story into four parts. The story is about 108 bandits who try to help the Chinese emperor overthrow the prime minister, whom Shi Naian depicts as cruel and despotic. These bandits and their struggle against unfair or uncivil authority have often been compared to the tales of Robin Hood and his band of men.

Pearl S. Buck translated the novel as *All Men Are Brothers*. She discussed the novel in her Nobel speech in 1938, stating that Shi Naian's novel is considered a great work of fiction because "it portrays so distinctly one hundred and eight characters that each is to be seen separate from the others."

The outlaw protagonists of the work continue to have a hold on the popular imagination. The Japanese name of the tale, "Suikoden," is also the name of a video game. More significant, an anonymous author in the early 17th century developed an event described in *Shuihu zhuan* into one of the greatest Chinese novels ever written, *JIN PING MEI* (*Golden Lotus*, 1617).

English Versions of Works by Shi Naian

All Men Are Brothers. Translated by Pearl S. Buck. Kingston, R.I.: Asphodel Press, 2001.

Outlaws of the Marsh. Translated by Sidney Shapiro. Beijing: Foreign Languages Press, 1998.

The Broken Seals: Part One of the Marshes of Liang. Translated by John and Alex Dent-Young. Hong Kong: Chinese University Press, 1994.

Wild Boar Forest. Translated by Li Shau Chwun and edited by John D. Mitchell. Midland, Mich.: Northwood University Press, 1995.

Sidney, Sir Philip (1554–1586) *fiction*
writer, critic, poet

Philip Sidney was born at Penshurst, Kent, the son of Sir Henry Sidney and Lady Mary Dudley. The Sidneys were a prominent family with close ties to the court of Queen Elizabeth I. Sidney was educated at the Shrewsbury School and at Christ Church, Oxford, after which he traveled in Europe for three years under the tutelage of Hubert Languet, a humanist scholar.

Returning to England in 1576, Sidney was appointed to the honorary position of cupbearer to the queen and spent some time in Ireland assisting his father. His first published work, a treatise called *Discourse on Irish Affairs* (1577), supported his father's harsh anti-Irish policies. When Sidney went back to England the following year, he wrote *The Lady of May*, a PASTORAL entertainment in the queen's honor.

Sidney began to take an active interest in diplomatic affairs, and to write about the issues of the day. Serving in parliament in 1581 and again in 1584–85, he became an avid supporter of the New World explorations of Sir Martin Frobisher and others, and helped promote plans to settle an English colony in Virginia. Sidney maintained a rich correspondence with artists and intellectuals, many of whom sought his patronage or dedicated works to him.

In 1586 Sidney volunteered in a campaign to thwart Spanish military maneuvers in Zutphen, Holland, and was mortally wounded there. The courage with which he faced death became legendary, and his death occasioned deep mourning throughout Europe.

Like most aristocratic writers of the time, Sidney considered it beneath him to attempt to gain financially from his writings by publishing them. It was not until 1598, some 11 years after his death, that his sister published his significant works in a collection called *The Countess of Pembroke's Arcadia*.

Sidney's most prolific period as a writer spanned the nine years from 1577, when he started writing his most acclaimed work, *The Arcadia*, until his death. Probably completed in 1580, the earliest version of *Arcadia* was a ROMANCE in five books, whose muse was undoubtedly his sister, Mary, of whom he wrote: "You desired me to do it, and your desire to my heart is an absolute commandment." In crafting this masterwork, Sidney drew on his considerable knowledge of chivalric romances in French and Italian as well as the Arthurian legends in English. Critics have also pointed out the influence of classical works, including Apuleius's *Golden Ass* and Heliodorus's *Æthiopian Historie*. Replete with damsels in distress, knights in shining armor, gender reversals, and sexual license, *Arcadia* in many ways epitomizes the cult of courtly love. *Arcadia* also draws heavily on the forms of pastoral poetry, making it reminiscent of Virgil's *Eclogues*.

Sidney's SONNET sequence, *Astrophel and Stella* (ca. 1582; published 1591), tracks the unhappy love of Astrophel for Stella, who can be identified with a real (married) lady of Sidney's circle. The 108 sonnets are written in variations of the sonnet form invented by PETRARCH. The collection was a success and sparked a craze for sonnet sequences.

Sidney's other most important work, *The Defence of Poesie*, was written in 1579 or 1580 and published in 1595 (another edition, published in the same year, was titled *An Apologie for Poetry*). In this essay Sidney demonstrates the power of poetry to persuade and teach, laments the decline in poetry since classical times, and expresses confidence in the English language as a medium for the finest poetry in every genre, which he prophetically declares is yet to come. Sidney's eloquence and his wide-ranging examples made the work popular, and the boost he gave to the confidence of writers working in English may be credited with contributing to the great flowering of English literature that took place over the next two decades.

Sidney also undertook a new English rendition of the Old Testament Psalms of David. He completed only 43 of the 150 psalms, each of which he

wrote in a different metrical form; his sister, Mary, continued the project after his death. Some of the psalms are still sung as hymns today.

According to biographer Allen Stewart, “Among the gilded youth of Elizabethan England, no one was more golden than Philip Sidney. Courtier, poet, soldier, diplomat—he was one of the most promising young men of his time.”

Works by Sir Philip Sidney

Sidney's Defence of Poesy and Selected Renaissance Literary Criticism. Edited and with an introduction by Gavin Alexander. New York: Penguin Classics, 2004.

Sir Philip Sidney: Selected Prose and Poetry. Edited by Robert Kimbrough. Madison: University of Wisconsin Press, 1994.

Sir Philip Sidney: The Major Works. Edited by Katherine Duncan-Jones. New York: Oxford University Press, 2002.

Works about Sir Philip Sidney

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Stewart, Alan. *Philip Sidney: A Double Life*. New York: Thomas Dunne Books/St. Martin's Press, 2001.

Sir Gawain and the Green Knight

(late 1300s) *poem*

Sir Gawain and the Green Knight survives in a single medieval manuscript along with the poems *Patience*, *Purity* (also called *Cleanness*), and *PEARL*. Though it is clear that the same person composed these poems in the latter half of the 14th century, the author's identity has been a subject of long debate. Well-educated and highly literate, which suggests training by or for the church, the poet also reveals through his detailed descriptions of hunting and etiquette that he was familiar with life in the higher social classes. He may have been attached to a noble household; we might imagine the poem read or sung aloud in the hall of a castle by a skilled minstrel who would need to employ every trick he knew to keep his listeners enthralled and thus earn his dinner.

Though he little knew it, the *Gawain* poet lived in a time when the social order was changing: The feudal system in England was slowly turning into a constitutional monarchy; a new way of life and a new middle class were emerging in the growing towns; and the long-accepted authority of the Catholic Church was being questioned. The Hundred Years' War introduced a climate of constant violence and devastation, but the close contact with France also exposed the literate class to a rich tradition of poetry. The subject matter of the troubadours' songs and tales such as Jean de Meun's *Romance of the Rose* had a powerful effect on English literature, as shown in the works of Geoffrey CHAUCER and others.

But in telling the story of the Green Knight, the *Gawain* poet called on an already-ancient native legend. King Arthur and his warriors had been a subject of popular literature for centuries, for instance in the pseudo-chronicle of Geoffrey of Monmouth and the romances of Marie de France and Chrétien de Troyes. The figures of Merlin, Gawain, Guinevere, and the fairy princess Morgan had their roots in Celtic myth but took on new forms in the Arthurian romances of the 14th century and later in the works of Thomas MALORY and Edward Spenser. Just as there is a real man behind the legendary Arthur, the motifs of the green knight and his chapel, the beheading ceremony, and the plot device of the tested hero contain echoes of a distant past with its rituals of death and regeneration.

The poem reflects the paradox of knighthood: The demands of courtly love created a conflict of loyalties, and the chivalric code romanticized the real-life violence. The poem embodies this conflict in the spectacle of the Green Knight, who barges in on Arthur's feast and challenges the best knight to a beheading contest. When Gawain responds with ease, the knight picks up his head and issues another challenge: A year hence, Gawain must let the Green Knight behead him in turn. Thus Gawain, the most exemplary of knights, takes up the quest to find the Green Knight's chapel and stand good on his oath. During the course of the poem his integrity is repeatedly tested, most fa-

mously by the seductive wife of his host. Gawain's nobility is perhaps best shown in the lines where he takes leave of Arthur, feeling himself bound to uphold the terms of his dreadful promise. In a stanzaic form peculiar to this poem alone, he conveys his resolution to face his fate, no matter what:

*"The knight ever made good cheer,
saying, 'Why should I be dismayed?
Of doom the fair or drear
by a man must be assayed.'"*

The poem continually returns to the themes of fidelity to promise, upright behavior, honesty, and bravery even in the face of certain doom, while the active language and vivid detail create a textured world full of suspense, magic, and mystery.

Sir Gawain and the Green Knight is a favorite in the canon of English literature for its gripping narrative and fascinating language and detail. Readers find themselves, like Gawain, undertaking a dangerous and perplexing task, and though new discoveries lie in wait with each return, part of the poem's appeal is that it is continually baffling. Critic W. S. Merwin says: "In the figure of the Green Knight the poet has summoned up an original spirit with the unsounded depth of a primal myth, a presence more vital and commanding than any analysis of it could be." *Gawain* reminds readers of the sheer power—and pleasure—of a good story.

English Versions of *Sir Gawain and the Green Knight*

Harrison, Keith, trans. *Sir Gawain and the Green Knight*. New York: Oxford University Press, 1998.

Merwin, W. S. *Sir Gawain and the Green Knight*. New York: Alfred A. Knopf, 2002.

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Brewer, Derek, and Jonathan Gibson, eds. *A Companion to the Gawain-Poet*. New York: Boydell and Brewer, 1999.

Morgan, Gerald. *Sir Gawain and the Green Knight and the Idea of Righteousness*. Dublin: Irish Academic Press, 1992.

Putter, Ad. *Sir Gawain and the Green Knight and the French Arthurian Romance*. Oxford: Oxford University Press, 1995.

Skelton, John (ca. 1460–1529) poet, dramatist, translator

John Skelton was educated at both Cambridge, Oxford, and the university at Louvain in Belgium. He was already well known as a translator and rhetorician when he became tutor (1496–1501) to the future king, Henry VIII. ERASMUS, in a 1500 ode entitled "De Laudibus Britanniae" ("In Praise of Britain"), congratulated the prince on having Skelton, "a light of British letters," as his teacher.

In 1498 Skelton was ordained a priest. That year he wrote a satirical poem, "The Bowge of Court," about life at the king's court ("bowge" means "reward"). In a dream in the poem, the narrator meets characters who represent the qualities of royalty's hangers-on; Favell represents flattery and Hervy Hafter represents deceit.

"Philip Sparrow," which Skelton wrote before retiring from court life in 1508, reflects elements of PASTORAL life. The poem is addressed to a young lady whose pet sparrow was killed by a cat. The bird and his mistress's grief are described at length, and all the birds are called to the funeral. The poem shows Skelton's lively awareness of the natural world.

In 1512, when Henry VII died, Skelton wrote an elegy for him. Henry VIII soon brought Skelton back to court as an official poet, and Skelton wrote several poems celebrating English military victories. He also wrote a play, *Magnyfycence* (1515–16), a morality play with characters named Felicity, Counterfeit Countenance, Fancy, Liberty, Despair, and Magnificence (the word *magnificence* in Skelton's time meant the ostentatious display of wealth). The play's message is that no mortal happiness can be relied upon: "Today it is well; tomorrow it is all amiss. . . ."

Skelton also wrote several poems attacking the powerful Cardinal Wolsey for his worldly ways, and spent some time in prison at Wolsey's behest. While Skelton died before the great upheavals of Henry VIII's court, he is remembered for his lively

verse and form, for which Skeltonics (poetry written in short lines of two or three stresses and with a variable, rough rhythm) were named.

Works by John Skelton

John Skelton, the Complete English Poems. Edited by John Scattergood. New Haven, Conn.: Yale University Press, 1983.

Magnifycence. Edited by Robert Lee Ramsay. Oxford: Oxford University Press, 2000.

Works about John Skelton

Kinney, Arthur F. *John Skelton, Priest as Poet: Seasons of Discovery.* Chapel Hill: University of North Carolina Press, 1987.

Walker, Greg, et al. *John Skelton and the Politics of the 1520s.* New York: Cambridge University Press, 2002.

Smith, John (1580–1631) *essayist*

John Smith was born in Lincolnshire, England, to Alice and George Smith, a farmer. Little is known about his early life other than that he attended grammar school, where he learned to write and was introduced to Latin.

From his teenage years onward, Smith led the life of an enterprising adventurer: He was an apprentice to a merchant; traveled to the Netherlands to help free the Dutch from Spanish rule; fought against the Turks, was captured, and escaped enslavement with the help of a woman to whom he was given as a gift. In addition, he was selected to become a member of the governing body of the Virginia colony; embarked for America in 1606; returned to England a few years later, after suffering injury from a gunpowder explosion; and later managed to find a backer for an expedition to New England in 1614.

Smith wrote about his experiences and the first 13 months of the Jamestown Colony in *A True Relation of Such Occurrences and Accidents of Note as Happened in Virginia* (1608). *A Map of Virginia and The Proceedings of the English Colony in Virginia* (1612) continues the story of the colony up until 1610. In *A Description of New England* (1616), Smith coins the phrase “New England.” He also

wrote *New England’s Trials* (1620–22) and later revised and collected all of these works, with other books on America, in *The General History of Virginia, New England and the Summer Isles* (1624).

Smith’s writings describe the profits that could be made by turning the country’s resources into commodities, and they contain an early expression of the American Dream. Smith came to see that America was a place where commoners could, through their own merit, rise above the social class into which they were born. J. A. Leo Lemay points out that Smith is “our primary source for Virginia’s earliest years. He gave more detailed and exact information than any other early writer; his writings are more exiting than others . . . and his plain style is more readable.”

Works by John Smith

Captain John Smith: A Select Edition of His Writings. Edited by Karen Ordahl Kupperman. Chapel Hill: University of North Carolina Press, 1988.

A Work about John Smith

Vaughan, Alden T., and Oscar Handlin. *American Genesis: Captain John Smith and the Founding of Virginia.* New York: Harper Collins, 1995.

sonnet

The sonnet, a name derived from the Italian *sonnetto*, meaning song, is a 14-line poetic form that developed near the close of the Middle Ages. Italian Giacomo da Lentino (1188–1240) and other members of the court of Frederick II (1194–1250) are known as the inventors of the form, and Provençal courtly love poetry was an important influence. The sonnet increased in popularity throughout Europe during the RENAISSANCE. Many writers sought to model their verses upon those of another Italian, Francesco PETRARCH (1304–74), who created what is known as the Petrarchan sonnet.

A sonnet is typified by three distinct forms, the Italian form being the most common. Developed from the Sicilian *strambotto* (meaning a Sicilian peasant song), this verse form consists of two quatrains and two tercets. In the Italian sonnet, the oc-

tave develops one thought, and the sestet grows out of the octave's thought, varying and completing it as if the sestet were a response to the octave, with a possible change in point of view. The usual rhyme scheme is *abba abba* (the octave) and *cde cde* (the sestet). The octave may be known as two quatrains if printed in quatrains, and the sestet may be known as two tercets.

Following the introduction of the Italian sonnet into English poetry by Henry Howard, Earl of Surrey (1517–47), and its further development by Sir Thomas Wyatt (1503–42), two other major forms developed. They are the Shakespearean sonnet (named after William SHAKESPEARE) and the Spenserian sonnet (named after Edmund Spenser). These English sonnet forms were conceived during the reign (1509–47) of Henry VIII and came into their own during the reign (1558–1603) of Elizabeth I.

The Shakespearean sonnet is written in iambic pentameter and consists of three quatrains concluded by a rhyming couplet. The rhyme scheme is *abab cdcd efef gg*. Different from the Shakespearean sonnet in its rhyme scheme is the Spenserian sonnet, which rhymes *abab bcbc cdcd ee*. The key distinguishing feature of this form is interlocking quatrains, or enveloped quatrains, with the repetition of the rhyme from one quatrain's last line to the next quatrain's first line.

Both sonnet forms typically function as miniature essays, whose main points are arranged according to their respective rhyme scheme. In Shakespearean sonnets, for example, each quatrain has a rhetorical function and a poetic function. The first quatrain presents the argument and premise that lead to the theme expressed in the second quatrain. The third quatrain presents a paradox (the dialectic) that furthers the argument and theme. The rhyming couplet acts as the conclusion to the argument and binds together the preceding three quatrains, making sense of them. Thus, the Shakespearean sonnet resembles a poetic essay in three paragraphs with a two-line conclusion.

Although the sonnets' rhyme schemes vary according to the tastes of the particular poet and the

limitations of the language the poem is written in, the verses generally follow the established forms and argumentative patterns.

Many poets wrote sonnets not as stand-alone pieces but as parts of a larger whole. Such collections, which are arranged according to a central theme, are called sonnet sequences. Three famous sequences are Petrarch's *Canzoniere* (*Rime*), du Bellay's *L'Olive*, and Shakespeare's *Sonnets*. Many more sequences were written during the Renaissance, and many have been written since. As with most sequences, these collections revolve around love and the delights, trials, joys, and sadness of the poem's speaker.

Numerous poets from the Middle Ages and the Renaissance continue to be celebrated as masters of the sonnet form. Well-known sonneteers include Shakespeare and Petrarch, as mentioned, as well as Pierre de RONSARD and Joachim du BELLAY of France; Gottfried August Burger and Johann Wolfgang von GOETHE of Germany; Luis de GÓNGORA Y ARGOTE and Juan Boscán of Spain; and Luíz Vaz de CAMÕES of Portugal.

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- Bellay, Joachim du. *Ordered Text: The Sonnet Sequences of Du Bellay*. Edited by Richard A. Katz. New York: Peter Lang, 1985.
- Hollander, John, ed. *Sonnets: From Dante to the Present*. New York: Knopf, 2001.
- Ronsard, Pierre De. *Songs and Sonnets of Pierre de Ronsard*. New York: Hyperion Books, 1985.
- Wordsworth, William. *Sonnet Series and Itinerary Poems, 1820–1845*. Ithaca, N.Y.: Cornell University Press, 2004.

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- Bermann, Sandra L. *The Sonnet Over Time: A Study in the Sonnets of Petrarch, Shakespeare, and Baude-laire*. Chapel Hill: University of North Carolina Press, 1988.
- Oppenheimer, Paul. *The Birth of the Modern Mind: Self, Consciousness, and the Invention of the Sonnet*. New York: Oxford University Press, 1989.

Sonsan of Kaarta, Epic of (after 1650)
African epic

The state of Kaarta was located on the upper Niger River in what is now Mali. Founded by the Bambara, who occupied the region beginning in 1650, the state of Kaarta was consistently overshadowed by its neighbor Segu in a northwest region now known as Beledugu (north of Bamako). Kaarta was not as prosperous or powerful as Segu, and there are various records of attacks from Segu on Kaarta, the former being almost always the winner. However, the founders of Segu and Kaarta are said to descend from the same ancestors, which is described in the *Epic of Sonsan of Kaarta*. Both peoples belonged to the Kulubali clan and thus are related to Sonsan's ancestor, the hunter Kalajan, who is said to have come from the east. The descendants of the son of Sonsan became the rulers of Kaarta.

The *Epic of Sonsan of Kaarta* is the story of the rivalry between two brothers who share the same father but have different mothers. Sonsan's charisma provokes jealousy among his stepbrothers. This EPIC also illustrates the resistance of the Bamana Empire to the influence of Islam. Unlike most people in West Africa, the people of Bamana converted to Islam fairly late.

As in the *EPIC OF BAMANA SEGU*, the storyteller performing the *Epic of Sonsan of Kaarta* is accompanied by the *ngoni*, a small string instrument resembling the lute, which punctuates the narrative with musical interludes. Like other epics of old Mali, for instance the *Epic of Son-Jara*, the *Epic of Sonsan of Kaarta* remains a valuable cultural record for describing the rituals and culture of this ancient state and its people.

An English Version of the *Epic of Sonsan of Kaarta*

Johnson, John-William, Thomas A. Hale, and Stephen Belchers, eds. *Oral Epics from Africa*. Bloomington: Indiana University Press, 1997.

Works about the *Epic of Sonsan of Kaarta*

Belcher, Stephen. *Epic Traditions of Africa*. Bloomington: Indiana University Press, 1999.

Courlander, Harold, and Ousmane Sako. *The Heart of the Ngoni, Heroes of the African Kingdom of Segu*. New York: Crown, 1982.

Spinoza, Benedictus (Baruch) de
(1632–1677) philosopher

During the 17th century, the country of the Netherlands was unique in Europe for possessing an open tolerance of new and unorthodox ideas. Because of this, it became a center of science, art, and philosophy. This time period is known as the Dutch Golden Age, during which many brilliant artists, writers, and thinkers made extraordinary achievements. One of the greatest philosophers who worked in the Netherlands during the Dutch Golden Age was Benedictus de Spinoza.

Spinoza was the son of Jewish parents who fled the anti-Semitic persecutions of Portugal and settled in the city of Amsterdam. Unlike other nations, the Netherlands permitted Jews to practice their religion freely. As a young man, Spinoza was educated according to Jewish tradition and intended to become a businessman, but he was also fascinated by science and philosophy. In 1656 the Jewish leaders of Amsterdam angrily excommunicated Spinoza for criticizing biblical scriptures, casting him out of the Dutch Jewish community forever. Most likely, his unusual philosophical and religious ideas upset the tradition-minded Jewish leaders.

Spinoza spent the rest of his life studying philosophy and producing his own philosophical works. Although he was given an inheritance by his father, Spinoza gave it away and supported himself financially by working as a lens grinder. After his excommunication, he became a loner, concentrating exclusively on his philosophy and his writings. Only one of his works, *A Theologico-Political Treatise* (1670), was published during his lifetime.

In terms of his philosophy, Spinoza was heavily influenced by medieval Jewish thought, as well as the more contemporary philosophy of René DESCARTES, which is especially evident in Spinoza's

belief that the philosophical foundations of the universe might be understandable in the same precise manner as geometry. In other words, Spinoza believed that if one started with a few basic and self-evident truths, all other truths about the universe could be deduced; in geometry, all geometric facts can be deduced from a few basic geometric axioms.

Much of Spinoza's philosophy deals with his ideas concerning God, which were very different from most theological concepts. Rather than perceiving God as a separate being, Spinoza saw God as being an all-encompassing entity. In other words, everything that existed was part of or caused by God. This theological idea is known as pantheism. Spinoza's ideas about pantheism would greatly influence many thinkers in later centuries. However, the unusual nature of the idea at the time led to charges that Spinoza was an atheist.

Spinoza's most famous and lasting work is undoubtedly *Ethics*, which he finished around 1665 (published 1677). It essentially sums up all of Spinoza's thoughts concerning religion, philosophy, and morality, and is considered to be one of the most original philosophical works in Western history.

Ethics is divided into five books, each dealing with a particular aspect of Spinoza's philosophy. Throughout the work, the author organizes his writing in the manner of a complicated geometry problem, laying out a number of axioms and propositions that lead to logical conclusions.

The first book of *Ethics* is titled *On God* and expresses the pantheism that marked Spinoza as a truly unique philosopher. The other books discuss his views on metaphysics and human morality. He denied the existence of free will, believing that everything that occurred must come from logical necessity.

Spinoza was highly regarded by Albert Einstein, and his work influenced the development of German philosophy, as well as such writers and philosophers as LESSING, HERDER, and GOETHE.

English Versions of Works by Benedictus de Spinoza

Correspondence of Spinoza. Translated by A. Wolf. Whitefish, Mont.: Kessinger Publishing, 2003.

Ethics: Treatise on the Emendation of the Intellect and Selected Letters. Translated by Samuel Shirley. Indianapolis, Ind.: Hackett Publishing, 1998.

The Collected Works of Spinoza. Translated by Edwin Curley. Princeton, N.J.: Princeton University Press, 1985.

Works about Benedictus de Spinoza

Gullan-Whur, Margaret. *Within Reason: A Life of Spinoza*. New York: St. Martin's Press, 1998.

Nadler, Steven. *Spinoza: A Life*. Cambridge: Cambridge University Press, 1999.

Staden, Hans (1520–ca. 1565) *travel writer, biographer*

Hans Staden was a Hessian soldier who traveled to Brazil on Portuguese ships. While serving in a coastal Portuguese fort in 1552, he was captured by Tupinamba Indian warriors. After months in captivity, he escaped and subsequently wrote a two-part narrative on his confinement and Tupinamba captors.

Published in 1557, *Hans Staden: The True History of His Captivity*, became an immediate bestseller. It contains important ethnographic descriptions of many aspects of the now extinct Tupinamba culture, including descriptions of villages, subsistence, crafts, customs, political practices, and cannibalism. The work is an absorbing account of an incredible experience.

The first part of the work contains a narration of Staden's first two voyages to Brazil up to the time of his capture. The second part focuses on descriptions of Tupinamba culture and practices. Significantly, graphic woodcuts depicting cannibalism and other elements of Tupinamba life are included with the narrative. These represent the earliest published images of Native Americans and served to present to European audiences an authentic, graphic view of Native American life.

Through his narratives and images, Staden brought the world closer to understanding Native American culture by placing cannibalism and other practices within their proper cultural context.

Instead of sensationalizing the pagan practices as demonic, Staden illustrates the practices as part of a complex tribal social system in which retribution is taken against the cruelties of Spanish and Portuguese enemies as acts of war.

English Versions of Works by Hans Staden

The Adventures of Hans Staden. Washington, D.C.: Alhambra, 1998.

The Captivity of Hans Staden of Hesse, in A.D. 1547–1555: Among the Wild Tribes of Eastern Brazil. Translated by A. Tootal and edited by R. F. Burton. New York: Burt Franklin, 1964.

Works about Hans Staden

Goodman, Edward J. *The Explorers of South America*. Norman: University of Oklahoma Press, 1992.

Moffit, John F., and Sebastián Santiago. *O Brave New People: The European Adventure of the American Indian*. Albuquerque: University of New Mexico, 1998.

Sumarokov, Alexander Petrovich

(1718–1777) poet, dramatist

Alexander Sumarokov was born into the nobility in St. Petersburg. When he was 14, he entered the Corps of Cadets. After graduating in 1740, he held positions at court and eventually served as the director of the Russian Imperial Theater. His ego and quarrelsome nature made his work difficult, however, and in 1761 he was forced to retire.

Sumarokov's writings include a literary journal, *The Industrious Bee*, nine tragedies, 12 comedies, approximately 150 love songs, 374 verse fables, satirical verses, SONNETS, elegies, odes, and more. These works reflect Sumarokov's ENLIGHTENMENT belief that literature should instruct as well as entertain.

Sumarokov admired French CLASSICISM but used a simpler, more direct style than that of Mikhail LOMONOSOV and Feofan PROKOPOVITCH, whose poetry he disdained. He also observes the UNITIES in plays such as *Hamlet* (1748), a loose adaptation of SHAKESPEARE's work; and *Dimitrii the*

Impostor (1771), a well-received work set in Russia's Time of Troubles.

Two of Sumarokov's most significant works appeared in 1747: "Epistle on the Russian Language" and "Epistle on the Art of Poetry." Both are composed of rhyming couplets in iambic hexameter. In the first, Sumarokov asserts that Russian is an excellent literary language awaiting only competent writers. In the second, which includes references to Greek mythology, he explains the style and subject matter appropriate to each type of poetry. Sumarokov holds up as models modern poets such as MOLIÈRE, LA FONTAINE, MILTON, POPE, and BOILEAU-DESPRÉAUX, as well as ancients such as Homer, Sophocles, Ovid, and Virgil.

Sumarokov's poems, dramas, and theoretical works influenced Russian writers for decades. He was, in William Brown's words, an "astonishingly versatile innovator."

See also NEOCLASSICISM; TRAGEDY.

English Versions of Works by Alexander Petrovich Sumarokov

Selected Aesthetic Works of Sumarokov and Karamzin.

Translated by Henry M. Nebel Jr. Washington, D.C.: University Press of America, 1981.

Selected Tragedies of A. P. Sumarokov. Translated by Richard and Raymond Fortune. Evanston, Ill.: Northwestern University Press, 1970.

A Work about Alexander Petrovich Sumarokov

Brown, William Edward. "Alexander Sumarokov and Russian Classicism," in *A History of Eighteenth-Century Russian Literature*. Ann Arbor, Mich.: Ardis, 1980.

Swedenborg, Emanuel (Emanuel

Swedborg) (1688–1772) scientist, mystic

Emanuel Swedenborg was born to Sara Behm and her husband Jesper Swedberg, a Lutheran bishop, in the city of Stockholm. Little is known about Swedenborg's childhood, but he graduated from

the University of Uppsala before traveling to England to study physics under Isaac Newton.

Over the next several years, in Holland, France, Germany, and his native Sweden, Swedenborg devoted himself to the study of science, publishing important papers, and working on various inventions. *Principia* (1734) would have important implications for Western philosophy, as it was in this work that the idea of the nebulae was first expounded, a theory later appropriated by the German philosopher Immanuel KANT.

The years 1743 through 1745 signaled a dramatic transition for Swedenborg, as the focus of his thought and writing shifted from science and philosophy to religion and mysticism. Swedenborg professed that around 1743 his intelligence was miraculously opened, and that he was able to see into the next world and speak with spirits and angels. From this time until his death, he documented his spiritual visions and beliefs in books and essays on various spiritual themes. Among his most important works is *On Heaven and Its Wonders and on Hell* (1758), in which he recounts his mystical experiences and communications with angels.

For the incredible variety and extent of his writings, Swedenborg is a remarkable figure in the intellectual history of Europe. His philosophical and religious works have influenced successive generations of writers and philosophers in Europe and throughout the world.

English Versions of Works by Emanuel Swedenborg

Apocalypse Explained, Vol. 3. Translated by John Whitehead. West Chester, Pa.: Swedenborg Foundation, 1995.

Essential Readings. Edited by Michael Stanley. Berkeley, Calif.: North Atlantic Books, 2003.

Works about Emanuel Swedenborg

Benz, Ernst. *Emanuel Swedenborg: Visionary Savant in the Age of Reason*. Translated by Nicholas Goodrick-Clarke. West Chester, Pa.: Swedenborg Foundation, 2002.

Dusen, Wilson Van. *The Presence of Other Worlds*.

West Chester, Pa.: Swedenborg Foundation, 2004.

Swainson, W. P. *Emanuel Swedenborg: The Swedish Seer*. Whitefish, Mont.: Kessinger, 2003.

Swift, Jonathan (1667–1745) poet, satirist

Jonathan Swift was born in Dublin to Abigail Erick Swift and Jonathan Swift, an English couple who immigrated to Ireland in 1660. Swift had an unusual early life: His father died before Swift was born, and Swift was kidnapped as a baby for several years by a former nurse. After he was returned to his mother, he was sent to grammar school in Kilkenny. He later earned a B.A. from Trinity College, Dublin, and then traveled to England to work as a secretary for Sir William Temple. Swift received an M.A. from Oxford in 1692, and in 1695 became a priest of the Church of Ireland. He took a doctor of divinity degree from Trinity in 1702.

Swift suffered throughout his life from Ménière's syndrome, an inner ear disorder that causes vertigo, deafness, and giddiness. Because of this condition, he was rumored to have gone mad in the last years of his life. He aided this impression by leaving his money to a madhouse.

Critical Analysis

During his frequent visits to London, Swift joined the literary circle surrounding Joseph Addison and Richard Steele and contributed essays to Steele's *Tatler*. Swift created a memorable narrative persona in the *Bickerstaff Papers* (1708–09), in which the character Bickerstaff is a parody of the astrologer John Partridge.

By 1710, Swift had become associated with the ruling Tory party. He shifted his allegiance from the Whiggish Addison and Steele to a new group that included Alexander POPE, John Gay, and Dr. John Arbuthnot, who formed the Scriblerus club. The Scriblerians met weekly in 1714 collaborating on satirical works. A decade later, Swift wrote *Drapier's Letters* (1724), in which an Irish drapier protests against the corruption of a scheme of the

Walpole administration to flood Ireland with worthless currency. Because Swift called attention to this scheme, it was withdrawn, and he became a national hero.

Swift was also a poet. Two of his most notable poems are “The Lady’s Dressing Room” (1730) and “A Beautiful Young Nymph Going to Bed” (1731), which display an apparent misogyny. Feminist critic Margaret Doody, however, argues that Swift was actually more respectful toward women than many 18th-century writers: “When Swift deals with the dirty or disagreeable in females, or when his tone is scolding, he is still urging self-respect, and he never imposes the injunctions to docility, obedience, and mental lethargy so commonly repeated to women throughout the century.”

Swift’s first major work was *A Tale of a Tub* (1704), a wildly experimental satire accompanied by *The Battle of the Books*, a more straightforward, comic piece in which he dramatizes the “ancients vs. moderns” debate (the hotly contested debate over whether modern learning had surpassed that of the Greek and Roman classics) as a literal battle between ancient and modern books.

Critic Nigel Wood comments that *A Tale of a Tub* is “one of the most self-conscious pieces of writing. The Teller’s desperate desire to please his readers by incessantly putting them in the picture so determines the mood of the writing that it usurps what would seem to be its main function: to tell a tale.” Before the tale even begins, readers encounter a parody in the form of a list of other works by the author, including “A Panegyric Essay upon the Number THREE” and “A general History of Ears.” The text then goes through dozens of pages of prefatory material before beginning its ostensible subject, an allegorical story of three brothers, Peter, Martin, and Jack, who represent Catholicism, the Church of England, and Protestant Dissenters, respectively. The narrator continually strays from his subject, even including “A Digression in Praise of Digressions.” Swift scholar Ricardo Quintana has attempted to summarize the text’s main themes: “The two themes of

zeal in religion and of enthusiasm in learning and knowledge have been inextricably woven into one.”

Norman O. Brown, critic of psychoanalysis, has analyzed what he terms Swift’s “excremental vision”: “Any reader of Jonathan Swift knows . . . his analysis of human nature . . . becomes the decisive weapon in his assault on the pretensions, the pride, even the self-respect of mankind.” Examples of this can be found in almost all of Swift’s writings, but is perhaps most pronounced in his poetry. His early poem “Description of a City Shower” (1710) vividly portrays the filth of urban living: “Sweepings from Butchers Stalls, Dung, Guts, and Blood, / Drown’d Puppies, stinking Sprats, all drench’d in Mud, / Dead Cats and Turnip-Tops come tumbling down the Flood.” In “The Lady’s Dressing Room” Swift humanizes a poetic nymph by revealing what goes on behind the scenes of a lady’s boudoir. Strephon is disgusted to learn that “*Celia, Celia, Celia* shits!” but the moral of the poem seems to be that this is only natural: “Such Order from Confusion sprung, / Such gaudy Tulips rais’d from Dung.”

In his later writings, Swift became concerned about the condition of the Irish people, most famously in “A Modest Proposal” (1729), which is also a masterpiece of irony. Taking on the persona of a “projector,” he proposes a novel and strikingly satirical solution to Irish poverty and famine:

I have been assured by a very knowing *American* of my Acquaintance in *London*; that a young healthy Child, well nursed, is, at a Year old, a most delicious, nourishing, and wholesome Food; whether *Stewed, Roasted, Baked, or Boiled*; and, I make no doubt, that it will equally serve in a *Fricasie*, or a *Ragoust*.

His ironic intentions reveal themselves by the end of the essay. The projector lists a series of other solutions, including taxing absentee landlords and buying Irish rather than imported goods, but dismisses them: “let no Man talk to me of these and the like Expedients; till he hath, at least, a Glimpse

of Hope, that there will ever be some hearty and sincere Attempt to put them in Practice.”

In his masterpiece, *Gulliver's Travels* (1726), Swift touches on all his major themes: disgust with the human body, misanthropy, the satire of modern learning, human nature, and a criticism of English policies toward Ireland. Attempting to conceal his authorship of the work, Swift brought the manuscript with him on a trip to London, sent it anonymously to a publisher, and returned to Ireland before it was printed. Despite these precautions, the reading public recognized Swift's hand. It became his greatest success and inspired an array of “Gulliveriana,” including verses by Pope and a poem that Henry Fielding attributed to Gulliver.

The deceptively simple text purports to be a travel tale by Lemuel Gulliver, who undertakes four fantastic voyages to Lilliput, inhabited by a miniature race of people; Brobdingnag, a land of giants; the floating island of Laputa; and the country of the Houyhnhnms, talking horses who rule over the Yahoos, a degenerated form of humanity. Critics remain divided about Swift's ultimate object of satire. Critic James Clifford identified two interpretations, which he terms “hard” and “soft.” “Hard” interpreters see Swift as a misanthrope who condemns humanity, while the “soft” believe that “Swift's basic attack is not upon man but upon the various false ideals which have misled him—rationalism, inevitable progress, and the essential goodness of human nature.”

Swift is perhaps the most gifted and complex satirist in the English language. His rampant mis-

anthropy, misogyny, and revulsion with the human body make much of his work difficult for more sensitive readers, but the complexity of his irony, his use of narrative personae, and his philosophical ruminations on human nature are superb. His work is often compared to those of his contemporaries Pope and Gay, and his influences include RABELAIS, CERVANTES, and Lucian. Critic Robert Mahony remarks, “Toward the end of the twentieth century, Swift remains a presence in Irish culture more vivid than that of any other from eighteenth-century Ireland—more vivid, indeed, than most from any historical period.”

Works by Jonathan Swift

The Basic Writings of Jonathan Swift. Edited by Claude Rawson. New York: Modern Library, 2002.

The Correspondence of Jonathan Swift. Edited by Harold Williams. Oxford: Clarendon Press, 1963.

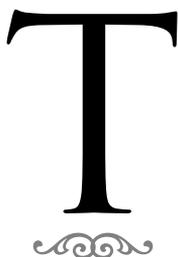
The Writings of Jonathan Swift. Edited by Robert A. Greenberg and William B. Piper. New York: W.W. Norton, 1973.

Works about Jonathan Swift

Kelly, Ann Cline. *Jonathan Swift and Popular Culture: Myth, Media, and the Man*. New York: Palgrave, 2002.

Mahony, Robert. *Jonathan Swift: The Irish Identity*. New Haven, Conn.: Yale University Press, 1995.

Palmeri, Frank, ed. *Critical Essays on Jonathan Swift*. New York: G.K. Hall, 1993.



Takeda Izumo (1691–1756) *dramatist*

This master of **BUNRAKU** or *ninyo joruri* (puppet plays) was originally a theater promoter, which was also his father's profession. A prolific author, Takeda wrote many plays, including the well-known *Chushingura*, sometimes called 47 Ronin. Variations of this piece, written for the stock puppets of Bunraku, are also performed in **KABUKI** theater. Izumo's contributions to Japanese literature are enduring, and his tomb in Osaka is a modern-day tourist attraction.

Translator Donald Keene explains that the story of *Chushingura*, attributed to Izumo and two other authors, Miyoshi Shoraku and Namiki Senryu, is based on a true-crime story from the early 18th century. Using a trick typical of writers at the time, the authors set the play in the distant past to skirt government restrictions on writing about real events.

The lengthy play begins with tension between samurai over etiquette, but more serious matters quickly arise. Moranao, a samurai lord, attempts to instigate an affair with another lord's wife. The virtuous woman turns him down in a note. Her husband, Enya Hangen, is present when the rejected man receives the note. Moranao turns his anger against Hangen, who, offended, attacks him. Hangen must commit ritual suicide (*seppuku*) for this crime, but he tells his samurai: "Yuranosuke, I

leave you this dagger as a memento of me! Avenge me!" Hangen's loyal warriors, the 47 Ronin, eventually decapitate Moranao.

Chushingura still attracts audiences, and story variations continue to appear in Japanese drama, film, and television. Scholar Alan Atkinson comments in a gallery guide to Japanese prints that the play "has proved as inspirational to Japanese artists over the years as it has to Japanese theater goers."

An English Version of a Work by Takeda Izumo

Chushingura: The Treasury of Loyal Retainers. A Puppet Play by Takeda Izumo, Miyoshi Shoraku and Namiki Senryu. Translated by Donald Keene. New York: Columbia University Press, 1971.

A Work about Takeda Izumo

Brandon, James R., ed. *Chushingura: Studies in Kabuki and the Puppet Theatre.* Honolulu: University of Hawaii Press, 1982.

Tang Xianzu (T'ang Hsien-tsu, T'ang Hsien-Tzu) (1550–1616) *dramatist*

Tang Xianzu was a minor government official in the Ming dynasty, but he was also a revered Chinese playwright. His most famous work is *The*

Peony Pavilion, part of a set of pieces called *The Four Dreams of Linchuan*. This drama uses the conventions of *zhuanji* (*chuan-chi*; “grand music drama” or “kun music drama,” also known as *kunju* opera), a style typical of the Ming dynasty. The plays of this era featured music and very complicated plots.

The Peony Pavilion tells the story of a well-to-do young girl who dies while waiting for the lover who has appeared to her in dreams. She leaves behind a painting of herself. The lover, a young scholar, finds the painting and in turn falls in love with her ghost. After many difficulties and trials, the young scholar and the girl, who turns out to be alive after all, are reunited and live happily ever after.

Tang Xianzu drew on earlier works for his plots and used known music for his melodies, but he is recognized as an innovative, original playwright. Today, certain portions of *The Peony Pavilion* are still performed.

An English Version of a Work by Tang Xianzu

The Peony Pavilion by Tang Xianzu (Tang Hsien-Tzu).

Translated by Cyril Birch. Bloomington: Indiana University Press, 1980.

Tasso, Torquato (1544–1595) poet, dramatist

Torquato Tasso was born near Sorrento, south of Naples, the second child of Bernardo Tasso, a courtier and poet. At age 10, the younger Tasso joined his father in Rome, leaving behind his mother, who died in 1556. In 1560 Tasso enrolled in the University of Padua to study law but instead concentrated on poetry. In 1565 he went to Ferrara to join the service of Cardinal Luigi d’Este and later of Duke Alfonso de’Este. In 1579, after making a scene at the duke’s marriage festivities, Tasso was confined at the Hospital of St. Anna under suspicion of madness. He was kept there, comfortably housed and supplied with books and writing materials, until 1586. He spent the last years of his life traveling in search of a patron, and died in Rome.

Tasso published his first work, a ROMANCE narrative named *Rinaldo* (1562), when he was only 18. *Rinaldo* was a figure from the popular legends of Charlemagne, which provided the subject matter for many a song and story. Tasso had studied the classic EPICS—Homer’s *Odyssey* and Virgil’s *Aeneid*—and he knew ARIOSTO’S *Orlando Furioso*. These masters, Tasso felt, had already covered the traditional ground of battles, heroics, and damsels in distress; for his own epic, therefore, he turned to the Christian wars and chose the setting of the First Crusade.

In response to the Reformation taking place in the north of Europe, begun by Martin LUTHER, the Catholic Church launched the Counter-Reformation. Fearing the Inquisition and the Council of Trent, which had banned books by many, including CASTIGLIONE and ERASMUS, Tasso circulated the manuscript of his epic among friends and asked their advice. Tasso’s anxieties over the work are probably what led to his nervous collapse. *Jerusalem Revisited* appeared in print in 1581 to widespread acclaim. The Council of Trent found nothing unorthodox in the book, but Tasso was never completely satisfied with it. A new version, *Jerusalem Conquered*, appeared in 1593.

Tasso also wrote a tragicomedy called *Aminta*, first performed in 1573, and the TRAGEDY *King Torrismondo* (1587), as well as a collection of 28 dialogues, most while residing at St. Anna.

Tasso’s *Dialogues* borrows a great deal from Plato and reveals his interest in philosophy, which he studied while at Padua. *Aminta*, which shows the influence of the *Poetics* of Aristotle, contributes to the genre of the PASTORAL play that developed in the courts of Italy during the 16th century. The pastoral drama used rustic settings and drew a simple, romantic picture of country life. In Tasso’s play, Sybil is a pretty nymph and *Aminta*, the shepherd, falls madly in love with her. The play ends happily, unlike *King Torrismondo*, a classic tragedy. Tasso’s later long poem *On the Creation of the World* (1592) has been considered artistically arid and is an example used by critics when they suggest that the quality of Tasso’s poetic output is uneven.

Composed in 20 chapters or cantos and arranged in rhymed stanzas, *Jerusalem Revisited* is an epic romance in the tradition of Ariosto but calls itself a true history. Though in the heroic style, its tone is one of lyric melancholy. The story focuses on the knightly crusader Godfrey and the hero Rinaldo, who comes to help Godfrey besiege Jerusalem. The subplots follow three heroines, Clorinda, Armida, and Ermina, and their adventures in love. Scholar Ralph Nash praises the poem for its “genuine zest for the sheer drama of history in the making,” as in this passage where the Christian hosts make ready their final assault on the city:

The one and the other army seems to be a lofty forest thick with trees, with so many spears each one abounds. The bows are drawn, the lances are set in rest, the darts are waving and every sling is whirling; every war-horse too is ready for battle . . . he stamps, he paws, he curvets and neighs, he flares his nostrils and breathes forth smoke and flame.

Like the cousins in the legends of Charlemagne, Tasso, who championed Rinaldo, felt a lifelong rivalry with Ariosto's *Orlando*. Alexander POPE, VOLTAIRE, ROUSSEAU, and Lord Byron would all count themselves among Tasso's admirers. He inspired Edmund Spenser and MILTON to take up the tradition of the epic romance, and several other poems, operas, and the drama *Tasso* by GOETHE are based on his work.

English Versions of Works by Torquato Tasso

Jerusalem Delivered. Edited by Anthony M. Esolen. Baltimore, Md.: Johns Hopkins University Press, 2000.
King Torrismondo by Torquato Tasso. Translated by Maria Pastore Passaro. New York: Fordham University Press, 1997.

A Work about Torquato Tasso

Finucci, Valeria. *Renaissance Transactions: Ariosto and Tasso*. Durham, N.C.: Duke University Press, 1999.

Taylor, Edward (1642–1729) theologian, poet

Edward Taylor was born into a farming family in rural England. He received his early education in England and for a time worked as a teacher. However, as Donald E. Stanford points out, his Puritan convictions ultimately made it impossible for him to obtain the license needed to “preach, teach, or attend the universities of Cambridge or Oxford.” In 1688 he sailed to New England, where, at age 29, he entered Harvard College. Thereafter, he served as a minister in Westfield, Connecticut (now a part of Massachusetts), married twice, and had 14 children.

Taylor wrote thousands of lines of poetry, only a few of which were published during his lifetime. It was not until the 1930s, when a manuscript containing almost 400 pages of verse was discovered, that the minister's significance to American literature became clear. Samuel Eliot Morison notes that in poems like “Huswifery,” Taylor draws “similes from the humble occupations” of “spinning and weaving” as a way of imaginatively exploring the relationship between God and humans. His most sophisticated poems are contained in a collection titled *Preparatory Meditations*. Taylor used these poetic meditations (at least 217 of which have survived) to prepare his heart and soul for the sacred act of administering the Lord's Supper. These devotional poems grant insight into the way in which the early American literary imagination emerged out of Puritan theological beliefs and practices. Norman Grabo notes that the recovery of Taylor's poetry challenged the earlier tendency to “ignore the artistic side of colonial literature for its more attractive intellectual sister” and revealed the “influence of a vital emotional tradition on the thought and expression of American Puritans.”

Works by Edward Taylor

The Poems of Edward Taylor. Edited by Donald E. Stanford. Chapel Hill: University of North Carolina Press, 1994.

Works about Edward Taylor

Gatta, John. *Gracious Laughter: The Meditative Wit of Edward Taylor*. Columbia: University of Missouri Press, 1989.

Hammond, Jeffrey A. *Edward Taylor: Fifty Years of Scholarship and Criticism*. Rochester, N.Y.: Boydell and Brewer, 1993.

Schuldiner, Michael. *Studies in Puritan American Spirituality: Essays on Anne Bradstreet, Edward Taylor, Nathaniel Hawthorne and Catharine Maria Sedgwick*, vol. 7. Lewiston, N.Y.: Edwin Mellen Press, 2001.

Tench, Watkin (ca. 1758–1833) *travel writer, historiographer*

Watkin Tench was born in England, but spent part of his childhood in France. In 1778 he was commissioned a lieutenant in the Royal Marines and fought against the rebels in the American War of Independence until taken prisoner in Maryland. A captain by 1786, he volunteered for guard duties on the first ships transporting convicts to Australia. The “First Fleet” arrived at Botany Bay on January 20, 1788. Tench remained behind to guard the convict settlers. One year later, he published in London *A Narrative of the Expedition to Botany Bay*, an account of the arduous sea voyage.

In 1791 Tench led an expedition into the unexplored areas north and west of present-day Sydney, accompanied by Governor Philip, of the principal settlement at Port Jackson. He returned to England later that same year, and in 1793 published *A Complete Account of the Settlement at Port Jackson*. This work describes the physical environment of the new colony, the struggles of the convict settlers, and relations with the local aborigines. The *Complete Account* proved a popular sourcebook on Australia and was translated into several European languages during Tench’s lifetime.

Serving again in the Royal Marines, Tench was taken prisoner by French forces in 1794, and remained in captivity for six months. In 1796 he

published an account of this experience, *Letters Written in France to a Friend in London*. He retired from the marines in 1821 with the rank of lieutenant-general and died in Devonshire.

Tench’s writings are noteworthy for their convivial tone and humility. According to the historian Tim Flannery, “Tench was a great wit, always ready to enjoy a joke at his own expense.” He was also a thoughtful and humane man who was fascinated by the customs and language of the aborigines and treated them as equals, as illustrated by this passage from the *Complete Account*: “Soon after they [aborigine guides] bade us adieu, in unabated friendship and good humour . . . and we shook them by the hand, which they returned lustily.” In a sense, it is appropriate that the birth of Australia became, in Tench’s writings, the occasion for the birth of Australian literature.

Works by Watkin Tench

1788: *Comprising 'A Narrative of the Expedition to Botany Bay' and 'A Complete Account of the Settlement at Port Jackson'*. Melbourne: Text Publishing, 1996.

Letters from Revolutionary France. Edited by Gavin Edwards. Cardiff: University of Wales Press, 2001.

The Explorers: Stories of Discovery and Adventure from the Australian Frontier. Edited by Tim Flannery. New York: Grove Press, 2000.

Teresa of Avila, St. (1515–1582)

autobiographer, theologian

Teresa de Cepeda y Ahumada was born in the Spanish city of Ávila, the third child of Alonso Sánchez de Cepeda and his second wife, Beatriz de Ahumada y Tapia. Both were of the nobility. As a child, Teresa loved novels of chivalry. Teresa’s mother died in 1528, and in 1531 Teresa’s father sent her to stay in a convent, where she fell ill. She was sent to stay with her uncle to speed her recovery.

At the time, Spaniards such as Ignatius of LOYOLA were beginning to launch a Counter-Reformation against the activities of Martin LUTHER and

John CALVIN, while Spanish missionaries labored to convert Native Americans to Christianity. Religious fervor was in the air. Reading St. Jerome's letters, Teresa began to fear purgatory and hell. Against her father's wishes, she reentered convent life and in 1536 became a Carmelite nun under the name Teresa de Jesús.

Her illness, however, returned. She suffered severe pain, vomiting, and even partial paralysis. During her slow recovery, she became more spiritual. She began to have visions and noticed the ways in which the convent, with its relaxed rules, had become worldly. In 1562 Teresa received permission to found the first Discalced Carmelite convent, which would observe a stricter rule. She went on to travel across Spain, founding more than a dozen convents and contributing to the establishment of two dozen more. She mentored younger individuals, including St. JOHN OF THE CROSS, and impressed almost everyone with her piety and inner drive. She died while visiting the duchess of Alba.

Teresa's literary works include the *Book of Her Life*, an autobiography begun in 1562 and finished in 1565; *The Way of Perfection* (1562), which taught nuns the best way to pray; *Spiritual Relations* (1563–79), a continuation of the *Life's* description of her mystic experiences; *Book of the Foundations* (1573–82), descriptions of her work establishing convents; and *The Interior Castle* (1577), which describes the soul as a castle with seven concentric mansions or levels of spirituality. She also composed 31 poems and more than 450 letters.

Writing in the Castilian literary language that King Alfonso X had established centuries before, she impressed readers with vivid images that helped them to understand religious experiences. Helmut Hatzfeld notes that her works display not only "originality [and] spontaneity" but also "pedagogical skill in the expression of concepts usually considered ineffable."

Along with *The Interior Castle*, Teresa's most admired work is her *Life*. In a famous passage, she describes a vision she had in 1559 of a cherubim:

... not tall, but short, and very beautiful, his face so aflame that he appeared to be one of the highest types of angel. . . . In his hands I saw a long golden spear and at the end of the iron tip I seemed to see a point of fire. With this he seemed to pierce my heart several times so that it penetrated to my entrails. When he drew it out, I thought he was drawing them out with it and he left me completely afire with a great love for God.

In another well-known section of the *Life*, Teresa compares four kinds of prayer to the four ways in which one can water a garden: pulling the water up by hand, turning a waterwheel, using a flowing stream or river, and receiving rain. Each successive stage involves less labor on the part of the gardener. If one achieves the final stage, in which prayer comes as easily as rain sent to water the dry soul, "there is no feeling, but only rejoicing, unaccompanied by any understanding of the thing in which the soul is rejoicing."

The Catholic Church made Teresa a saint in 1622. Luis de GÓNGORA Y ARGOTE paid her literary tribute, and LOPE DE VEGA wrote two plays about her. She eventually became co-patron saint of Spain. Francisco de QUEVEDO later argued that she was too feminine to hold this honor. The Catholic Church and most of its members disagreed with him, however. In 1970 St. Teresa became the first woman honored as a Doctor of the Church. Her works remain widely read.

English Versions of Works by St. Teresa of Avila

The Complete Poetry of St. Teresa de Avila: A Bilingual Edition. Translated by Eric W. Vogt. New Orleans: University Press of the South, 1996.

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Thomas à Kempis (1380–1471) *theologian*

Thomas Hammerken was born in Kempin, near Cologne, Germany, which accounts for the surname by which he is known (*à Kempis* is Latin for “from Kempis”). At age 12 he was sent to Deventer, in the Netherlands, to join the Brethren of the Common Life. Co-founded by Gerard Groote (1340–84) and Florentius Radewyn (1350–1400), this community strove to live simply and in harmony under the rule set up by Augustine. Later Thomas went to Mount St. Agnes to join his brother John. He was ordained a priest at age 33 and remained at St. Agnes for the rest of his life.

Kempis trained as a copyist of manuscripts, which exposed him to the works of the greatest thinkers of pagan and Christian antiquity, not just Augustine, Bernard of Clairvaux, Francis of Assisi, Thomas Aquinas, and Gregory the Great, but also Aristotle, Ovid, and Seneca. The Brethren habitually kept notes on what they read, and Thomas used these records to inform and arrange *The Imitation of Christ*, now considered a devotional masterpiece for the Christian faith.

Begun in 1420 and first circulated in 1429, *The Imitation of Christ* has four parts. The first examines the spiritual life, the second contemplates the interior life, the third looks at finding consolation within, and the fourth reflects on the sacrament of the altar. Kempis’s themes stress the humanity of

Christ, knowledge of self, the practice of virtue, and the reading of scripture as a form of meditation.

The Imitation of Christ is often considered a companion piece to the Christian Bible. Since its first translation into English in 1503, it has never been out of print. Perhaps it appeals because its ideals are so modest. Humility and simplicity are its foundation, and the author, feeling no need for fame or fortune, celebrates the simple life. Kempis speaks to the human need to know God, and in the tradition of the medieval mystics, he seeks guidance from the soul within, suggesting that the spark of the divine is contained within us all.

An English Version of a Work by Thomas à Kempis

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Montmorency, J. E. G. de. *Thomas à Kempis: His Age and Book*. New York: Kennikat Press, 1970.

Till Eulenspiegel (1519)

Till Eulenspiegel is a collection of folktales about a German peasant named Till Eulenspiegel who lived around 1300. “Eulenspiegel” was a German surname at the time, but the literal translation of the word is “owl-mirror.” As owls are often a symbol of wisdom, it has been suggested that the character and tales in *Till Eulenspiegel* acted as a kind of “wise mirror” held up to society to point out foolishness. However, in medieval times, the owl also was viewed as the “devil’s bird,” representing stupidity or evil, which makes it an appropriate symbol for the character Till’s nasty antics. Till is a typical trickster, one whose pranks poke fun at or teach lessons to the rich, mean, or pompous. Tricksters in other world literatures include Anansi the

Spider from Africa, Loki from Norse mythology, and Reynard the Fox from France.

Through an anonymous narrator named “N,” the tales of *Till Eulenspiegel* relate Till’s life and how he uses his tricks to get by in medieval Germany. In many of these tales, Till points out the silliness of people’s words by following directions literally. In the 11th tale, for example, he is hired by a rich merchant who tells him to cook a roast “coolly and slowly” so as not to burn it. Instead, Till puts the roast on a spit over two barrels of beer to keep it cool. When the merchant fires Till and tells him to “clear out,” Till obediently takes all the furniture out of the house and puts it in the street. Typical of Till, these incidents “hold a mirror” back at the speaker, reflecting their words.

Till Eulenspiegel supposedly died in 1350, but there is no evidence that proves he ever truly existed. According to legend, he was buried beneath a gravestone marked by a carving of an owl holding a mirror. Nevertheless, the legend of Till Eulenspiegel and his antics lives on. The first publication of the tales appeared in 1519, and was followed by William Copland’s translation, titled *A merye jest of a man that was called Howleglas*, in 1555 or 1560. In Germany, there are statues, restaurants, and a museum honoring Till Eulenspiegel. There also has been a Till Eulenspiegel ballet and an EPIC poem based on his life. The most famous Eulenspiegel-inspired work of art is composer Richard Strauss’s 1895 tone poem, *Till Eulenspiegel’s Merry Pranks*.

An English Version of *Till Eulenspiegel*

Till Eulenspiegel. Introduction by Paul Oppenheimer.
London: Routledge, 2001.

Tirso de Molina (Gabriel Téllez)

(ca. 1580–1648) *dramatist*

Tirso de Molina was the pseudonym of Gabriel Téllez, who was born in Madrid and educated at the University of Alcalá. He joined the Order of

Mercy in 1601 and was made the superior of the monasteries in Trujillo in 1626 and Soria in 1645.

Despite his religious profession, Tirso de Molina was very active in the literary circles that flourished during the Spanish Golden Age. He wrote between 300 and 400 plays during the course of his life, of which about 86 survive. The plays range from historical and religious dramas to palace comedies and romantic tragedies. Tirso de Molina was greatly influenced by the Golden Age dramatist LOPE DE VEGA, particularly in his principles of dramatic composition. However, Tirso de Molina’s plays are individualized by his own theological interests, which often surface in themes of the human will in conflict with the divine, and by his geographical and historical knowledge, gathered from the trips he took throughout Spain, Portugal, and even the West Indies.

Tirso de Molina also tried his hand at short prose, releasing a collection of stories called *The Gardens of Toledo* in 1621 and in 1635 *Pleasure with Profit*, a collection of stories, plays, and verse. Tirso de Molina’s real skill, however, emerged in his plays, which were made remarkable by the vivid characters he created, whose psychological torments he portrayed with accuracy and depth. Some of his more memorable dramas were *Prudence in Woman* (1634) and *The Rape of Tamar* (1634), which were both chillingly realistic in their portrayal of human agony. In contrast, in *The Bashful Man in the Palace* (1621) and *Don Gil of the Green Stockings* (1635), events unfold with a merry and light-hearted rapidity.

Tirso de Molina is most celebrated for his two most sophisticated and mature plays, *El condenado por desconfiado* (*The Doubted Damned*, 1635) and *El burlador de Sevilla* (*The Seducer of Seville*, also translated as *Don Juan and the Stone Guest*, 1634). In the second of these, the infamous character Don Juan makes his first appearance in dramatic literature. Drawing on popular legends of the wily seducer, Tirso de Molina created a literary figure that would

inspire several later writers and dramatists, including MOLIÈRE, Byron, and George Bernard Shaw, as well as move Mozart to compose *Don Giovanni*.

The Don Juan of Tirso's play is very different from later versions of the character. He is not the middle-aged Casanova but rather a very young and inexperienced man. In *The Seducer of Seville*, he searches for his own limits and explores the limits of the society in which he lives in order to transcend them. His character, in essence, is a reflection of the aristocratic young Spaniards of Tirso de Molina's day. In her introduction to *Don Juan of Seville*, Lynne Alvarez writes:

It is the blind thoughtlessness, the youthful arrogance of this famous character that ultimately destroys him. Because it never occurs to Don Juan he will encounter a situation which he cannot somehow talk his way out of. Aristocratic Spaniards could talk their way out of just about anything. . . . Just as one could travel from wealth to rags at the snap of an imperial finger, so one could transform oneself from great sinner to great saint via a well-spoken confession.

Tirso de Molina's portrayal of Don Juan did not meet with absolute approval; the council of Castile denounced him as a "corrupter of public morals" in 1625. Later, however, Tirso de Molina's *General History of the Order of Mercy* (1637), a work he undertook as part of his role as the order's official historian, established him as a respectable theologian. As a playwright, he was for a long time eclipsed by the popularity of CALDERÓN DE LA BARCA, but Tirso de Molina is now considered an outstanding figure of 17th-century Spanish literature. His ability to scale the heights and depths of human experience has caused some critics to compare him to William SHAKESPEARE, and his mastery of a number of genres ranging from prose and poetry to drama and fiction has established him permanently in the history of Spanish letters.

English Versions of Works by Tirso de Molina

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The Rape of Tamar. Translated by Paul Whitworth. New York: Theatre Communications Group, 1999.

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tragedy

The word *tragedy* derives from the Greek word *tragoida*, meaning "goat song." Originally, it referred to the ancient act of sacrificing a goat to the Greek god, Dionysus, and later came to be associated with the dramas performed as festivals honoring the god. In his *Poetics*, Aristotle defined the critical components of a tragedy as "Plot, Character, Language, Thought, Spectacle, and Melody," of which character and plot are the most important. According to Aristotle, tragedies depict "an action that is serious, complete, and possessing magnitude" and arouses emotions of "pity and fear."

The "tragic hero" is typically of high stature and encounters a reversal of fortune through a fault of character or an uncontrollable accident. Happy at the outset, a tragic hero experiences a succession of hardships resulting from his or her *hamartia* or

“tragic flaw.” The narrative movement plunges from an elevated state of happiness to one of sadness and misery, and the impact on the audience is a *catharsis*, a purgation that releases individuals from the grip of a powerful emotion. Tragedies of the present day more or less still meet Aristotle’s criteria, though the term may be loosely applied to any story that ends unhappily.

The revenge tragedy developed in England in the mid-to-late 1500s and was heavily influenced by the works of the Roman playwright Seneca. Besides the revenge theme, these tragedies contain lurid, ritualistic action and have ornate and bombastic dialogue, multiple plotlines (both serious and comic), and vengeful ghosts. Unlike conventional tragic heroes, the hero of the revenge tragedy begins as, rather than developing into, a malcontent. Thomas Kyd’s *The Spanish Tragedy* functioned as a model for subsequent revenge tragedies.

Tragedies have always worked best on the stage, and some of the greatest examples are Aeschylus’s *Oresteia*, Christopher MARLOWE’s *Dr. Faustus*, William SHAKESPEARE’s *Macbeth*, Jean RACINE’s *Andromaque*, Pedro CALDERÓN DE LA BARCA’s *The Painter of His Own Dishonour*, TIRSO DE MOLINA’s *The Seducer of Seville*, and LOPE DE VEGA’s *The Knight from Olmeda*.

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travel narrative (travel log)

Travel, due to military, merchant, religious, or personal reasons, has always been a part of human activity, and the retelling of adventures experienced during traveling is one of the earliest forms of oral literature. Travelers’ diaries, letters home, and memoirs of exploration are all examples of travel narratives, from the *Tosa Diary* of Ki no Tsurayuki to the journals kept by world explorer Amerigo VESPUCCI. Travel as part of the human quest emerges at the very beginnings of literature, in the journey of Gilgamesh in the *Epic of Gilgamesh* and in the adventures of Odysseus in Homer’s *Odyssey*. Even the rituals described in the Egyptian Book of the Dead entail travel from this world to the next.

As a literary genre, the travel narrative began to grow in popularity in the West during the 15th-century Age of Exploration. The spirit of the RENAISSANCE and its accompanying belief of HUMANISM, which valued the power and inventiveness of human abilities, inspired the desire for discovery and a readiness to explore the wide world and make it familiar. Travel literature provided people with a chance to learn about the world without actually having to undertake a risky journey. In the 18th-century, travel narratives abounded as Europeans became more curious about cultures beyond their own borders. Women as well as men kept diaries, travel logs, and correspondence; two popular examples are *The Journeys of Celia Fiennes* (1697) and Lady Mary Wortley Montagu’s *Turkish Embassy Letters* (1717).

Travel narratives might be accounts of actual travel, such as adventures inside colonial America or travels taken to the Old World from the New, for instance, the autobiographical account of Olaudah EQUIANO. Some popular narratives were descrip-

tions of imaginary journeys, like *Gulliver's Travels* by Jonathan SWIFT. Travel narratives also varied in their function. They could be purely entertaining, like the later adventure fiction of Jules Verne, or they could recount a spiritual journey or pilgrimage. These narratives were as frequently written by disappointed high society dandies as they were by devoted missionaries.

Travel narratives could also be highly political: *A Journey from St. Petersburg to Moscow* by Aleksandr RADISHCHEV was considered so dangerous from a political point of view that czarist censorship prohibited its publication. The lead character of the *Journey*, a young, conscientious nobleman, travels between two major Russian cities. He makes subtle and revealing observations of the common people's life, which boil down to harsh criticism of czarist Russia.

The popularity of the travel narrative as a genre has endured over the last several centuries. The works belonging to this vast field provide not only entertaining reading full of adventure, exoticism, and the spirit of discovery, allowing readers to explore the distant places and peoples of the world, but also a comparative perspective, helping readers to better understand their own culture and identity.

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Homer. *The Odyssey*. Translated by Rodney Merrill. Ann Arbor: University of Michigan Press, 2002.

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Martin, Wendy, ed. *Colonial American Travel Narratives*. New York: Penguin, 1994.

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typology

Typology is a form of interpretation. It originated as a branch of hermeneutics, which originally referred to principles for interpreting the Bible and has since become the term used for the general interpretation of texts. Typology established relationships between the people and events in the Old and New Testaments and was originally aimed at making both Testaments into one cohesive work. St. Augustine, an early medieval theologian, explained in a letter that "In the Old Testament the New Testament is concealed; in the New Testament the Old Testament is revealed."

Typology supports the idea that the events of the New Testament fulfilled the prophecies of the Old Testament. Often, Old Testament figures are called types, and the New Testament characters they prefigure are called anti-types. One example is reading Adam as a prefigure of Christ. Another example is the idea that the manna provided to the children of Israel wandering in the wilderness prefigures the bread used in the sacrament of Communion. St. Paul and the early church founders were the first to use this sort of biblical interpretation in order to give their new religion a sense of tradition. Typology became a literary device used in much of the Christian literature that followed, including John MILTON's *Paradise lost*.

See also ALLEGORY.

Works about Typology

- Keenan, Hugh T., ed. *Typology and Medieval English Literature*. Stoughton, Mass.: AMS Press, 1992.
- Lodge, David. *The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature*. Ithaca, N.Y.: Cornell University Press, 1977.
- Lupton, Julia Reinhard. *Afterlives of the Saints: Hagiography, Typology, and Renaissance Literature*. Palo Alto, Calif.: Stanford University Press, 1996.
- Miner, Earl, ed. *Literary Uses of Typology: From the Late Middle Ages to the Present*. Princeton, N.J.: Princeton University Press, 1977.

U

unities

The term *unities* is used in drama criticism to refer to the use of action, time, and place. In his *Poetics*, Aristotle emphasizes that unity of action was the most important factor in TRAGEDY, which he calls “an imitation of an action that is complete and whole and of a certain magnitude.” Completion means having a beginning, middle, and end. Aristotle also states that unity cannot be achieved simply by making one character the focus of tragedy; instead it comes from structural unity of smaller actions that constitute one larger, complete action. Aristotle does not explicitly comment on unity of time and place, but it can be inferred from *Poetics* and such examples as Sophocles’ *Oedipus Rex* and Euripides’ *Medea* that unity of action assumes a limited time span and location.

Aristotle’s descriptions of tragedies and unities have been molded over time into a series of rules for judging contemporary drama. These rules were most strongly influenced, especially during the 16th century and the development of NEOCLASSICISM, by Italian critic Ludovico Castelvetro, in his commentary on Aristotle’s *Poetics*.

During the 17th century, the great French dramatist Pierre CORNEILLE relied on Aristotle’s definition of unity in discussing plot, but he narrowed the definition by arguing that a play’s action

should cover no more than a day because such restraint would support the imitation of reality and probability that audiences expect. Since he was a working playwright, Corneille admitted that dramatists might have to bend these rules to satisfy their audiences.

Another playwright, John Dryden, showed the advantages and disadvantages of strictly following the unities, which he did not fully support, in his *Essay of Dramatic Poesy* (1668). While the unities make for neat, symmetrical drama in which nothing is wasted, they also can make a play claustrophobic and lifeless if too literally obeyed. Dryden upholds the English tradition of multiple plots and variety in actions as more lively and appealing.

The unities continued to be an important factor, though less rigidly observed, in the 19th century, especially with the rise of Henrik Ibsen and realism in drama.

See also CLASSICISM.

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and Donald Schier. Minneapolis: University of Minnesota Press, 1960.

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utopia

Utopia, meaning an imaginary ideal world, comes from the Greek words for "no place." The term was first used by Thomas MORE in his satirical *Utopia* (1516), in which a man named Raphael Hythloday, who had sailed with Amerigo VESPUCCI, gives a detailed description of the island of Utopia, where there is no private property.

More was not the first to come up with a plan for an ideal society. Plato described his ideal of the state in his *Republic*, but More was the first to give a detailed narrative about a society that was supposed to exist in the present or future. Such narratives have been called "Utopias" ever since. According to Krishna Kumar in *Utopianism*, "Utopia was born with modernity." During the RENAISSANCE, the period when the New World was discovered, curiosity began to grow about unknown societies. At the same time, people began to believe that humankind could be perfected by use of reason, and that an ideal society might be established. Many people began to write about such societies.

In Francis BACON's *The New Atlantis* (1627), the most important institution of the island of Ben-

salem is Salomon's House, or the College of the Six Days' Works, made up of scientists who seek to "enlarge the bounds of Human Empire, to the effecting of all things possible." In Tommaso CAMPANELLA's, *The City of the Sun* (1623), the perfect society is devoted to the life of the mind, especially the arts and sciences. Other utopias were political. The ideal government in James Harrington's *Oceana* (1656) has a series of checks and balances to prevent too much power being invested in any one body. His work may have influenced John Adams, one of the framers of the U.S. Constitution (1787). In 1770 Louis-Sébastien Mercier wrote the first utopia to be set in the definitive future: *The Year 2440*, in which government is based on science and reason.

Early 19th-century utopianism was largely devoted not to literary works, but to social theory and experiments in utopian communal living, such as those of Robert Owen and Charles Fourier. Literary utopias revived again in the late 19th and 20th centuries.

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A Work about Utopia

Kumar, Krishna. *Utopianism*. Minneapolis: University of Minnesota Press, 1991.



Vesalius, Andreas (1514–1564) *nonfiction*
writer

Vesalius's voluminous medical text, *De Humanis Corporis Fabrica Libri Septem* (*Seven Books on the Construction of the Human Body*, 1543), challenged long-held concepts about the anatomy of the human body that were based largely upon the writings of Galen, who was the recognized authority on the human body until the time of Vesalius.

Born in Brussels, Vesalius was the son of Andreas Vesalius, the court apothecary to Holy Roman Emperor Charles IV. Vesalius attended the University of Louvain and later studied at Padua, where he received a doctor of medicine degree and taught as professor of anatomy and surgery. Following the publication of *De Humanis Corporis Fabrica*, Vesalius was appointed court physician to Emperor Charles V. Not long after he became physician to Philip II, Vesalius died while on a pilgrimage to Jerusalem and Mount Sinai.

Composed in Latin, the language of scholarly discourse during the period, *De Humanis Corporis Fabrica* is a lengthy prose work detailing human anatomy. Vesalius modeled his writing upon classical Latin rhetoric, most notably that of Marcus Tullius Cicero. Such an antiquated style was unusual for medical texts of the period, but Vesalius wished

to model his sentences upon the great stylists of antiquity; he considered his work to fit within the context of the spirit of great texts written by anatomists and physicians from the classical past.

De Humanis Corporis Fabrica's seven books are divided according to major components of the body, each of which is discussed at length: bones, muscles, blood vessels, nerves, abdominal organs, chest and neck, and brain. Each section contains many intelligent, detailed, and graphic renderings of the human body that are keyed to textual descriptions. These illustrations were executed by skilled artisans, one of whom is believed to be artist Jan Stephan van Calcar, a pupil of Titian. Vesalius's work was deemed superior to earlier works by scholars of his day, in part because his book resulted from firsthand experience dissecting the body.

De Humanis Corporis, while strikingly innovative and highly valuable to physicians and students of anatomy and surgery, was believed controversial and remained under constant scrutiny. Nevertheless, the publication marked the birth of modern medicine.

A Work about Andreas Vesalius

O'Malley, Charles Donald. *Andreas Vesalius: 1514–1564*. Berkeley: University of California Press, 1964.

Vespucci, Amerigo (ca. 1451–1512)
cosmographer, navigator, explorer

Amerigo Vespucci was a clerk in the commercial office of the rich and powerful rulers of Florence, the House of Medici, when word of Columbus's successful crossing of the ocean reached Italy. Although Vespucci had a successful career as a Florentine merchant, in his student days he acquired an interest in the natural sciences, cosmography, and navigation. The news about Columbus's crossing aroused his curiosity of the newly found lands and inspired him to immediately set off for Spain in search of a contract to furnish supplies for Columbus's next voyage.

Little reliable information exists on the number of voyages Vespucci made to the New World. Traditional accounts place the number at four, but later scholarship suggests that there may have been as few as two voyages. This information is largely based on cartographic information and three handwritten letters by Vespucci discovered in Florentine archives during the last half of the 18th century. In one account of doubtful authenticity, Vespucci was purported to have sailed between 1497 and 1498 on his first voyage to Paria. This information is based on a "Letter to Soderini," first printed in 1505, and attributed to Vespucci.

By 1499 Vespucci was reported to have interested the court in his own expedition to the lands across the Atlantic. He sailed from southern Spain to South America under the command of Alonzo de Ojeda as the representative of the financial interests backing the voyage. The report of this voyage is believed to be authentic.

In 1502 his second or third voyage landed on the coast of Brazil. A short account of this 1501–02 voyage down the coast of South America was detailed by Vespucci in a 1503 letter he sent to former Florentine employer, Lorenzo di Pier Francesco de' Medici. The account was later popularized in a pamphlet as *Mundus novus*. The manuscript experienced a large circulation in Italian before being published in Latin in 1504. The work was widely popular and may have been the most influential of all the early New World travel writings.

Mundus novus and a second pamphlet, *Lettera . . . quattri . . . viaggi*, circulating between 1504 and 1506, are characterized by vivid and fantastic descriptions of the New World and its inhabitants. The prose style of both works is very readable. Detailed descriptions of exotic places as well as lurid accounts of cannibalism, naked savages, and sexual practices made the pamphlets a popular success.

A copy of *Mundus novus* was acquired by the German geographer Martin WALDSEEMÜLLER. In a 1507 treatise entitled *Cosmographiae Introductio*, Waldseemüller comments: "A fourth part of the earth has been discovered by Amerigo Vespucci. . . . I see no reason why anyone could justly object to naming this part Amerige, that is, the land of Amerigo, or America, after its discoverer." Waldseemüller's comment is credited, in large part, to the naming of the American continents.

Vespucci may have taken two subsequent voyages (1501–02 and 1503–04) under the service of Portugal. The authenticity of reports of these voyages, however, remains unsubstantiated. In 1506 Vespucci was appointed first *piloto mayor* of Spain by Queen Juana, a position he retained until his death. He provided instruction for individuals headed for the Indies, as well as elaborated and updated the official nautical chart.

An English Version of Works by Amerigo Vespucci

Letters of Amerigo Vespucci and Other Documents Illustrative of His Career. Edited by Clements R. Markham. New York: Burt Franklin, 1994.

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Ray, Kurt. *Amerigo Vespucci: Italian Explorer of the Americas*. New York: Rosen Publishing, 2003.

Vico, Giambattista (1668–1744)
philosopher

Giambattista Vico was born into a world transitioning from the RENAISSANCE to the ENLIGHTENMENT. The son of a Neapolitan bookseller, Vico's passion for learning led him from a career in law to a position as tutor to the nephews of his mentor, the bishop of Ischia. Later he returned to Naples and in 1695 married Teresa Destito. In 1699 he became a professor of rhetoric at the University of Naples. Before his death, he briefly served as royal historiographer for Charles III.

Vico's lifework, *New Science*, was first published in 1725. In it he introduced new theories about the nature of human knowledge and the formation of history. Though Peter Burke calls it "a book stuffed so full of ideas that it almost bursts at the seams," Vico's "new critical art" was so little understood by his peers that he found it necessary to print a second and fuller edition in 1730. He continued revising throughout his life.

Among many original ideas in *New Science* was Vico's pattern of the history of nations, where the age of gods led to the age of heroes, and then to the age of humans. He believed that mythology is the first science. Imagination, the power by which humans understand and order the world, eventually gives way to logic and reason. To Vico, knowledge was "made" or invented, and fields like mathematics or history were simply human inventions. Since the physical sciences required experimentation with nature, they could not be fully understood. Truth, Vico claimed, was knowable only to whoever created the truth.

In addition, he believed the purpose of education was to cultivate the divine within the human mind through self-knowledge and the pursuit of wisdom. Vico's disagreements with the theories of René DESCARTES, which he regarded as too narrow and misinformed about the nature of scientific knowledge, led to unpopularity in his own lifetime and the neglect of his works after his death.

Many modern scholars think that Vico was simply ahead of his time. His ideas influenced such

later writers as Samuel Taylor Coleridge and James Joyce.

**An English Version of a Work by
Giambattista Vico**

The New Science of Giambattista Vico, 2nd ed. Translated by Thomas Bergin and Max Harold Fisch. Ithaca, N.Y.: Cornell University Press, 1983.

Works about Giambattista Vico

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Pompa, Leon. *Vico: A Study of the 'New Science'*. Cambridge: Cambridge University Press, 1990.

Villon, François (1431–after 1463) *poet*

François de Montcorbier was born in Paris and later took his name from the guardian who raised and educated him, Guillaume de Villon. Aside from the existence of certain scholastic and criminal records, what is known of Villon's biography comes from his poetry. He received his B.A. in 1449 and his M.A. in 1452 from the University of Paris. He had a restless mind, was often in trouble for brawling, and was a notorious prankster. While at university he angered officials by being part of a squad of reckless youths who stole street signs and performed mock marriages with them. As he matured, however, his crimes grew serious; in 1455 Villon was charged with killing a priest but was pardoned because the death was proved accidental. A year later he and four conspirators robbed the College of Navarre, and to avoid capture Villon left Paris. Records from 1461 list him as a prisoner in Orléans, but he was freed with the other city prisoners, as was custom, when the newly crowned Louis XI passed through the town. In 1462 an arrest for petty theft in Paris brought him to the attention of authorities from the College of Navarre who begrudged the earlier loss and had him imprisoned, tortured, and sentenced to death. Through eloquent pleading he managed to get the sentence commuted to banishment for 10 years.

After Villon left Paris in 1463, he was never heard from again.

Villon's poetic inventions are closely tied to his personal trials and experiences and reflect the opinions of an outsider and rebel. The social world into which he was born had two authorities, the church and the law, both of which Villon managed to offend. The literary culture that he entered had two authorities, sacred scripture and the authors of classical antiquity, both of which Villon used in his poetry. Villon had studied the Bible as well as Greek and Roman philosophers, and he was well-versed in the tradition of French literature, especially the works of Guillaume de Machaut and Eustace Deschamps.

The mock will was a popular genre, and Villon employed this form in composing *The Legacy* in 1456 as he prepared to leave Paris. These 300 verses about disillusioned love, lovers going astray, or lovers in distress are full of wry counterpoints, irony, and dark humor, as in these lines in which a lover speaks of leave-taking with no assurance of return:

*I'm not without my faults, nor made
of tougher stuff than other men;
human life is an uncertain thing
and there's no respite from death;
also, I have far to go. . . .*

The work that does Villon the most credit is *The Testament*, which he composed in 1461. This work also is structured like a will, wherein he addresses friends, enemies, and his own alter ego using dialogue, self-examination, and jokes. This long poem, somewhat more elevated in tone, contains dark insights, as in these lines:

*So, have your fill of love,
go to parties and to banquets,
in the end you'll be no better off
and the only thing you'll break will be your
head.
Foolish love makes beasts of men . . .
That man is lucky who has nothing.*

Villon also wrote many shorter pieces, many of them addressed to people who aided him, among them Charles d'Orléans, the parliamentarian who ultimately pardoned him, and his jailer in prison. He has been accused of being a poet insensitive to beauty, but the scarcity of pleasant moments in his poetry may reflect the scarcity of pleasurable moments in his life. Many of the so-called slang poems, those written in the jargon of the criminal underworld, are manipulative, sarcastic, and even vitriolic. Throughout his work his outlook is pessimistic but honest, and his poems emerge from his attempts to come to terms with his experiences. Criticism of Villon's criminal activities has traditionally colored criticism of his work, but virtually all students of literature have heard the echo, in some form, of Villon's most melancholy line: "Where are the snows of yesteryear?" Though his morals are questionable, his influence is a fact. As biographer Anthony Bonner states, in a mere six years Villon "turned out a body of poetry great enough to leave him with few rivals in the literature of his own country or in that of any other."

English Versions of Works by François Villon

Book of François Villon: The Little Testament and Ballads. Translated by Algernon C. Swinburne. New York: Branden Publishing, 1997.

Poems of François Villon. Translated by Peter Dale. London: Anvil Press Poetry, 2001.

Works about François Villon

Burl, Aubrey. *Danse Macabre: François Villon.* New York: Sutton, 2000.

Fein, David A. *François Villon Revisited.* New York: Twayne, 1997.

Voltaire (François-Marie Arouet) (1694–1778) novelist, playwright, poet, historian

François-Marie Arouet, universally known as Voltaire (an assumed name), is perhaps the best-known literary figure of the European

ENLIGHTENMENT. During his long and eventful life, he experimented with virtually every genre of literature—EPIC poetry, history, philosophy, fiction, and drama—and produced a prodigious amount of work. Although he was best known in his own time for his plays, his most widely read work today is his novel *Candide*.

Voltaire was born in Paris and was provided with a classical education by the religious order of the Jesuits at Louis-le-Grand. Although his father, a successful notary and member of the bourgeoisie, wanted him to become a lawyer, Voltaire disliked the legal profession and preferred to pursue a life of literature. His first great success was his play *Cedipe* (1718), a story based upon the tragic Greek legend of Oedipus. He spent some time in jail for writing scandalous poetry and was later exiled to England. While in England, he met famous literary figures and became interested in philosophy and science. He also wrote *La Henriade* (originally titled *La Ligue*; published in 1723), an epic poem in 10 cantos based upon Henry III's siege of Paris in 1589, and *Histoire de Charles XII* (1731), a history of the reign of King Charles XII of Sweden.

Upon his return from England, Voltaire wrote his first masterpiece, *Letters Concerning the English Nation*. In this collection of essays, he contrasts the general freedom and tolerance of England with the oppressive religious and political climate of France. This made him very unpopular with the French government.

From the early 1730s to the mid-1740s, Voltaire mostly lived in his château of Cirey with his mistress, Madame du Châtelet. During his time there, he wrote a number of plays and historical works, including *Brutus* (1730), in which the character Titus is torn between his love for a tyrant's daughter and his responsibility to help liberate his country; *La Mort de César* (1731), on the death of the Roman general and statesman Julius Caesar; and *Zaïre* (1732), the story of a Christian child, who is kidnapped by a Turkish army, and her father, whose attempt to save her instead results in her murder. Voltaire also translated the scientific works

of Sir Isaac Newton in *Éléments de la Philosophie de Newton* (1736), which did much to make science more popular in France; and began a famous correspondence with Frederick the Great, king of Prussia. He was also appointed court poet despite his enemies (who favored neither his literary attacks on established social, political, and religious issues nor his success and wealth), and wrote *La Princesse de Navarre* (1744) and *Poème de Fontenoy* (1745). In the late 1740s, he began writing short stories in prose, including *Zadig, ou la Destinée* (1748), a story about a young man who loses his fortune and then experiences a series of "fateful" incidents that only Providence (or destiny) can understand. Voltaire was also appointed to the ACADÉMIE FRANÇAISE in 1746, and completed three more tragedies: *Sémiramis* (1746), *Oreste* (1749), and *Rome sauvée* (1749).

After Madame du Châtelet's death in 1749, Voltaire spent a few years living in Berlin at the court of Frederick the Great. During this time, he continued to add to a collection of essays that he had begun during his time at Cirey with Madame du Châtelet. The essays were eventually published as *Essay on the Manners and the Spirit of Nations* (1756). In this historical and highly philosophical work, Voltaire states that people are responsible for their own destinies, that they have the will and the means to overcome all obstacles, including those that are religious, political, cultural, and economical. Voltaire also began to develop, in concept, what would become *The Philosophical Dictionary* (1764), a series of 73 critical social essays that was repeatedly banned by authorities for Voltaire's portrayal of the social ills and unrest caused not only by the government, but also by the established church. In addition to this work, Voltaire finished writing *Le Siècle de Louis XIV* and *Poème sur la loi naturelle*.

At age 60, Voltaire moved to the small town of Ferney, where he bought an estate in 1758, and lived there almost the rest of his life. Once he had settled down, he produced a massive amount of literature in almost every genre. He continued writing plays, produced historical works concerning King Louis XIV of France and Czar Peter the Great

of Russia, wrote the dramatic poem *The Lisbon Earthquake* and the novel *Candide*, as well as completed *The Philosophical Dictionary*. It is for these works and the place in which they were written that Voltaire is often referred to as the “Sage of Ferney.”

Throughout his life, Voltaire was bitterly hostile toward organized religion. He viewed the ignorance of those who unethically and immorally used faith and church law to further their own causes as both the cause itself of much human suffering and the enemy of “enlightened” thought. He even went so far as to sign many of his letters with the phrase “*Ecrasez L’infame*,” or “Crush the Infamous,” which stood for his position that people should fight the oppression and bigotry caused by organized religion. In keeping with his penchant for ever-changing styles and topics, however, Voltaire also published *A Treatise on Tolerance*, in which he begs people to overlook their religious differences and treat one another with respect. From his home at Ferney, Voltaire used his writing abilities and his immense network of personal connections to fight campaigns against injustice throughout Europe, particularly in cases of religious persecution or unfair criminal justice systems.

In 1778, with only a few months left to live, Voltaire returned to Paris, not having visited the city for nearly a quarter of a century. He was welcomed home by the Parisian people as a hero, and the premiere of his final play, *Irène*, was a smashing success. Voltaire died in Paris on May 30. In the “Introduction” to *Voltaire: Candide, Zadig, and Selected Stories*, Donald M. Frame states that “for much of his life Voltaire’s greatest fame was as the leading successor to Corneille and Racine in classical French verse tragedy, which he spiced with themes from Shakespeare and the East, colorful and violent visual effects, and thinly veiled social and religious criticism.”

Critical Analysis

In nearly all of his writing, Voltaire employed a brilliant sarcastic wit and a highly developed sense of irony; in *Candide*, these gifts reached their full expression.

Candide is the fanciful story of a young man who wanders around the world, experiencing horrible disasters and witnessing terrifying events. Voltaire uses the story to present his views on the nature of good and evil, the absurdity of life, and the futility of hope. The entire work is, in effect, an attack on the views of other writers and philosophers such as Alexander POPE and Gottfried Wilhelm LEIBNIZ who believed that the human race lived in “the best of all possible worlds.” Voltaire’s message in *Candide* is that the world could be better, that it is not yet what it could be.

In the story, the character of Candide falls in love with the beautiful Cunegonde, the daughter of the castle’s baron. As a result, he is kicked out of the castle where he grew up. For the rest of the story, Candide wanders, sometimes searching for Cunegonde but often simply trying to escape from various disasters that continually befall him.

Candide is forcibly recruited into the Bulgar army (which is really a thinly disguised Prussian army, led by a thinly disguised Frederick the Great). He is caught in the Lisbon earthquake, persecuted by the Inquisition, finds and loses a fabulous treasure in El Dorado, and sees many friends die horrible deaths. Until the very end, Candide believes everything that happens is for the best, for that is what he has been taught by his teacher, Doctor Pangloss (who may simply be a caricature of Leibniz).

In addition to directly experiencing great hardships, Candide also bears witness to others’ hardships. At one point, he encounters six men at a dinner. It is soon revealed that these men were once powerful monarchs who had been overthrown. Through part of his adventure, Candide is accompanied by a character known simply as “the old woman,” the pope’s illegitimate daughter, who was enslaved by North African pirates and who had half of her buttock cut off by Turkish soldiers during the siege of Azov.

In addition, Candide witnesses the execution of an English captain whose only crime was not engaging the enemy closely enough. This particu-

lar part of the story provides one of Voltaire's celebrated quotes: "[I]n this country it is considered a good thing to kill an admiral from time to time so as to encourage the others." The episode was inspired by the actual execution of Admiral Sir John Byng on March 14, 1757, and is an excellent example of how Voltaire uses his writing as commentary about social and political events.

In his adventures, *Candide* is accompanied by various unusual characters, many of whom seemingly die only to puzzlingly reappear later in the story. There is Doctor Pangloss, who stubbornly continues to believe, despite all the evidence, that everything in the world happens for the best. There are Martin, a cynic and realist who seems to be the only voice of true reason in the story; Cacambo, a faithful servant to *Candide* despite the fact that his connection to *Candide* brings him nothing but misfortune; and finally, Cunegonde, a rather simple-minded young woman who remains the object of *Candide*'s affections.

The story ends in the city of Constantinople, where *Candide* and his friends settle down to a simple life of gardening. At the conclusion, Pangloss still believes that they live in the best of all possible worlds, but *Candide* has become disillusioned. Having seen and suffered so much, the young man decides that the only way to achieve any happiness in life is, as Voltaire puts it, to "cultivate our garden."

Among his many other works, *Candide* helped make Voltaire one of the most famous writers of the European Enlightenment and, in the opinion of many, the greatest. Certainly he was the most prolific, leaving behind more than 10,000 letters on every subject imaginable, hundreds of pamphlets, plays, short stories, poems, and novels. The central theme running through all of his work is the power of human reason to overcome prejudice and to improve life for all humanity.

English Versions of Works by Voltaire

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Complete Romances of Voltaire. Whitefish, Mont.: Kessinger Publishing, 2003.

Voltaire and His Letters. Translated by S. G. Tallentyre. Miami: International Law and Taxation, 2004.

Voltaire: Candide, Zadig, and Selected Stories. Translated by Donald M. Frame. New York: New American Library, 1961.

Voltaire: Treatise on Tolerance. Edited by Simon Harvey. New York: Cambridge University Press, 2000.

Voltaire's Correspondence: An Epistolary Novel, vol. 5. Edited by Deidre Dawson and Gita May. New York: Peter Lang, 1994.

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Bonhome, Denise. *What Voltaire Tries to Tell Us*. Lincoln, Neb.: iUniverse, 2000.

Hugo, Victor. *Oration on Voltaire*. La Vergne, Tenn.: University Press of the Pacific, 2003.

Knapp, Bettina Liebowitz. *Voltaire Revisited*. New York: Macmillan Library Reference, 2000.

Tallentyre, S. G. *Life of Voltaire*. Miami: International Law and Taxation, 2004.

Thaddeus, Victor. *Voltaire, Genius of Mockery*. Whitefish, Mont.: Kessinger Publishing, 2003.

Walsh, Thomas. *Readings on Candide*. Farmington Hills, Mich.: Gale Group, 2000.

Vondel, Joost van den (1587–1679)

dramatist

Joost van den Vondel, known as Holland's national playwright and "Prince of Poets," was originally born in Cologne but moved to the Netherlands as a child and settled with his family in Amsterdam. His father hoped he would take up the family trade of being a hatter, but the younger Vondel married the daughter of a Flemish clothier who looked after the family business while Vondel wrote. His long life was marked by personal tragedy, including the early deaths of his wife and two children and near-bankruptcy caused by a son who was then banished to the East Indies and died at sea. At age 70, Vondel was obliged to find a job in a bank but was eventually allowed to retire.

Over the course of his life Vondel produced a huge body of work, including 30 full-length dramas, beginning with *Het Pascha* (*The Passover*) in

1612. He also wrote lyrical and religious poetry and printed translations of Greek and Latin classics. His plays frequently feature biblical themes, adhere to classical forms, and show impressive cadences of thought and language. The 10 volumes of Vondel's work, collected after his death, illustrate in words the Dutch and Flemish Golden Age that Rembrandt, Van Dyck, and Rubens rendered in their paintings.

In addition to being a dramatist and poet, Vondel was also a patriot and a campaigner for political and religious freedom. *Lucifer* (1654) probably inspired John MILTON with its portrayal of the fallen archangel torn by personal ambition and perceived injustice. The portrayal of heavenly beings as capable of all-too-human frailty caused such outrage that the play was banned after its sec-

ond performance. *Lucifer* was followed by *Exile* (1664) and *Noah* (1667), creating a trio of tales from the Bible. *Lucifer* and *Gijsbrecht van Aemstel* (1637) are considered the best works of an author remembered as one of the greatest poets and certainly the greatest dramatist of the Netherlands.

English Versions of a Work by Joost van den Vondel

Lucifer: Joost Van den Vondel. Translated by Noel Clark. Bath, U.K.: Absolute Classics, 1990.

Lucifer. New York: Theatre Communications Group, 1991.

A Work about Joost van den Vondel

Mody, Jehangir R. *Vondel and Milton*. Norwood, Pa.: Norwood Editions, 1977.



Waldseemüller, Martin (1470–ca. 1521)
cartographer

Martin Waldseemüller was born near Lake Constance in the southern reaches of the Black Forest in what is now Germany. He studied theology at the University of Freiburg and served as a cleric in his native diocese of Constance. He also spent time at Strasburg and Basel studying geography, particularly the ancient maps of Ptolemy. By 1507 he came to the monastery at St. Die in the mountains of Lorraine, where he was made a canon in 1514. In typical humanistic fashion he often used a Greco-Latinized form of his name, Martinus Ilacomilus.

In Waldseemüller's lifetime, the voyages of COLUMBUS, Amerigo VESPUCCI, and other explorers significantly revised the scope of the known world. After his third voyage, Vespucci published an account of his survey of the coastline of South America. He named the accounts, and the lands he had explored, *Mundus Novus* (*The New World*). Up to this point, Columbus and his contemporary Europeans insisted that the lands they had reached were islands, but Vespucci was aware he had reached a new continent, inhabited he said, "by more numerous peoples and animals than in our Europe or Asia or Africa." When Vespucci's *Mundus Novus* reached the small community of scholars, geographers, and

cartographers at St. Die, Waldseemüller immediately began working on a new map of the world.

In 1507 Waldseemüller published the *Introduction to Cosmography, With Certain Necessary Principles of Geometry and Astronomy, To Which Are Added The Four Voyages of Amerigo Vespucci*. In addition to the core treatise on cosmography, the work includes two maps, one a globe and one a plane projection map, as well as the already-famous letter written by Amerigo Vespucci to the duke of Lorraine, describing the voyages he conducted between 1497 and 1503. Recognizing the debt that modern cartography owed to the ancients, Waldseemüller included a figure of Ptolemy on the map, overlooking the world as Waldseemüller imagined it.

The 1507 map is unique in many respects. It is the first published map to represent all 360 degrees of the known world. It is the first to label the new continent "America," since, as Waldseemüller declared, "I see no reason why anyone should justly object to calling this part Amerige, *i.e.*, the land of Amerigo, or America, after Amerigo, its discoverer." In addition, Waldseemüller speculated that if the new lands were indeed a continent, then another ocean must lie between them and the Orient. Thus his map depicts the Pacific Ocean a full six

years before its sighting was recorded by Vasco Nuñez de Balboa, who crossed the Isthmus of Panama in 1513.

In comparison to the 12 different woodcuts of the map, which hold a more immediate interest, particularly for students of American history, the *Cosmography* often has been overlooked. It contains a detailed analysis of the sciences of astronomy and geometry, which Waldseemüller considered crucial to the study of geography. The nine chapters cover Waldseemüller's knowledge on geometrical and astronomical terms, the circles of the heavens and the five celestial zones, the climates of the Earth as well as the winds, and various seas and islands, including their distances from one another. In his account he drew not only on Ptolemy but also on the voyages of Marco Polo. All four parts of the *Cosmography* were immediately popular. Though the 1516 reprint of the map left out the name America, Waldseemüller's suggestion had already come into common usage. His 1507 map is considered "the birth certificate of America."

An English Version of a Work by Martin Waldseemüller

Cosmographiae Introductio of Martin Waldseemüller in Facsimile. Translated by Joseph Fischer and Franz von Wieser. Manchester, N.H.: Ayer Co., 1977.

A Work about Martin Waldseemüller

Arcinieges, Germán. *Why America? 500 Years of a Name: The Life and Times of Amerigo Vespucci.* Translated by Harriet de Onís. Washington, D.C.: Villegas Editores, 2002.

Warren, Mercy Otis (1728–1814)

playwright, poet, historian

Throughout her life, Mercy Otis Warren excelled at many literary forms, including poetry and drama, but her legacy rests largely on her three-volume history of the American Revolutionary War, written in the later years of her life. She was also a prodigious letter writer, and her correspondents

included John and Abigail Adams and George and Martha Washington.

Born in Barnstable, Massachusetts, Warren was the daughter of James and Mary Allyne Otis, who also had 12 other children. Warren received no formal education, but she was able to study with her brother's tutor, Reverend Jonathan Russell, who encouraged her early literary interests.

In 1754 Mercy Otis married James Warren, a prominent local farmer and merchant who would later become a Revolutionary War general. The Warrens settled in Plymouth, where Warren raised her five sons and explored her literary pursuits.

Her earliest works, satirical plays, targeted the British colonial government. She was spurred to write such works after an incident in which her brother James was beaten violently in a Boston coffeehouse by a British Tory. Her first published play—*The Adulateur, A Tragedy, As it is now acted in Upper Servia*—was written in verse and published anonymously in 1772 in the *Massachusetts Spy*. It was "the first play published by a woman born and residing in English America" (Richards). Though couched in neoclassical names and techniques, the play is an obvious attack on Governor Thomas Hutchinson, who in this play is named "Rapatio." Her other plays—including *The Group* (1775) and *The Blockheads* (1776)—were also politically satirical, though none of them was ever staged. Though written in "a refined, academic style," Warren's "primary purpose [was] to create strong political satire" (Gartner). Two additional satiric plays appeared in her *Poems, Dramatic and Miscellaneous* in 1790.

Mercy Otis Warren is best remembered for her three-volume account of the war, *History of the Rise, Progress and Termination of the American Revolution, Interspersed with Biographical, Political and Moral Observations* (1805). Her account provides personal and political views of an army wife who corresponded with many of the great figures of the time.

The history was Warren's last published work. After her husband died in 1808, she continued writing her letters, which, though often overdramatic

and florid, remain important documents of female thought and life during the Revolutionary era.

A Work about Mercy Otis Warren

Zagari, Rosemarie. *A Woman's Dilemma: Mercy Otis Warren and the American Revolution*. Wheeling, Ill.: Harlan Davidson, 1995.

Watling, Thomas (1762–ca. 1815)

correspondent, painter

Thomas Watling was born in Dumfries, Scotland, the son of a soldier. He showed talent as an artist and briefly worked as a drawing teacher and coach painter. In 1788 he was arrested for counterfeiting and only narrowly escaped hanging. In 1791, still in prison, he volunteered for transportation to the new penal colony in Australia. After an abortive escape attempt at the Cape of Good Hope, he reached Port Jackson, New South Wales, late in 1792. The first professional artist in the colony, Watling became an assistant to a surgeon, an amateur naturalist who was compiling a record of the settlement's flora and fauna and who needed Watling to draw the illustrations.

In 1794 Watling wrote *Letters from an Exile at Botany Bay to His Aunt in Dumfries*, an irreverent, informal account of life in the Australian colony. Published in England, the book was a collection of actual letters Watling wrote to his elderly Aunt Marion. In some of the letters, he describes the aborigines:

Irascibility, ferocity, cunning, treachery, revenge, filth and immodesty are strikingly their dark characteristics, their virtues are so far from conspicuous that I have not, as yet, been able to discern them. One thing I may adduce to their credit, that they are not cannibals.

In addition to writing letters, Watling also painted many portraits of the land and its people. Before his pardon and return to England in 1797, he made more than 500 drawings of animals, land-

scapes, and other scenes of the new land, almost all of them remarkable for their draftsmanship and detail. His drawings of birds proved of considerable value to later naturalists, and his portraits of local aboriginal life are an invaluable early depiction of aboriginal and colonial culture. His most famous work of art is "Sydney Cove in 1794," apparently the first oil painting ever made on Australian soil.

In 1805 Watling was again charged with forgery but was later acquitted. There is no record of him after 1814, and some historians believe he died soon afterward. His works, both in prose and paint, are unique in Australian colonial art. Watling's letters are valued not only as a classic of Australian settlement, but also as literature written from the perspective of a convict.

A Work about Thomas Watling

Thomas Watling: Dumfries' Convict Artist. Dumfries, Scotland: Dumfries Museum, 1988.

Wheatley, Phillis (ca. 1753–1784) poet

Phillis Wheatley was brought to Boston from Africa after having been purchased by John Wheatley, an affluent tailor, as a companion for his wife, Susannah. She was named for the slave ship, the *Phillis*, which transported her to America, and she assumed the surname of her master. Susannah Wheatley taught her slave to read and write, and within 16 months the gifted young girl mastered the English language. She was particularly fond of the writings of Alexander POPE, Thomas Gray, and John MILTON.

In her teen years, Wheatley composed a series of 39 poems, which were published in London (1773) as *Poems on Various Subjects, Religious and Moral* (1773). Her style was not particularly original, for she relied heavily on established poetic conventions, especially on the heroic couplets and elegies favored by Pope.

Many of Wheatley's poems are conciliatory in nature. For instance, in "On Being Brought from

Africa to America" (1773) and "To the University of Cambridge, in New England" (1767), she expresses gratitude for having been taken from her "Pagan land" to a place where her soul could come to recognize "That there's a God, that there's a *Saviour* too." Moreover, she sought to revive people's yearning to turn their souls toward God.

In other poems, Wheatley was not so conciliatory, speaking out against slavery and hypocrisy. For example, in "On the Death of General Wooster" (1778), she questions the "disgrace" of holding "in bondage Africa's blameless race."

After Wheatley was emancipated, she became active in promoting her works. As a result, her reputation as an important African-American poet grew. Even though her poetry collection was reissued a number of times, she received no financial remuneration and died in poverty at age 31.

Phillis Wheatley is remembered for having been one of the rare African-American slaves to receive an education and for having written some of the best and most poignant poetry of early American literature.

Works by Phillis Wheatley

Phillis Wheatley: Complete Writings. Edited by Vincent Carretta. New York: Penguin Classics, 2001.

The Collected Works of Phillis Wheatley. New York: Oxford University Press, 1988.

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Bloom, Harold, ed. *African-American Poets: Phillis Wheatley through Countee Cullen*. Langhorne, Pa.: Chelsea House, 2001.

Gates, Henry Louis. *The Trials of Phillis Wheatley: America's First Black Poet and Encounters with the Founding Fathers*. New York: Basic Books, 2003.

Wigglesworth, Michael (1631–1705) poet

Born in England, Michael Wigglesworth immigrated to America in 1638 with his Puritan parents, Edward and Esther Wigglesworth. The family eventually settled in New Haven, Connecticut.

Wigglesworth entered Harvard College at age 17, eventually earning both bachelor and master degrees. He stayed at Harvard to teach, but he also occasionally preached during this time. In 1654 he became minister at the Puritan church in Malden, married the first of three wives the next year, and was officially ordained in 1656. He also maintained a medical practice over the years.

Wigglesworth's most famous work was the poem *The Day of Doom*, published in 1662. To modern readers, the work reads more like a sermon than a poem, with its "Puritan plain style and a conviction of the rightness of New [England's] brand of Calvinism" (Bosco). Wigglesworth states his purpose for writing the poem in these lines:

*Oh! guide me by thy sacred Sprite
So to indite, and so to write,
That I thine holy Name may praise,
And teach the Sons of men thy ways.*

The Day of Doom was written in ballad meter, and is filled with biblical references. It was quite popular in its time, with more than 1,800 copies sold in 1662.

His next poem, *God's Controversy with New England*, was perhaps a response to a great drought that occurred in 1661 and 1662, which Wigglesworth believed was brought on by God due to the sinful and lapsed ways of New Englanders.

In 1670 he published *Meat Out of the Eater*, a 2,000-line rhyming poem written in various meters. It is perhaps Wigglesworth's most personal poem, consisting of "a series of song . . . written as much to console as to edify 'enduring' Christians" (Bosco).

In 1670 Wigglesworth turned most of his energy to preaching in Malden. Indeed, it appears that he made very few poetic efforts during these later years. When he died, he left behind his third wife and eight children.

Works by Michael Wigglesworth

The Day of Doom or a Description of the Great and Last Judgment. Whitefish, Mont.: Kessinger, 2003.

The Diary of Michael Wigglesworth, 1653–1657: The Conscience of a Puritan. Edited by Edmund S. Morgan. Magnolia, Mass.: Smith Peter, 1990.

The Poems of Michael Wigglesworth. Edited by Ronald A. Bosco. Lanham, Md.: University Press of America, 1989.

Works about Michael Wigglesworth

Crowder, Richard. *No Featherbed to Heaven: A Biography of Michael Wigglesworth, 1631.* Textbook Publishers, 2003.

Dean, John W. *Memoir of the Revised. Michael Wigglesworth, Author of the Day of Doom.* Murieta, Calif.: New Library Press, 2003.

Williams, Roger (1603–1683) *nonfiction*

writer, poet, grammarian

Roger Williams was born to a wealthy merchant, who sent him to Cambridge University, where he graduated in 1627. He later became a clergyman with Puritan sympathies and sailed to the Massachusetts colony in 1630. The colonists originally welcomed Williams, but his questioning of the validity of taking Native American lands proved too radical. Upon hearing from the colony's governor, John WINTHROP, that a warrant had been issued for his arrest, Williams fled with a handful of followers into the southern territory of sympathetic Indians. In 1636 he founded Providence Plantations, which became the colony and later the state of Rhode Island. Native Americans trusted Williams, even as their relationships with other colonists deteriorated. Williams acted unsuccessfully as peacemaker between the two warring sides in the 1660s and 1670s. He died in Providence.

In 1643 he wrote the *Key Into the Languages of America*, the first Indian grammar in English, which included rhymes depicting Native Americans as more tolerant, peaceful, and fair than contemporary European peoples. His most influential work at the time was *The Bloudy Tenent* (1644), in which he criticizes religious wars and the union of church and state. Williams wrote *The Bloudy Tenent* as a dialog between Truth and Peace in

which he states that “enforced uniformity (sooner or later) is the greatest occasion of civil war, ravishing of conscience, persecution of Christ Jesus in his servants, and of the hypocrisy and destruction of millions of souls.” He argued that civil governments should confine themselves to secular affairs and allow freedom of religion to their citizens. Williams's belief in religious tolerance was considered so dangerous that *The Bloudy Tenent* was burned in England in 1645.

While Williams's initial followers were English religious and political radicals of the 1640s and 1650s, his most lasting legacy is the influence he had on later American writers and political thinkers, such as Benjamin FRANKLIN and Thomas JEFFERSON.

Works by Roger Williams

A Key into the Language of America. Bedford, Mass.: Applewood Books, 1997.

The Complete Writings of Roger Williams. New York: Russell and Russell, 1963.

A Work about Roger Williams

Gaustad, Edwin S. *Roger Williams: Prophet of Liberty.* Oxford: Oxford University Press, 2001.

Winthrop, John (1588–1649) *historian, essayist*

John Winthrop was born into a family of wealthy clothiers and lawyers in Suffolk, England. He entered Trinity College of Cambridge University in 1602, but left in 1604. He became a magistrate in 1609, studied law, and in 1626 became an attorney in the Court of Wards and Liveries. Winthrop was elected governor of the Massachusetts colony in 1629, and the following year arrived in Charlestown, Massachusetts. The colonists elected Winthrop governor annually until 1634, and then again from 1637 to 1640, 1642 to 1644, and 1646 to 1649, when he died in Boston. As the first governor of Massachusetts, he dealt with such issues as religious freedom, interactions with Native Americans, and the basic survival of the new settlements.

Like his fellow colonist Roger WILLIAMS, he wrote about government and religion. Two of his most important essays are “Arbitrary Government Described” (1644), concerning the legislative and judicial powers of the colonial government, and “Model of Christian Charity” (1629–30), a description of the type of human decency and charity Winthrop expected citizens of the Massachusetts colony to exhibit.

Winthrop also diligently kept a journal, titled *The History of New England 1630–1649*. It was not published until 1825–26, almost two centuries after his death, yet it stands as one of the most complete firsthand accounts of the early years of New England.

Works by John Winthrop

Journal of John Winthrop: 1630–1649. Edited by Richard S. Dunn, et al. Cambridge, Mass.: Belknap/Harvard University Press, 1996.

Short Story of the Rise, Reign and Ruin of the Antinomians, Familists and Libertines that Infected the Churches of New England (1644). Whitefish, Mont.: Kessinger, 2003.

Works about John Winthrop

Aronson, Marc. *John Winthrop, Oliver Cromwell, and the Land of Promise*. Boston: Houghton, Mifflin, 2004.

Bremer, Francis J. *John Winthrop: America's Forgotten Founding Father*. New York: University Press, 2003.

Connelly, Elizabeth R. *John Winthrop: Politician and Statesman*. Langhorne, Pa.: Chelsea House, 2000.

Morgan, Edmund S. *The Puritan Dilemma: The Story of John Winthrop*. Lebanon, Ind.: Pearson, 1998.

Woolman, John (1720–1772)

humanitarian, journal writer

John Woolman is best known for writing a journal that is considered to be one of the finest statements of Quaker life. *Journal and Major Essays*, published in 1774, is a classic of American spiritual experience. Woolman was also a powerful early voice in opposition to slavery, poverty, and war.

A New Jersey Quaker, Woolman was raised in Quaker schools and meetings and began his public ministry at age 22. He carried Quaker ideals of peace and Christian brotherhood across the Atlantic, ranging from the south to Pennsylvania. He worked as a storekeeper, tailor, orchard keeper, teacher, surveyor, and conveyer of deeds, leases, and bills of sale, including bills of sale for human property. Woolman died of smallpox in England while traveling for an antislavery cause.

In his *Journal and Major Essays*, Woolman relates how these transactions troubled him so much that he gave up his job rather than prepare another indenture for servitude or slave transaction. He focuses on his internal process of reasoning leading to his change of vocation. He also gives the reader a view of his private, intimate moment of conversion in this record of personal spiritual experience. The work is historically valuable in Woolman's treatment of the human drama and the injustice of the slave trade in the early United States.

Works by John Woolman

Journal of John Woolman and Plea for the Poor. Eugene, Ore.: Wipf and Stock, 1998.

Walking Humbly with God: Selected Writings of John Woolman. Nashville, Tenn.: Upper Room Books, 2000.

Works about John Woolman

Birkel, Michael Lawrence. *A Near Sympathy: The Timeless Quaker Wisdom of John Woolman*. Richmond, Ind.: Friends United Press, 2003.

Sox, David. *John Woolman: Quintessential Quaker, 1720–1772*. Richmond, Ind.: Friends United Press, 1999.

Wu Chengen (Wu Ch'eng-en) (ca. 1500–ca. 1582) *novelist, poet*

Wu Chengen was born in Kiangsu province in eastern China. His father was a merchant who loved literature, and Wu was noted for his own literary accomplishments at a very young age. Nevertheless, he repeatedly failed the arduous examinations for

the imperial civil service. Finally, at the advanced age of 63, he became a provincial magistrate, only to be imprisoned two years later on groundless charges of corruption. After clearing Wu's name, the imperial court offered him another post, which he refused, preferring to devote the remainder of his life to writing.

Wu Chengen composed many works of verse that convey strong emotions. Two volumes of his poems survive, most of them discovered in imperial palaces in Kiangsu many years after his death. He is best known as the presumed author of *The Journey to the West* [*Hsi Yu Chi*], an EPIC prose novel that appeared anonymously in 1592, 10 years after his death. Since then, *The Journey to the West* has appeared in many different forms and been the inspiration if not the source for various works. A picture book of the story was published in 1806. In 2000 the movie *Lost Empire*, based upon Wu's book, was released. It tells the story of journalist Nick Orton's search for the lost manuscript of *Hsi Yu Chi*. The book also served as the basis of the Japanese television series *Saiyuki* (*Monkey*, also known as *Monkey Magic*), which ran from 1978 to 1990. Finally, the computer-animated video *Monkey* (1996) by Miles Inada and Evan Carroll is also based upon *The Journey to the West*, as is the popular anime *Dragonball* series.

Critical Analysis

Like all Chinese novels of the Ming dynasty period, *The Journey to the West* was written in the vernacular rather than the formal, officially accepted classical style, and was probably published anonymously to protect its author's reputation. The theory that Wu was the novel's true author appears to have originated in his home province during the 16th century. Not all modern scholars are convinced of Wu's authorship, as there were similar published tales that existed before Wu's version. However, most scholars believe the poet's lifelong "love of strange stories [and] popular novels" (as he wrote in a preface to a collection of classical short stories) is significant evidence in his favor.

Wu was inspired to write *Journey to the West* by the epic pilgrimage of the 7th-century Buddhist monk Hsuan-Tsang (596?–664), who traveled on foot to India, today known as the birthplace of Buddhism. Hsuan-Tsang walked for many years along the fabled Silk Road in search of his faith's sacred texts, called the Sutra. After finding them, he returned to China and began translating the scriptures into Chinese. By Wu's time, Hsuan-Tsang's pilgrimage had become the subject of many fantastic legends, which had already inspired a short verse novel and a six-part drama titled *Monkey*. Wu thus had much source material for his 100-chapter novel.

In "The Story of the Monkey," comprising the first seven chapters of *Journey to the West*, the novel's protagonist Monkey is born from a magical stone egg, learns the supernatural abilities of shape-shifting and flight, and makes himself king of all the monkeys on Earth. Throughout the tale, we see Monkey transform himself into a bird, a beast of prey, and a bug. We also see him dive into the mouth of a dragon to retrieve a horse. Monkey gets into trouble on a visit to heaven, however, as his hunger for knowledge and his abuse of his powers lead to chaos. The god Erhlang subdues him, and Buddha sentences him to live under a mountain for 500 years.

The next five chapters, "The Story of Hsuan-Tsang and the Origin of the Mission to India," recount the life of Hsuan-Tsang (here called Tripitaka), whom the emperor dispatches on a journey to the "Western Paradise," where good Buddhists go after they die. Monkey is given a chance to prove himself by becoming Tripitaka's disciple and protector, and accompanying him on his pilgrimage. Monkey proves his worth by killing beasts, such as a tiger who tries to kill them, and human ruffians who try to steal Tripitaka's horse. Such events continue in the remaining chapters, called "The Pilgrimage to India," in which Wu Chengen recounts 81 separate, supernatural adventures of the monk, Monkey, and two other magical animals. The slow-witted Pigsy and the fish Sandy serve as additional protectors for Tripitaka as they journey to the Western Paradise.

While Monkey is an allegorical character with many complexities and discrepancies, Pigsy is a clear-cut representation of human desire and often sloth. In the “Editor’s Notes” to the journal *Figure in the Carpet*, Jian Leng summarizes the characters and what they represent in this way:

Readers of *Journey to the West* soon realize that the bizarre main characters are, in many ways, archetypal figures representing universal qualities of human nature. [Tripitaka], the monk sent by the king to gather the scriptures, represents “everyman” searching for meaning. The disciple Piggy embodies sensuality and appetite as well as the vitality and energy necessary to undertake a demanding journey. The disciple Sandy represents sincerity. And then, there is Monkey, who symbolizes the undisciplined intellect that must be tamed before the journey—the spiritual transformation—can be undertaken and successfully completed.

During their journey, the four friends, led by the trickster-warrior Monkey, encounter and often do battle with demons, dragons, and gods from Chinese mythology, all of which Wu Chengen vividly describes. Monkey thwarts many of these enemies with a cudgel he can reduce to the size of a needle, which he carries behind his ear. He also visits hell and reads the book of death, in which he notices his own name. He erases it, thus ensuring himself everlasting life. Perhaps most famous, however, is the novel’s biting satire of the hidebound, inefficient, and inescapable Chinese bureaucracy. When Monkey visits heaven early in the novel, he meets the Jade Emperor, who is less a mighty divinity than prosaic administrator, presiding over a bloated civil service composed of numerous useless officials with pompous titles who attempt to control every aspect of life on Earth:

Heavenly carpenters were ordered to build the office of the Great Sage to the right of the Peach Garden. It had two departments, one called

Peace and Quiet and the other Calm Spirit. In each were Immortal Officers who attended Monkey wherever he went. A Star Spirit was detailed to escort Monkey to his new quarters, and he was allowed a ration of two jars of Imperial wine and ten sprays of gold-leaf flowers.

Wu’s readers immediately would have recognized the analogy between the hierarchy of Wu’s heaven and that of China. The scene also points out that Monkey, rather than Tripitaka, is the protagonist in the book. In her article “Getting a Jump on Dragon Ball,” Alysson Wyatt states:

The reason for this, most critics agree, is that Monkey embodies the theme that the original author tried to convey to his readers: a rebellious spirit can defy even the most untouchable of feudal rulers. This idea of defying authority was highly frowned upon in China, as the ideas of Confucianism again took hold over the newer religions in the region, Buddhism and Taoism. Confucianism was returned to its original place as the official orthodoxy of the state of China during the Tang dynasty (c.e. 618) by an iron-fisted ruling body of high-level bureaucrats. Unlike Confucianism, which teaches conformity and proper behavior within an ideal social system, Taoism and Buddhism advocate an approach to life more receptive to new ideas and change. The monk’s character was necessary because it masked the importance of Monkey’s rebellious nature.

Despite Tripitaka’s despairing that he will ever succeed, the novel ends with the band’s discovery of the sacred scrolls. For his efforts in defense of his friend the monk, the formerly disreputable Monkey is made a saint, with the new name Buddha Victorious in Strife.

In the words of its translator Arthur Waley, *Journey to the West* is “unique in its combination of beauty with absurdity, of profundity with nonsense. Folk-lore, allegory, religion, history, anti-bureaucratic satire and pure poetry—such are the

singularly diverse elements of which the book is compounded.”

Journey to the West is widely read in many Asian countries, Europe, and North America. In China, it proved very influential during the Cultural Revolution of the 1960s, when its satirical passages inspired the radical youth cadres who opposed bureaucracy and tradition. Today, the story is seen as both a rejoining of individual spirit and an odyssey in which the characters travel toward Buddhist enlightenment. Monkey’s playful humor and Tripitaka’s Buddhist-like detachment continue to enthrall readers of all ages and cultures.

Works by Wu Chengen

Monkey: Selections from Hsi Yu Chi. Translated by Arthur Waley. New York: Grove, 1984.

The Journey to the West, 4 vols. Translated by Anthony C. Yu. Chicago: University of Chicago Press, 1977.

Works about Wu Chengen

Dudbridge, Glen. *The Hsi-yu Chi: A Study of Antecedents to the Sixteenth-Century Chinese Novel*. Cambridge: Cambridge University Press, 1970.

Liu Ts’un-jen. *Wu Ch’eng-en, His Life and Career*. Leiden: E.J. Brill, 1967.

Wu Jingzi (Wu Ching-tzu) (1701–1754) novelist

Wu Jingzi came from a well-educated family in southeastern China. Like others in his family, he was a member of the civil service. His father died when he was a young man, and Wu Jingzi wasted the considerable inheritance he received. His financial problems persisted throughout his life, and he had difficulties at work. In his later life, he chose to withdraw from society.

Wu Jingzi wrote in many genres, including poetry, but he is best known for his novel, *The Scholars* (*Bulin Waishi [Ju-lin wai-shih]*), sometimes called *Unofficial History of the Literati*. The book was the first satirical novel written in Chinese, and many scholars consider it to be the best of the genre.

The Scholars has an unusual structure; it is more like a collection of short stories with common links than a conventional linear novel. The number of chapters is in dispute, but the earliest known manuscript (1803) includes 55 chapters.

In *The Scholars*, Wu Jingzi attacks the corruption he sees in the government and society of his time. Because of his subject, he purposely avoids using elevated language. In his book *Wu Ching-tzu*, Timothy Wong points out that “Wu Ching-tzu chose to render his novel in a nonliterary language, and thus to place it also into the tradition of vernacular Chinese fiction,” thus making it more accessible to the common people.

In contrast to earlier authors such as TANG Xi-anzu, who drew upon earlier stories or legends, Wu Jingzi took a more personal approach to his writing by basing his characters on people he knew, including himself.

André Levy asserts that the “episodic structure” of *The Scholars* had “a decisive influence on this subgenre at the end of the nineteenth and the start of the twentieth centuries” (*Chinese Literature, Ancient and Classical*). With its modern structure and universal themes, *The Scholars* continues to have worldwide appeal and is considered a classic of Chinese literature.

An English Version of a Work by Wu Jingzi

The Scholars. Translated by Gladys Yang and Yang Hsien-Yi. La Vergne, Tenn.: University Press of the Pacific, 2001.

A Work about Wu Jingzi

Wong, Timothy C. *Wu Ching-Tzu*. Boston: G.K. Hall, 1978.

Wycliffe, John (John Wyclif) (1324–1387) essayist, translator

John Wycliffe was born in a small town in the county of York, England. Little is known about his childhood or family, but he received a traditional education before studying at the University of Ox-

ford. As a university student, he established a great reputation for his talents and went on to receive a doctorate in theology before being ordained and assuming pastorates in Lutterworth and Lincoln.

Having become a well-known public figure throughout England for his writings and outspoken opinions, Wycliffe was entrusted by the royal family with important diplomatic missions. Though one of these missions was to resolve various conflicts between the pope and the English government, Wyclif was himself first censored and then condemned by the Catholic Church for his unorthodox beliefs and criticism of the clergy.

Wycliffe questioned fundamental teachings of the church in his pamphlets and essays, for the most part written in Latin and devoted to a single theological or philosophical theme. In *The Truth of the Sacred Scriptures* (1378), he argues that Christian faith should be derived directly from the Bible without the mediation of a corrupt church or clergy. Though excommunicated in 1380, he continued to receive support from the English royal

family and continued to produce theological works until his death in Lutterworth.

Wycliffe's writings were extremely influential in Protestant theology, but his most important work was his translation of the Bible into English. Working from the Latin Vulgate, he sought to make a text comprehensible for all readers. The result was a text that not only would have important religious implications, but also would, at least indirectly, have a decisive impact on English prose and poetry for centuries to come. His work served as part of the basis of the King James Bible (1611), one of the most important texts in the history of English-language literature.

A Work by John Wycliffe

Select English Writings. Edited by Herbert E. Winn. New York: AMS Press, 1976.

A Work about John Wycliffe

Kenny, Anthony, ed. *Wyclif in His Times*. New York: Clarendon Press, 1986.



Yuan Hungdao (Yüan Hung-tao)
(1568–1610) *poet, nonfiction writer*

Yuan Hungdao was a government official during the last years of the Ming dynasty. He and his brothers, Yuan Zongdao (Yüan Tsung-tao) and Yuan Zhongdao (Yüan Chung-tao), were all writers from a small town, and their group became known by the town's name, the Kung-an School. They wrote at a time noted in Chinese history for its increased intellectual activity. Like their contemporary, dramatist TANG XIANZU, they were innovative in their poetry, rejecting traditional, formal styles for more individual and personal ones.

Yuan Hungdao's poems often address simple moments in life, with titles such as "Writing Down What I See" or "Improvised on the Road." In this excerpt from "Things Experienced," he blends the ordinary elements of the day with the daily news:

*People gossip of invasions in the east;
rumors fly: "We've sent ships from the
north!"*

*I buy some Ch'ü-chou oranges, spotted with
frost:*

listen all day to famous women singers.

(trans. by Jonathan Chaves,
Pilgrim of the Clouds)

In addition to writing poetry, Yuan Hungdao wrote many prose pieces, all of which are noted for their expressive language and detail. Yuan Hungdao's poetry and his prose, as well as that of his brothers, laid the early foundations for the modern period of Chinese literature.

**An English Version of Works by
Yuan Hungdao**

*Pilgrim of the Clouds: Poems and Essays from Ming
China.* Translated by Jonathan Chaves. New York:
Weatherhill, 1992.

A Work about Yuan Hungdao

Chih-P'ing Chou. *Yuan Hung-tao and the Kung-an
School.* New York: Cambridge University Press,
1988.

Z

Zeami (Zeami Motokiyo, Motokiyo

Kanze) (1363–1443) *actor, playwright, critic*
Zeami was born in Nagaoka, Japan. His mother was the daughter of a priest, and his father was the great NOH actor and playwright Kannami, also known by his stage name Kanze.

Zeami appeared in plays with his father's acting troupe, the Kanze-za, from a very early age. When he was 12, he and his father performed in front of the third shogun, Yoshimitsu. The young Zeami quickly became a favorite of the 17-year-old shogun and thus procured his first patron.

Yoshimitsu's patronage gave Zeami, a commoner, access to people in the court. One of these was Yoshimitsu's cultural adviser and poet, Nijō Yoshimoto. Whether to gain favor with the shogun or because he was actually fond of the young man, Yoshimoto took Zeami under his wing and taught him appreciation for the finer, more refined pastimes of the aristocrat, such as *renga*, or linked verse.

In 1384 Kannami died, passing on to Zeami, then 22, the direction of his theater troupe, his stage name, and the Noh knowledge and tradition. This was an auspicious time for the young artist, as he enjoyed the threefold advantage of having the shogun for a patron, Nijō Yoshimoto for a friend, and the reputation and theater troupe of his father at his disposal.

This was not to last, however. In 1408 Yoshimitsu died and his son Yoshimochi became the fourth shogun. Yoshimochi had little interest in the Noh drama that Zeami was developing and refining, preferring the more boisterous Dengaku style. Up to this time, Zeami had been revising his father's plays and writing new ones for the Kanze-za, creating more than 90 plays that are still in the Noh repertoire today. His masterpieces include such works as *Takasago* and *Matsukaze*. Under Yoshimochi's rule, however, Zeami was unable to perform his plays and so turned to writing treatises on Noh, critical and philosophical works on the aesthetics of the form. Along with his plays, these critical essays were crucial in refining Noh as a dramatic form. As Hare states in *Zeami's Style: The Noh Plays of Zeami Motokiyo*, "His treatises on performance represent the first pragmatically centered work on aesthetics in Japanese intellectual history."

Zeami's first such treatise, and undoubtedly his most famous, was completed when he was near 40. Entitled *Fūshi Kaden*, it was largely based on his father's experiences and achievements. He also presented several concepts on the aesthetics of Noh. Three of these deserve special note: *yūgen*, a visual sense of beauty that is both mysterious and ineffable; *monomane*, dramatic mimicry; and *hana*, or flower, a metaphor for those qualities that make a

Noh performance successful. These concepts appear again and again in Zeami's work and have defined the art of Noh theater in literary form.

In 1424 Zeami's life was interrupted again when the sixth shogun, Yoshinori, came to power. Yoshinori had no taste for Zeami's Noh aesthetics and revoked all the privileges that Zeami had enjoyed. Still, Zeami continued to write treatises. One of his major works of this time was *Kakyo* (*The Mirror of the Flower*, 1424), a summary of his own experience in the theater, meant to be passed on in confidence to his son Motomasa.

In 1432 Motomasa died. When told to accept his nephew Onnami as his successor, Zeami refused. As a result, he was exiled to Sado Island in 1434. He was 74 years old. When Zeami died, it was unclear whether he was still in exile or had been allowed to return home.

In the *Fūshi Kade*, Zeami said of Noh, "Everything in Noh has its own style, based upon the meaning of the words, for it is language by which the profound meaning is conveyed." Zeami's works

of instruction for actors and his thoughtful, detailed theories about the writing and production of Noh plays elevated Noh theater to an art form rivaling the dignity of court poetry. His works, with their dense imagery and textured allusions to myths, legend, and literature, still captivate audiences to this day, earning Zeami his reputation as the greatest playwright in the history of Noh theater.

An English Version of Works by Zeami

On the Art of the No Drama: Major Treatises by Zeami.

Translated by J. Thomas Rimer, Yamazaki Masakazu, and Wallace Chappell. Princeton, N.J.: Princeton University Press, 1984.

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Tokyo: Hinoki, 1973

Zeami and the No Theatre in the World. Edited by Samuel L. Leiter, et al. New York: Martin E. Segal Theatre Center, 1998.

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ENCYCLOPEDIA OF
WORLD WRITERS
19TH AND 20TH CENTURIES



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PREFACE



The *Encyclopedia of World Writers, 19th and 20th Centuries* is an engaging survey of the changing map of world literature during the past 200 years, covering the world outside Great Britain, Ireland, and the United States. (British writers are covered in the *Encyclopedia of British Writers, 19th and 20th Centuries*, Facts On File, 2003.) Our survey begins at the turn of the 19th century, a time of great change in Europe, catalyzed by the French Revolution of 1789 and the expansion of colonialism.

Literature in the 19th century, especially the dissemination of the novel, reflects the profound social, economic, and political changes that were taking place throughout Europe. By the end of the century, when colonialism had changed the map of the world through occupation and trade, Western literary movements and forms had deeply affected the ancient and traditional literatures of Asia and the Middle East and the post-Conquest literatures of South America and had marginalized the oral traditions of African and indigenous peoples.

The entries of the 19th century include the well-known European figures who have dominated the Western canon; lesser-known European writers who, for many reasons, have been rediscovered; and Asian, Latin American, and

African writers or storytellers celebrated in their own cultures but often unfamiliar to the American reader. Entries include descriptions of major European literary movements, such as ROMANTICISM, REALISM, and SYMBOLISM, and their deployment and transformation, especially toward the end of the century, in the very different cultural contexts of Asia, the Middle East, and Latin America. These entries also show both the continuation and transformation of traditional genres and the growing importance of the novel in the context of modernization.

The entries of the 20th century include avant-garde writers, modernists, social realists, and writers responding to the traumas of world wars. They reflect the growing international importance and recognition of writers from Asia, the Middle East, Africa, and the Caribbean and of women writers who have made their voices heard in the wake of POSTCOLONIALISM and FEMINISM. They also include writers from nations that have asserted their independence since the collapse of the Soviet Union and writers responding in various ways to economic and cultural globalization and the revolution in electronic communications. Finally, in entries such as those on the ABORIGINAL MOVEMENT of Australia and the DALIT LITERATURE of India, they include writers

from cultures in the process of reemergence or redefinition.

Directed to young scholars in high school and colleges, the entries encourage students to investigate further writers who, for the most part, have lived lives of passionate engagement with their craft and with the compelling, often disturbing historical events of their time. They include biographical information, descriptions of major works, cross-referencing, and suggestions for further reading and research. Most of the works mentioned have been translated into English. Where practical, titles are also provided in the original language. (Given the vast number of languages and alphabets involved, this is not always feasible or useful.) Definitions of traditions and movements from a wide variety of literatures make it possible for the American student to situate writers within the context of their literary cultures. A general bibliography suggests wider vistas for exploration.

This encyclopedia opens up worlds. It reveals how literature has been and continues to be not only a source of aesthetic pleasure and self-knowledge but also a means of responding to tyranny and injustice, to the alienation or suppression of identity, and to the loss of marginalized or indigenous cultures. For many writers in the last century, literature has been more than a quest for pleasure, success, or escape from the everyday. It has often been a matter of life and death.

We hope that for young researchers coming of age in the 21st century, a time of dramatic change on an international scale, the encyclopedia will be many things: an introduction to literary traditions from a wide diversity of cultures, an introduction to aesthetic experience and exploration in the global context, and an introduction to the extraordinary writers who have lived through and responded in their works to the social and political challenges of the past two centuries.

INTRODUCTION



World literature is as diverse as it is vast. From the turn of the 19th century to the present, different cultures and national literatures have followed unique and specific forms of development and change. However, it is possible to discern some major trends and patterns to suggest a way for American readers in particular to orient themselves among the more than 500 writers, literatures, and literary movements presented here.

The mapping of the world has undergone many transformations since the beginning of the 19th century, and it continues to be revised at an accelerated rate. This volume begins with literatures at the turn of the 19th century, a time of great change. The French Revolution of 1789 marked a watershed in Europe. Subsequently, many countries of the world were affected by both the ideals of the European Enlightenment and the expansion of colonialism.

In the modern age, beginning with the colonization of the Americas, countries of Western Europe—Spain, Portugal, France, the Netherlands, and England—have been the dominant colonial nations. They have exported their languages and cultures throughout the Americas, Africa, Asia, and the Pacific through conquest and occupation or, as in the case of China and Japan in the latter half of the 19th century, through trade

wars and the imposition of trade agreements. During the last 200 years, there have been very few, if any, nations that have not been affected in one way or another by the cultures and values of Western Europe and, especially since World War II (1939–45), of the United States. With the breakdown of European colonialism after 1945, the liberation from Western influences has been a rallying cry for contemporary literary movements in many parts of the world. The map of the world in the 21st century has already begun to present a different, as yet undefined, literary landscape.

THE NINETEENTH CENTURY

In Europe, the values of the Enlightenment—freedom, scientific progress, the importance of the individual—expressed the needs of the rising middle class and the growing capitalist economy. These ideas challenged the principles of inherited power and the rule of an aristocratic and ecclesiastical elite traditionally dependent on ownership and exploitation of the land. They found political expression in the French Revolution of 1789. The Revolution was greeted as a new dawn by writers, musicians, and artists throughout Europe and by oppressed peoples, including many women. However, as the Revolution turned into the Terror

and was followed by the dictatorial reign of Napoleon—who extended French dominion through much of Europe, including an incursion into Russia, and ventured into Egypt—many writers and artists lost faith in the future of the revolutionary ideal.

COLONIAL ENCOUNTERS

Colonialism flourished in the 19th century through a combination of new ideas and political projects. The confidence of Europeans in the superiority of their civilization reached its height as scientific discoveries produced new technologies and industrialization promised ever-expanding markets. It seemed an obvious good to impose European values on the rest of the world. Yet at the same time science was undermining religious faith, and people became aware of what was lost when cities and factories obliterated the old ways of life. Slaves, women, and the colonized discovered that people's rights as promised by the French Revolution did not apply to them. Although Haiti (San Domingo) won its independence from France in 1802, slavery continued in the French Caribbean until 1848, and France and England continued to fight for domination over India, Africa, and the Caribbean. Nevertheless, Enlightenment ideals continued to both support and challenge the colonial enterprise of trade and conquest.

Latin America

Financed by kings and queens vying for power and national prestige, European colonialism from the 16th century on had justified itself in the name of Christianity and civilization. Encountering people with predominantly oral cultures and animist beliefs, the first colonists of what now constitutes Latin America imposed their religion and assimilated or suppressed local cultural forms and languages, which they considered to be inferior. In the 19th century, colonialism in Latin America produced a unique pattern of cultural development. By that time, most countries were controlled by powerful elites who fought for their

independence from Spain and Portugal. The longing for freedom was expressed in literature. Fernandez de Lizardi (1776–1827), Mexico's first novelist, for example, satirized corrupt colonial officials and contributed to the movement for independence. Andrés Bello (1781–1865) of Venezuela argued that Latin America would be independent only when it had freed itself from forms of government modeled on those of Europe. On the other hand, Domingo F. Sarmiento (1811–88) of Argentina wished to eradicate traces of both native and Spanish cultures and replace them with northern European economic and cultural models. By the end of the century, most of Latin America underwent rapid modernization with varying consequences and produced varied, often cosmopolitan literatures.

Africa

When Europe colonized Africa, it encountered hundreds of different languages and diverse traditions. The north and northwest had long been influenced by Islamic and Arabic written culture, and East Africa, open to trade with Indonesia and India, had a rich multicultural history. Most of this vast continent had a rich oral tradition that included epics, legends, proverbs, genealogies, and praise poetry. When colonial schools were set up to produce local administrators and impose Western cultures, African languages were marginalized, but oral genres, many of which were then written down, continued to modify and contest imported European literary forms and ideas.

South Asia

European confrontations with ancient civilizations and literatures in Asia are complex in a different way. The establishment of the East India Company by the English, which took place in 1600, was the beginning of the colonization of India and the imposition of British cultural institutions. Until 1835, when English became the common language of instruction, Sanskrit, Arabic, and Persian were the dominant official languages. The British gave their preference to the Sanskrit tradition, with its Indo-European associations,

and to Hindu culture, whose caste system approximated their own class system. Sanskrit epics, such as the *Ramayana* and the *Maharabata*, as well as Hindu spiritual texts, were translated by and also influenced many 19th-century European writers. However, the dozens of languages and cultures of the Indian subcontinent and Sri Lanka withstood assimilation and continued their own traditional forms of epic, drama, and lyrical and devotional poetry.

The introduction of English instruction coincided with the widespread dissemination of printing, and English literature and European literary forms were introduced to the subcontinent and a new reading public. With English as the official language, works in languages such as Urdu, Tamil, Bengali, Telegu, and Kannada were translated into English, giving South Asians easier access to each other's literatures. India had a strong epic and mythical narrative tradition. The European novel gave new direction to Indian writing. Rabindranath TAGORE, the great Bengali nationalist, was awarded the Nobel Prize in literature in 1913.

East Asia

Beginning with the Opium War (1840–42), China was exposed to Western influences when it was forcefully brought into the orbit of European financial interests. Western and Japanese incursions—including the sacking of Beijing in 1860, the Sino-Japanese War (1894–95), and the Boxer Rebellion (1900–01)—contributed to a critique of Chinese conservatism, Confucianism, and the power of the scholarly literati. In 1911, a thousand years of imperial rule came to an end with the establishment of the republic. May 4, 1919, became famous for a new realist literary movement (*see* REALISM) that broke with the past and turned toward the West for inspiration. The language of the common people, as opposed to the scholarly language of the imperial bureaucrats, was increasingly used as the language of literature, and under the influence of countless translations from European writers, particularly French, English, and Russian, the novel became popular. Such writers as

HU SHI and LU XUN turned away from traditional forms and looked to Western novels for inspiration and renewal.

Japan is famous for its distinctive forms of poetry, such as the complex linked forms of the *renga*, which developed into the haiku, and its indigenous forms of drama, such as the No and Kabuki. It also has a long narrative tradition and its own forms of the novel, the most famous of which is probably the classic *Tale of Genji* (ca. A.D. 1000) by Lady Murasaki. Japan did not open up to the West until it was forced to by the United States and Commodore Perry's warships in 1853. This event had a profound effect on Japanese literature. Japanese translations of European and Russian novels appeared and influenced new expressions of the Japanese novel, as in the works of NATSUME Sōseki. [Chinese, Japanese, Korean, and Vietnamese personal names are rendered in traditional East Asian order, with surnames followed by given names.]

The Middle East

Middle Eastern literature—Arabic, Persian, and Turkish—was dominated from its pre-Islamic beginnings by poetry, written by both men and women. With the spread of Islam, the Qur'an established a literary and aesthetic mood for Muslim writers. In the 19th century, Europeans began to look to the Middle East for literary inspiration: French and English translations of *The Thousand and One Nights*, a collection of stories from Persia with Indian influences, had a profound effect on the Western imagination.

At the same time, the growing imperial powers of Europe undermined the declining Ottoman Empire, which finally collapsed after World War I, and introduced to the Middle East Western liberal values such as equal rights and freedom of trade and travel, as well as new genres such as the novel. Modern and secular ideas were contentious from the beginning: European aesthetics and progressive ideas threatened traditional and national literary forms and were associated with political domination.

Australasia

An aboriginal culture had existed in Australia for at least 50,000 years before the arrival of the Europeans. It included songs, myths, and stories, which were orally transmitted. White settlement of Australia began in 1788 with the establishment of penal colonies by the British. Nineteenth-century Australian literature, produced both by convicts and free settlers, followed English models while exploring new experiences of life in the bush and outback. At the same time, aboriginal culture was threatened with extinction. It was not until 1901, when Australia won its independence, that a strong national literature emerged.

The first British missionary arrived in New Zealand in 1801, and the colony was formalized in 1841. The Treaty of Waitangi (1840) established an uneasy peace between the indigenous Maoris and the colonizers, but the oral language and culture of the aboriginal people inevitably declined. British models dominated 19th-century New Zealand literature.

EUROPEAN ROMANTICISM AND ITS DISCONTENTS

The literary movement that best expresses the aspirations, contradictions, and disappointments of the turn of the 19th century is romanticism. Romanticism began in Germany with writers such as GOETHE, SCHILLER, and HÖLDERLIN. It was influenced by Jean-Jacques Rousseau, the critic of the inequities of civilization, in his fiction and essays and by Immanuel Kant's ideas about the beautiful and sublime. His *Critique of Judgment* (1790) had a profound effect on romantic aesthetics. The German mystical and idealistic tradition competed with the more rational and scientific ideals of French thinkers and influenced writers throughout Europe. Germaine de STAËL, the Swiss/French intellectual and writer who introduced German literature and philosophy into France at the beginning of the 19th century, held that a nation's literature is reflective of its forms of government and its historical moment. Literature thus provides insight into national identity.

Because classical ideals were embedded in oppressive cultural institutions, romantic writers often turned to the myths and oral traditions of the Middle Ages, perpetuated in the folktales of the people, for inspiration and a redefinition of nationhood. Oral traditions seemed to offer a social cohesion missing in a society that was fragmented by revolution and strife. Folktales by German writers such as Benedikte NAUBERT and the brothers GRIMM were very popular. At the same time, the romantic love of freedom inspired subjugated nations, such as Greece, which was long dominated by the Turks, to struggle for liberation and revive their ancient cultural heritage. In both Germany and France, the theater of such dramatists as Schiller and HUGO threw off classical constraints and advocated passion and rebellion in the name of social justice.

Inspired by Enlightenment ideals of freedom, most romantic writers were critical of imperialism and slavery, but they were also fascinated by the exotic, especially the culture of the Orient. Even before the French Revolution, romantic writers, such as Goethe, were interested in the spiritual literature of India. After the Revolution, the development of romanticism coincided with a new phase of colonial expansion in the Middle East and North Africa. The Orient, often geographically vague and exoticized, came to represent the possibility of passion and escape from an increasingly utilitarian and secular world dominated by the pursuit of money and power. It provided not only luxury goods and cheap labor but also, in varying forms, a vision of sensuous fulfillment and respite from the pursuit of profits. Parallel to romantic exoticism was the romantic interest in nature as a source of inspiration. Many elements of the romantic movement were to reappear at the end of the century in countries outside Europe, including China and Latin America, as evidenced by the works of the Brazilian Antonio GONÇALVES DIAS, who wrote about NATIVIST issues, that is, the relation between indigenous peoples and the land.

A major theme of romantic writers, for example BALZAC and STENDHAL, is the struggle for sur-

vival of the sensibilities of the artist in a new world of industrialization, material values, and the brutal struggle for success. The defeat of romantic ideals, which sought refuge in an idealized imagination, is often embodied in the novel. The fate of the romantic hero who refuses the material values of the new bourgeois world is often suicide or madness.

THE NOVEL

Just as colonialism was facilitated in the 19th century by rapid advances in technology, engineering, and industrialization, improvements in printing techniques permitted cheaper and easier publication of books. At the same time, the growth of the urban population and extension of education and literacy provided a growing readership. The serialized novel, one of the great innovations of 19th-century European literature, established this literary form, variously defined by movements such as realism and NATURALISM, as the dominant genre. It became the place for discussion of every important social issue. Filled with energy and movement, novels by Stendhal, Balzac, Flaubert, and Zola place an individual within the social maelstrom and follow his or her development or destruction. The effects of modern Western values are more tragically explored in the Russian novels of DOSTOYEVSKY and TOLSTOY, both affected by and resistant to Westernization, who evolve an alternative to modernity through their different syntheses of their own culture and interpretations of Christianity.

The novel was one of the major exports of Western culture to other parts of the world. Its effects were felt, especially toward the end of the 19th century, in China, Japan, India, and the Middle East.

DECADENCE

By the late 19th century, the long advance of European modernity was accelerated by developments in technology and capital-driven imperialism. By 1914, the reach of Western civilization throughout the world was unprecedented. Although 19th-

century colonialism had reached its heights in terms of appropriated land and affected cultures, the system at home was under pressure, and its crisis is evident in European literature. The great Scandinavian dramatists IBSEN and STRINDBERG explored the dilemmas of capitalist entrepreneurs and the tensions of bourgeois marriage. Symbolist poets (*see* SYMBOLISM) tried to lose themselves in an alternate linguistic world distilled of the dross of the everyday. The decadents (*see* DECADENCE) luxuriated in their disaffection with the bourgeoisie and espoused the artificiality of the aesthetic and technology. Misogyny and masculine symbols of power were glorified in the theories of FUTURISM.

Misogyny and racism flourished at the end of the 19th century in Europe, bringing to a crisis a process implicit in 19th-century social practice and ideology. Colonialism, of course, depended on racist beliefs in the superiority of white European civilization. The bourgeois family similarly supported a dichotomy between the pure domestic wife and mother and an inferior woman—working class or prostitute—identified with the fulfillment of base needs. There was no legitimate place in this schema for the woman writer.

If the expansion of education brought more literacy to Europeans and missionaries exported literacy to far reaches of the world, the institutions of literature were still owned and controlled by the male upper and middle classes. Literature was not considered an appropriate calling for a woman. It was common for women writers in the late 18th and early 19th centuries to disguise their identities in order to be published. Benedikte Naubert was successful in Germany when she published anonymously and was neglected when her female identity was revealed. George SAND took the name of a man. Still, women writers made a major mark on 19th-century literature, even though their contributions were not always recognized or acknowledged. With the crisis of the bourgeois family structure at the end of the century, there was a flurry of defiant women writers, such as COLETTE, who disregarded conventions and claimed their freedom.

However, the outbreak of World War I in 1914 severely challenged the hopes of the bourgeoisie for progress and enlightenment, and the Russian Revolution of 1917 signified the cataclysmic beginnings of a new era.

THE TWENTIETH CENTURY

Twentieth-century literature began in disillusion. Capitalism and the bourgeois family were in crisis, and an optimistic faith in progress through rationality and science was tested by the horrors of war. The avant-garde movements of DADA and SURREALISM, which emerged in the wake of the World War I, rejected bourgeois civilization as repressive and exploitative and gave value to the world of the unconscious and dreams, as explored by Sigmund FREUD. The war years and the 1920s also saw the emergence of MODERNISM.

The modernist movement in Europe, while celebrating the autonomous sphere of the aesthetic, had an acute sense that “the center does not hold.” It sought carefully wrought and experimental forms with which to respond to what many writers saw as the chaos and cultural decline of the modern age. In their skepticism about civilization, modernists such as W. B. Yeats turned toward myth and the unconscious.

Although European modernism and the playful and iconoclastic surrealism may have expressed a crisis of Western civilization, both seemed out of touch with the social and economic lives of ordinary people, especially after the collapse of the stock market in 1929, a catastrophe felt throughout the world. The avant-garde movements that lamented the alienation of modern urban life were countered by a very different attitude to the future.

TOTALITARIANISM AND THE SECOND WORLD WAR

Revolutionary writers rejected the past and looked toward the liberation of the peasants and working classes with renewed hope. The 1920s in Russia,

for example, saw a flowering of creativity among experimental poets and filmmakers. However, this euphoria was not to last. The lyrical poets Vladimir MAYAKOVSKY and Sergey YESENIN for example, frustrated by political imperatives, committed suicide. The 1930s saw the growth of fascism in Germany and Spain and the hardening of oppression in communist Russia. Both fascism and the communist SOCIALIST REALISM, the official aesthetic, condemned experimentation and modernist literature and art as decadent.

The totalitarian regimes of Japanese militarism, fascism and communism targeted writers whom they considered decadent or enemies of the people. Writing against the grain of oppressive political authority became, in the 20th century, a dangerous activity. The Korean writer YUN TONGJU, who spoke for Korean independence, was arrested by the Japanese in 1943 and died in prison. Jewish intellectuals and dissident writers were exterminated by the German fascists. Books that were considered dangerous were burned. For protesting against fascism, Thomas MANN and Hermann HESSE lost their German citizenship. Many others lost their lives, including Federico GARCÍA LORCA, one of Spain’s most highly revered poets. Rafael ALBERTI, the Spanish surrealist poet, had to go into exile in Argentina after the victory of fascist general Francisco Franco.

Writers who lived during and after World War II had to confront the reality that modern civilization and technology had produced destruction and cruelty on an unprecedented scale. The Holocaust, in which millions of Jews and other civilians were exterminated; the mass destruction of cities; and the nuclear devastation visited on Hiroshima and Nagasaki seemed to defy the very possibilities of language. The critic Theodor Adorno (1903–69) suggested that after the Holocaust, lyric poetry might be impossible. However, the horrors of the Holocaust produced extraordinary poems and testimonials in the work of such writers as Primo LEVI, Nelly SACHS, and Elie WIESEL. With the establishment of the state of Israel in 1948, a new literature in Hebrew came into being. Fascist

oppression also inspired an existential literature of engagement exemplified by the writings of Jean-Paul SARTRE, Simone de BEAUVOIR, and Albert CAMUS. The unspeakable suffering of the war, along with the stark reality of the cold war between the United States and the Soviet Union, created the climate for the THEATRE OF THE ABSURD of the 1950s.

The Soviet empire that emerged from World War II suppressed the national literatures of the countries under its sway and, particularly during the Stalinist era, imprisoned and killed its dissident writers. Among many others, Varlam SHALAMOV, Andrei AMALRIK, and Aleksandr SOLZHENITSYN were imprisoned; Osip MANDELSTAM died during imprisonment; and Isaak BABEL was summarily executed. Similarly in China, during the Cultural Revolution, such writers as DING LING and Hu Feng (1903–85), who resisted the restrictions of socialist realism, were imprisoned.

Throughout these periods of repression, writers have been remarkably resilient. Some, like the exiled novelist Vladimir NABOKOV, reinvented themselves in exile. Surviving imprisonment, illness, and forced exile, Solzhenitsyn returned to acclaim in Russia after the fall of the Soviet Union. Paris, after the war, became a particular magnet for exiled writers from Russia, Central Europe, Latin America, and Greece. At the same time, writers who remained in the Soviet Union used their creative resources to develop a genre of dissident literature, *samizdat*, which was often distributed underground at great risk and depended on humor, irony, obliqueness, and allegory. Literary movements affirming freedom and national identity emerged—as in Poland, Hungary, and Czechoslovakia—surreptitiously to challenge both socialist realism and Soviet domination.

THE AFTERMATH OF COLONIALISM

One of the more inspiring effects of the postwar years was the end of colonialism and the emergence of cultures, albeit changed, that colonialism had tried to destroy or assimilate. The NÉGRITUDE

movement, for example, united French-speaking African and Caribbean writers in an effort to forge a new self-expression from the colonial language they had learned in French schools and universities and the language they spoke at home. This produced the extraordinary writings of Léopold SENGHOR, Birago DIOP, and Aimé CÉSAIRE, among others, and revitalized a sense of African identity. Similarly, the independence of India in 1947 had a profound effect on definitions of Indian identity and catalyzed a resurgence of regional writers.

Even within Europe, up until World War II, marginalized cultures such as Breton, Provençal, Welsh, Irish, and Scottish Gaelic were disappearing because, within a centralized educational system, only the dominant, official language was encouraged. Increasingly, these cultures have resisted such internal colonization, and their languages are now included in the curriculum of some schools. This trend has continued under the aegis of the institution of the European Common Market. In Canada, the revival of the Québécois identity and the emergence of major authors writing in French, as a response to the dominant Anglophone culture, have been other remarkable examples, in a different context, of renewed cultural self-determination.

Postcolonialism has produced a strong immigrant and diasporic literature. For economic and political reasons, South Asians, Indonesians, Africans, Turks, and Caribbeans have established themselves in the West and have produced a new definition of what constitutes, for example, English, French, German, or Dutch literature.

WOMEN WRITERS

Feminist movements in America and Europe since the 1970s have had an equally transformative effect on world literature. They have revealed the difficulties of women writers in the past who, for the most part, had no legal or civil rights and were not supposed to participate in public life or have their work published. They have also brought to light works that had once been influential (when

published anonymously or with male pseudonyms) but were later excluded from the literary canon. They have questioned the conventional notions of what is considered literary—the priority given to poetry, drama, and the realistic novel—and have given value to “inferior” forms of expression, such as letters, memoirs, and diaries, often pejoratively described as “women’s literature.” Above all, the women’s movement has inspired women writers throughout the world. Even in cultures that have hardened against the engagement of women in public life, as in some nations of North Africa and the Middle East, women writers such as Assia DJEBAR from Algeria and Nawal SADAWI from Egypt have changed the political and literary map. Confronting very different social and economic conditions, women in Latin America, Africa, and South Asia are engaging in the complex issues of liberation, modernization, and their roles in traditional patriarchal, religious communities.

Many women writers have been recipients of the Nobel Prize. Swedish novelist Selma LAGERLÖF, became the first woman to receive the Nobel Prize in 1909. Chilean poet Gabriela MISTRAL became the first Latin American woman to receive the prize in 1945.

LITERATURE AFTER THE COLLAPSE OF THE SOVIET UNION

In the last 15 years, the borders of the map of literature have become almost unrecognizable. The fall of the Soviet Union has meant the reconfiguration of social and national identities in Eastern and Central Europe. This has brought about the revival of national traditions and the creation of new ones. Economic disorder and political unrest, especially due to the war in the former Yugoslavia and neighboring states, have also created a new wave of national consciousness as well as increased immigration of writers to Western Europe and the United States.

EFFECTS OF GLOBALIZATION

Despite revivals of national identities, the technological revolution of the Internet and the globalization of markets pose the threat of cultural homogenization. Although it is now possible for diverse cultures to interact on an unprecedented scale, during the last two centuries, languages of aboriginal peoples have been disappearing at an alarming rate, and new forms of globalization have brought fear of domination by a Western culture identified as secular and materialistic. Fundamentalist religious authorities, in particular, have instituted the persecution of writers whom they consider to be disrespectful of religious beliefs and customs.

The persecution of writers and artists by political or religious groups for blasphemy or obscenity is nothing new in the history of world literature. During the last 200 years, some of the iconic texts of Western culture, such as Flaubert’s *Madame Bovary*, Baudelaire’s *Les Fleurs du mal*, and Joyce’s *Ulysses*, were put on trial. The Catholic Church has long placed many writers, admired by readers and literary critics alike, on its “Index” of what should not be read. In the face of fundamentalist Islamic interdictions, the very lives of writers considered to be blasphemous are at risk. A death threat by religious decree was imposed on Salman Rushdie for his *Satanic Verses*.

Nevertheless, under the most difficult circumstances, writers have shown extraordinary capacity for transformation. The 21st century promises to be just as challenging. At a recent discussion among world writers in the small Welsh village of Hay-on-Wye, the Irish writer and playwright Sebastian Barry suggested that writers write to create equilibrium. It remains to be seen, given the intensification of political and economical instability, what new balancing acts will be performed on the high wire of world literature.

—M. Josephine Diamond
New York City, August 2002

AUTHORS' TIMELINE



Dates	Author	Dates	Author
1749–1842	Goethe, Johann Wolfgang von	1798–1837	Leopardi, Giacomo
1756–1819	Naubert, Benedikte	1798–1855	Mickiewicz, Adam Bernard
1759–1805	Schiller, Friedrich	1799–1837	Pushkin, Aleksandr
1764–1842	Fischer, Caroline Auguste	1799–1850	Balzac, Honoré de
1765–1820	Nguyen Du	1802–1885	Hugo, Victor
1766–1826	Karamzin, Nikolai	1804–1876	Sand, George
1766–1877	Staël, Germaine de	1805–1875	Andersen, Hans Christian
1767–1830	Constant de Rebecque, Benjamin	1807–1893	Pavlova, Karolina
1768–1848	Chateaubriand, François- René de	1808–1842	Espronceda y Delgado, José de
1770–1843	Hölderlin, Friedrich	1808–1852	Gogol, Nikolay
1776–1820	Ho Xuan Huong	1808–1855	Nerval, Gérard de
1776–1822	Hoffmann, E. T. A.	1808–1889	Barbey d'Aurevilly, Jules- Amédée
1777–1828	Duras, Claire de	1810–1857	Musset, Alfred de
1778–1827	Foscolo, Ugo	1811–1872	Gautier, Théophile
1783–1842	Stendhal	1812–1870	Herzen, Aleksandr
1785–1859	Arnim, Bettina von	1812–1891	Goncharov, Ivan
1785–1863	Grimm, Jacob and Wilhelm	1813–1837	Büchner, Georg
1785–1873	Manzoni, Alessandro	1814–1841	Lermontov, Mikhail
1786–1859	Desbordes-Valmore, Marceline	1818–1883	Turgenev, Ivan
1790–1869	Lamartine, Alphonse de	1819–1898	Fontane, Theodor
1797–1856	Heine, Heinrich	1821–1867	Baudelaire, Charles
1797–1863	Vigny, Alfred-Victor de	1821–1880	Flaubert, Gustave
1797–1869	Ghālib, Mirzā Asadullāh Khān	1821–1881	Fyodor Dostoyevsky
		1822–1896	Goncourt, Edmond
		1823–1864	Gonçalves Dias, Antônio

Dates	Author	Dates	Author
1828–1889	Chernyshevsky, Nikolai	1862–1922	Mori Ōgai
1828–1906	Ibsen, Henrik	1862–1946	Hauptmann, Gerhardt
1828–1910	Tolstoy, Leo	1862–1949	Maeterlinck, Maurice
1829–1877	Alencar, José Martiniano de	1863–1933	Cavafy, Constantine P.
1830–1870	Goncourt, Jules	1863–1938	D'Annunzio, Gabriele
1832–1910	Bjørnson, Bjørnstjerne	1864–1925	Rosas, Oscar
1836–1870	Bécquer, Gustavo Alfonso	1864–1936	Unamuno y Jugo, Miguel de
1837–1885	Castro, Rosalía	1867–1900	Nobre, António
1838–1889	Villiers de L'Isle-Adam, Auguste de	1867–1902	Masaoka Shiki
1838–1894	Cattopadhyay, Bankim- Chandra	1867–1916	Dario, Rubén
1839–1908	Machado de Assis, Joachim Maria	1867–1916	Natsume Soseki
1840–1902	Zola, Émile	1867–1922	Lawson, Henry
1840–1922	Verga, Giovanni	1867–1928	Blasco Ibáñez, Vicente
1842–1891	Quental, Antero Tarquínio de	1867–1936	Pirandello, Luigi
1842–1898	Mallarmé, Stéphane	1868–1933	George, Stefan
1843–1920	Pérez Galdós, Benito	1868–1936	Gorky, Maxim
1844–1900	Nietzsche, Friedrich	1868–1955	Claudé, Paul
1845–1900	Queiroz, José Maria Eça de	1869–1945	Lasker-Schüler, Else
1846–1870	Lautreamont, Comte de (Isidore-Lucien Ducasse)	1869–1948	Gandhi, Mohandas K.
1846–1916	Sienkiewicz, Henryk	1869–1951	Gide, André
1848–1907	Huysmans, Joris-Karl	1869–1952	Hamsun, Knut
1849–1912	Strindberg, August	1870–1953	Bunin, Ivan
1850–1893	Maupassant, Guy de	1871–1905	Fin de siècle
1851–1896	Verlaine, Paul	1871–1922	Proust, Marcel
1851–1921	Pardo Bazán, Emilia	1871–1945	Valéry, Paul
1852–1915	Peretz, Isaac Leib	1871–1950	Mann, Heinrich
1853–1900	Solovyov, Vladimir Sergeyevich	1872–1896	Higuchi Ichiyō
1854–1891	Rimbaud, Arthur	1872–1956	Baroja y Nessi, Pío
1856–1939	Freud, Sigmund	1873–1907	Jarry, Alfred
1857–1909	Liu E	1873–1924	Bryusov, Valery Yakovlevich
1858–1940	Lagerlöf, Selma	1873–1954	Colette
1859–1916	Akhmatova, Anna	1874–1929	Hofmannstahl, Hugo von
1859–1916	Aleichem, Shalom	1874–1947	Machado y Ruiz, Manuel
1860–1900	naturalism	1875–1926	Rilke, Rainer Maria
1860–1904	Chekhov, Anton	1875–1939	Machado, Antonio
1860–1943	Roberts, Charles	1875–1955	Mann, Thomas
1861–1913	Johnson, Pauline	1876–1938	Chatterji, Sarat Chandra
1861–1928	Svevo, Italo	1876–1944	Marinetti, Filippo
1861–1941	Tagore, Rabindranath	1877–1938	Iqbāl, Muhammad
		1877–1962	Hesse, Hermann
		1878–1942	Yosano Akiko
		1878–1957	Döblin, Alfred
		1879–1944	Han Yongun

Dates	Author	Dates	Author
1879–1949	Naidu, Sarojini	1891–1970	Sachs, Nellie
1880–1918	Apollinaire, Guillaume	1891–1974	Lagerkvist, Pär
1880–1934	Bely, Andrei	1892–1923	Södergran, Edith
1880–1936	Premchand, Munshi	1892–1927	Akutagawa Ryūnosuke
1880–1942	Musil, Robert von	1892–1938	Storni, Alfonsina
1880–1967	Arghezi, Tudor	1892–1938	Vallejo, César
1881–1936	Lu Xun (Lu Hsün)	1892–1941	Tsvetaeva, Marina
1881–1958	Jiménez, Juan Ramón	1892–1975	Andrić, Ivo
1882–1944	Giraudoux, Jean	1893–1930	Mayakovsky, Vladimir
1882–1949	Undset, Sigrid	1893–1980	Collymore, Frank A.
1883–1923	Hašek, Jaroslav	1893–1984	Gullén, Jorge
1883–1924	Kafka, Franz	1894–1941	Babel, Isaac
1883–1955	Ortega y Gasset, José	1894–1953	Tuwim, Julian
1883–1956	Takamura Kotaro	1894–1961	Céline, Louis-Ferdinand
1883–1957	Kazantzakis, Nikos	1895–1925	Yesenin, Sergey Aleksandrovich
1883–1971	Shiga Naoya	1895–1952	Éluard, Paul
1884–1937	Zamyatin, Yevgeny	1895–1976	Satyanarayana, Visvanatha
1885–1962	Dinesen, Isak	1895–1998	Jünger, Ernst
1886–1921	Gumilev, Nikolai	1896–1948	Artaud, Antonin
1886–1942	Hagiwara Sakutarō	1896–1957	Lampedusa, Giuseppe di
1886–1951	Broch, Hermann	1896–1963	Tzara, Tristan
1886–1956	Benn, Gottfried	1896–1966	Breton, André
1886–1965	Tanizaki Jun'ichirō	1896–1981	Montale, Eugenio
1886–1978	Madariaga, Salvador de	1897–1962	Bataille, Georges
1886–1980	Kokoschka, Oskar	1897–1982	Aragon, Louis
1887–1914	Trakl, Georg	1898–1936	García Lorca, Federico
1887–1966	Arp, Hans	1898–1956	Brecht, Bertolt
1887–1975	Perse, Saint-Jean	1898–1970	Remarque, Erich Maria
1888–1923	Mansfield, Katherine	1899–1950	Langgässer, Elisabeth
1888–1935	Pessoa, Fernando	1899–1966	Lao She
1888–1970	Agnon, Shmuel Yosef	1899–1972	Kawabata Yasunari
1888–1970	Ungaretti, Giuseppe	1899–1977	Nabokov, Vladimir
1889–1957	Mistral, Gabriela	1899–1984	Michaux, Henri
1889–1963	Cocteau, Jean	1899–1986	Borges, Jorge Luis
1889–1965	Alberti, Rafael	1899–1988	Ponge, Francis
1889–1975	Gunnarsson, Gunnar	1900–1944	Saint-Exupéry, Antoine de
1890–1960	Pasternak, Boris	1900–1971	Seferis, George
1890–1979	Rhys, Jean	1900–1987	Freyre, Gilberto de Mello
1891–1938	Mandelstam, Osip	1900–1999	Bing Xin (Ping Hsin)
1891–1940	Bulgakov, Mikhail	1900–1999	Sarraute, Nathalie
1891–1958	Becher, Johannes Robert	1901–1956	Fadeyev, Aleksandr Aleksandrovich
1891–1962	Hu Shih		
1891–1967	Ehrenburg, Ilya	1901–1968	Quasimodo, Salvatore

Dates	Author	Dates	Author
1901–1974	Kaschnitz, Marie-Luise	1910–1986	Genet, Jean
1901–1976	Malraux, André	1910–1987	Anouilh, Jean
1901–1986	Seifert, Jaroslav	1910–	Queirós, Raquel de
1901–1988	Ausländer, Rose	1911–1996	Elytis, Odysseus
1901–1990	Leiris, Michel	1911–2001	Curnow, Allen
1902–1963	Hikmet, Nazim	1911–	Frisch, Max
1902–1974	Torres Bodet, Jaime	1911–	Mahfouz, Naguib
1902–1983	Stead, Christina	1911–	Milosz, Czeslaw
1902–1989	Guillén, Nicolás	1911–	Rinser, Luise
1903–1937	Rabéarivelo, Jean-Joseph	1912–1980	White, Patrick
1903–1951	Hayashi Fumiko	1912–1984	Faiz, Faiz Ahmed
1903–1976	Queneau, Raymond	1912–1994	Ionesco, Eugène
1903–1981	Huchel, Peter	1912–2001	Camado, Jorge
1903–1982	Sargeson, Frank	1913–1960	Amos, Albert
1903–1987	Yourcenar, Marguerite	1913–1995	Davies, Robertson
1903–1988	Paton, Alan	1913–	Césaire, Aimé
1903–1989	Simenon, Georges	1913–	Simon, Claude
1904–1936	Ostrovsky, Nikolai	1914–1950	Kanik, Orhan Veli
1904–1969	Gombrowicz, Witold	1914–1984	Cortázar, Julio
1904–1973	Neruda, Pablo	1914–1987	Abbas, K.A.
1904–1980	Carpentier, Alejo	1914–1996	Duras, Marguerite
1904–1986	Ding Ling	1914–1998	Paz, Octavio
1904–1991	Singer, Isaac Bashevis	1914–	Dağlarka, Fazil
1904–	Ba Jin		Hüsnü
1905–1980	Sartre, Jean-Paul	1915–1986	Allfrey, Phyllis
1905–1984	Sholokhov, Mikhail	1915–2000	Wright, Judith
1905–1986	Enchi Fumiko	1915–2001	Hwang Sun-won
1905–1993	Feng Zhi (Feng Chih)	1915–2001	So Chông-ju
1905–1994	Canetti, Elias	1915–1991	Chughtai, Ismat
1905–	Anand, Mulk Raj	1916–1920	Dada
1906–1989	Beckett, Samuel	1916–1978	Pak Mogwol
1906–1989	Diop, Birago	1916–1985	Tian Jian
1906–2001	Narayan, R. K.	1916–1991	Ginzburg, Natalia
1906–2001	Senghor, Léopold Sédar	1916–2000	Hébert, Anne
1907–1972	Eich, Günter	1916–	Cela, Camilo José
1907–1982	Shalamov, Varlam	1917–1945	Yun Tongju
1907–1988	Char, René	1917–1985	Böll, Heinrich
1907–1990	Moravia, Alberto	1918–1985	Morante, Elsa
1908–1950	Pavese, Cesare	1918–1998	Dudintsev, Vladimir
1908–1986	Beauvoir, Simone de	1918–	Solzhenitsyn, Aleksandr
1909–1973	Brasch, Charles Orwell	1919–1987	Levi, Primo
1909–1994	Onetti, Juan Carlos	1919–	Abrahams, Peter
1910–1983	Sri Sri	1919–	Bennett, Louise

Dates	Author	Dates	Author
1920–1970	Celan, Paul	1927–	Frame, Janet
1920–1977	Lispector, Clarice	1927–	Grass, Günter
1920–1993	Noonuccal, Oodgeroo	1927–	Jhabvala, Ruth Praver
1920–	Memmi, Albert	1927–	Lamming, George
1920–	Rin Ishigaki	1928–1953	Capécia, Mayotte
1921–1988	Fried, Erich	1928–1996	Miron, Gaston
1921–1990	Dürrenmatt, Friedrich	1928–	Fuentes, Carlos
1921–1996	Habibi, Emile	1928–	Garcia Márquez, Gabriel
1921–	Aichinger, Ilse	1928–	Wiesel, Elie
1921–	Harris, Wilson	1928–	Yu Guanzhong (Yü Kwang-chung)
1921–	Okara, Gabriel		
1922–1975	Pasolini, Pier Paolo	1929–1981	Bâ, Mariama
1922–1979	Neto, António Agostinho	1929–1989	Yacine, Kateb
1922–1991	Popa, Vasko	1929–1995	Müller, Heiner
1922–	Burkart, Erika	1929–	Cabrera Infante, Guillermo
1922–	Höllerer, Walter	1929–	Enzensberger, Hans Magnus
1922–	Robbe-Grillet, Alain	1929–	Kundera, Milan
1922–	Saramago, José	1929–	Kunert, Günter
1923–1985	Calvino, Italo	1929–	Maillet, Antonine
1923–1998	Kabbani, Nizar	1929–	Munonye, John
1923–	Bonnefoy, Yves	1929–	Saleh, Tayyib
1923–	Gordimer, Nadine	1929–	Wolf, Christa
1923–	Kemal, Yaşar	1930–1986	Pagis, Dan
1923–	Mala'ika, Nazek al-	1930–	Adonis
1923–	Sembène, Ousmane	1930–	Brathwaite, Edward Kamau
1923–	Szimborska, Wislawa	1930–	Fallaci, Oriana
1924–1993	Abe Kōbō	1930–	Hayashi Kyoko
1924–1997	Donoso, José	1930–	Kunene, Mazisi
1924–2000	Amichai, Yehuda	1930–	Mro'zek, Slawomir
1924–	Skvorecky, Jozef	1930–	Ōba Minako
1925–1970	Mishima Yukio	1930–	Ogot, Grace
1925–1974	Castellanos, Rosario	1930–	Walcott, Derek
1925–1985	La Guma, Alex	1931–1982	p'Bitek, Okot
1925–	Astley, Thea	1931–1989	Bernhard, Thomas
1925–	Gomringer, Eugen	1931–1993	Nwapa, Flora
1925–	Jaccottet, Philippe	1931–	Munro, Alice
1925–	Toer, Pramoedya Ananta	1931–	Sadawi, Nawal
1926–1973	Bachmann, Ingeborg	1931–	Tanikawa Shuntaro
1926–	Dépestre, René	1932–	Appelfeld, Aharon
1926–	Devi, Mahasweta	1932–	Chen Yuan-tsung
1926–	Fo, Dario	1932–	Eco, Umberto
1927–1960	Diop, David	1932–	Naipaul, V.S.
1927–1991	Idris, Yūsuf	1932–	Voinovich, Vladimir

Dates	Author	Dates	Author
1933–	Yevtushenko, Yevgeny	1942–1970	Nortje, Arthur
1934–1984	Johnson, Uwe	1942–	Aidoo, Ama Ata
1934–	Condé, Maryse	1942–	Allende, Isabel
1934–	Fraire, Isabel	1942–	Bitton, Erez
1934–	Malouf, David	1942–	Darwish, Mahmud
1934–	Soyinka, Wole	1942–	Ferré, Rosario
1935–1989	Kiš, Danilo	1942–	Handke, Peter
1935–	Brink, André	1942–	Hasluck, Nicholas
1935–	Keneally, Thomas	1942–	Sammam, Ghada
1935–	Kirsch, Sarah	1943–1990	Arenas, Renaldo
1935–	Kogawa, Joy	1943–	Carey, Peter
1935–	Kurahashi Yumiko	1943–	Mehta, Gita
1935–	Ôe Kenzaburô	1943–	Ondaatje, Michael
1935–	Wittig, Monique	1944–1988	Nichol, b. p.
1936–1980	Amalrik, Andrey	1944–	Emecheta, Buchi
1936–1982	Perec, Georges	1944–	Lim, Shirley Geok-Lin
1936–	Djebar, Assia	1944–	Serote, Mongane Wally
1936–	Havel, Václav	1944–	Yathay Pin
1936–	Nkosi, Lewis	1945–	Farah, Nuruddin
1936–	Ravikovitch, Dahlia	1945–	Laird, Christopher
1936–	Vargas Llosa, Mario	1946–	Al-Jayyusi, Salma al-Khadra
1937–1986	Head, Bessie	1946–	Cliff, Michelle
1937–	Akhmadulina, Izabella	1946–	Laing, B. Kojo
1937–	Arrabal, Fernando	1947–1967	Gruppe 47
1937–	Cixous, Hélène	1947–	Anyidoho, Kofi
1937–	Desai, Anita	1947–	Dharmachoti, Ussiri
1938–1960	Theatre of the Absurd, the	1947–	Dhasal, Namdeo
1938–	Hwang Tonggyu	1947–	Goodison, Lorna
1938–	Karnad, Girish	1947–	Rushdie, Salman
1938–	Ngugi wa Thiong'o	1947–	Tsushima Yuko
1938–	San Juan, Epifanio	1947–	Yáñez, Mirta
1938–	Schwarz-Bart, Simone	1948–	Achebe, Chinua
1939–	Atwood, Margaret	1948–	Espinet, Ramabai
1939–	Braun, Volker	1948–	Ndebele. Njabulo, S.
1939–	Breytenbach, Breyten	1948–	Wicomb, Zoë
1939–	Huang Chunming (Huang Ch'un-ming)	1949–	Bei Dao
1939–	Oz, Amos	1949–	Cronin, Jeremy
1940–1975	Brinkmann, Rolf Dieter	1949–	Hayslip, Le Ly
1940–	Coetzee, J. M.	1949–	Kincaid, Jamaica
1940–	Gao Xingjian	1949–	Murakami Haruki
1940–	Souza, Eunice de	1951–1999	Kauraka, Kauraka
1941–	Maron, Monika	1951–	De Kok, Ingrid
		1951–	Falkner, Gerhard

Dates

Author

1951–
1952–
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1954–
1954–

Ipellie, Alooook
Grünzweig, Dorothea
Mistry, Ronhinton
Pamuk, Orhan
Seth, Vikram
Busia, Abena
Chamoiseau, Patrick
Meeks, Brian
Suleri, Sara
Braschi, Giannina
Gunesekara, Ramesh

Dates

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1956–
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1959–
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1960–
1961–
1962–
1962–

Bhatt, Sujata
Ghosh, Amitav
Mo Yan
Chatterjee, Upamanyu
Köhler, Barbara
Menchú, Rigoberta
Yamada Eimi
Malange, Nise
Roy, Arundhati
Flanagan, Richard
Grünbein, Durs

WRITERS COVERED, BY GEOGRAPHICAL AREA



AFRICA

Abrahams, Peter
Achebe, Chinua
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Anyidoho, Kofi
Bá, Mariama
Breytenbach, Breyten
Brink, André
Busia, Abena
Coetzee, J. M.
Cronin, Jeremy
De Kok, Ingrid
Diop, Birago
Diop, David
Emecheta, Buchi
Farah, Nuruddin
Gordimer, Nadine
Head, Bessie
Kunene, Mazisi
La Guma, Alex
Laing, B. Kojo
Malange, Nise
Munonye, John
Ndebele. Njabulo, S.
Neto, António Agostinho
Ngugi wa Thiong'o
Nkosi, Lewis

Nortje, Arthur
Nwapa, Flora
Ogot, Grace
Okara, Gabriel
p'Bitek, Okot
Paton, Alan
Rabéarivelo, Jean-Joseph
Saleh, Tayyib
Sembène, Ousmane
Senghor, Léopold Sédar
Serote, Mongane Wally
Soyinka, Wolo
Wicomb, Zoë
Yacine, Kateb

THE AMERICAS

Canada

Atwood, Margaret
Davies, Robertson
Hébert, Anne
Ipellie, Alootook
Johnson, Pauline
Kogawa, Joy
Maillet, Antonine
Miron, Gaston
Munro, Alice
Nichol, bp

Ondaatje, Michael
Roberts, Charles

The Caribbean

Allfrey, Phyllis
Bennett, Louise
Braschi, Giannina
Brathwaite, Edward Kamau
Capécia, Mayotte
Césaire, Aimé
Chamoiseau, Patrick
Cliff, Michelle
Collymore, Frank A.
Condé, Maryse
Dépestre, René
Espinete, Ramabai
Goodison, Lorna
Guillén, Nicolás
Harris, Wilson
Kincaid, Jamaica
Laird, Christopher
Lamming, George
Meeks, Brian
Naipaul, V.S.
Perse, Saint-Jean
Rhys, Jean
Schwarz-Bart, Simone
Walcott, Derek

Latin America

Alencar, José Martiniano de
Allende, Isabel
Amado, Jorge de
Arenas, Reinaldo
Borges, Jorge Luis
Cabrera Infante, Guillermo
Carpentier, Alejo
Castellanos, Rosario
Cortázar, Julio
Darío, Ruben
Donoso, José
Ferré, Rosario
Fraire, Isabel
Freyre, Gilberto de Mello
Fuentes, Carlos

García Márquez, Gabriel
Gonçalves Dias, Antônio
Lispector, Clarice
Machado de Assis, Joaquim Maria
Menchú, Rigoberta
Mistral, Gabriela
Neruda, Pablo
Onetti, Juan Carlos
Paz, Octavio
Queirós, Raquel de
Rosas, Oscar
Storni, Alfonsina
Torres Bodet, Jaime
Vallejo, César
Vargas Llosa, Mario
Yáñez, Mirta

ASIA

China

Ba Jin
Bei Dao
Bing Xin
Chen Yuan-tsung
Ding Ling
Feng Zhi
Gao Xingjian
Hu Shi
Huang Chunming (Huang Ch'un-ming)
Lao She
Liu E
Lu Xun
Mo Yan
Tian Jian
Yu Guanzhong

Japan

Abe Kōbō
Akutagawa Ryūnosuke
Enchi Fumiko
Hagiwara Sakutarō
Hayashi Fumikō
Hayashi Kyōko
Higuchi Ichiyō
Ishigaki Rin

Kawabata Yasunari
Kurahashi Yumiko
Masaoka Shiki
Mishima Yukio
Mori Ōgai
Murakami Haruki
Natsume Sōseki
Oba Minako
Ōe Kenzaburō
Shiga Naoya
Takamura Kotarō
Tanikawa Shuntaro
Tanizaki Jun'ichirō
Tsushima Yukō
Yamada Eimi
Yosano Akiko

Korea

Han Yongun
Hwang Sun-won
Hwang Tonggyu
Pak Mogwol
So Chông-ju
Yun Tongju

South Asia

Abbas, K.A.
Anand, Mulk Raj
Bhatt, Sujata
Cattopadhyay, Bankim-Chandra
Chatterjee, Upamanyu
Chatterji, Sarat Chandra
Chughtai, Ismat
Dalit literature
Desai, Anita
Devi, Mahasweta
Dhasal, Namdeo
Faiz, Faiz Ahmed
Gandhi, Mohandas K.
Ghālib, Mirza Asadullah Khan
Ghosh, Amitav
Gunesekara, Ramesh
Iqbal, Muhammad
Jhabvala, Ruth Praver
Karnad, Girish

Mehta, Gita
Mistry, Rohinton
Naidu, Sarojini
Narayan, R. K.
Premchand, Munshi
Roy, Arundhati
Rushdie, Salman
Satyanarayana, Visvanatha
Seth, Vikram
Souza, Eunice de
Sri Sri
Suleri, Sara
Tagore, Rabindranath

Southeast Asia and the Pacific

Dhammachoti, Ussiri
Hayslip, Le Ly
Ho Xuan Huong
Kauraka Kauraka
Lim, Shirley Geok-Lin
Nguyen Du
San Juan, Epifanio
Toer, Pramoedya Ananta
Yathay Pin

AUSTRALIA AND NEW ZEALAND

Aboriginal movement
Astley, Thea
Brasch, Charles Orwell
Carey, Peter
Curnow, Allen
Flanagan, Richard
Frame, Janet
Hasluck, Nicholas
Keneally, Thomas
Lawson, Henry
Malouf, David
Mansfield, Katherine
Noonuccal, Oodgeroo
Sargeson, Frank
Stead, Christina
White, Patrick
Wright, Judith

EUROPE

Eastern and Central Europe

Arghezi, Tudor
Canetti, Elias
Gombrowicz, Witold
Hašek, Jaroslav
Havel, Václav
Kiš, Danilo
Kundera, Milan
Mickiewicz, Adam
Milosz, Czesław
Mroźek, Sławomir
Peretz, Isaac Leib
Popa, Vasko
Seifert, Jaroslav
Sienkiewicz, Henryk
Singer, Isaac Bashevis
Škvorecký, Jozef
Socialist realism
Szymborska, Wisława
Tuwim, Julian
Wiesel, Elie

French-Speaking Europe

Anouilh, Jean
Apollinaire, Guillaume
Aragon, Louis
Artaud, Antonin
Balzac, Honoré de
Barbey d'Aurevilly, Jules-Amédée
Bataille, Georges
Baudelaire, Charles
Beauvoir, Simone de
Beckett, Samuel
Bonnetoy, Yves
Breton, André
Camus, Albert
Céline, Louis-Ferdinand
Char, René
Chateaubriand, François-René de
Cixous, Hélène
Claudel, Paul
Cocteau, Jean
Colette

Constant, Benjamin
Desbordes-Valmore, Marceline
Duras, Claire de
Duras, Marguerite
Éluard, Paul
Flaubert, Gustave
Gautier, Théophile
Genet, Jean
Gide, André
Giraudoux, Jean
Goncourt brothers, Edmond and Jules
Hugo, Victor
Huysmans, Joris-Karl
Ionesco, Eugène
Jaccottet, Philippe
Jarry, Alfred
Lamartine, Alphonse de
Lautreamont, Comte de (Isidore-Lucien Ducasse)
Leiris, Michel
Maeterlinck, Maurice
Mallarmé, Stéphane
Malraux, André
Maupassant, Guy de
Michaux, Henri
Musset, Alfred de
Naturalism
Nerval, Gérard de
Perc, Georges
Ponge, Francis
Proust, Marcel
Queneau, Raymond
Rimbaud, Arthur
Robbe-Grillet, Alain
Saint-Exupéry, Antoine de
Sand, George
Sarraute, Nathalie
Sartre, Jean-Paul
Simenon, Georges
Simon, Claude
Staël, Germaine de
Stendhal
Tzara, Tristan
Valéry, Paul
Verlaine, Paul
Vigny, Alfred-Victor de

Villiers de l'Isle-Adam, Auguste de
 Wittig, Monique
 Yourcenar, Marguerite
 Zola, Émile

**German-Speaking Europe,
 Scandinavia, and the Netherlands**

Aichinger, Ilse
 Andersen, Hans Christian
 Arnim, Bettina von
 Arp, Hans
 Ausländer, Rose
 Bachmann, Ingeborg
 Becher, Johannes
 Benn, Gottfried
 Bernhard, Thomas
 Bjørnson, Bjørnstjerne
 Böll, Heinrich
 Braun, Volker
 Brecht, Bertolt
 Brinkmann, Rolf Dieter
 Broch, Hermann
 Büchner, Georg
 Burkart, Erika
 Celan, Paul
 Dinesen, Isak
 Döblin, Alfred
 Dürrenmatt, Friedrich
 Eich, Günter
 Enzensberger, Hans Magnus
 Falkner, Gerhard
 Fischer, Caroline Auguste
 Fontane, Theodor
 Freud, Sigmund
 Fried, Erich
 Frisch, Max
 George, Stefan
 Goethe, Johann Wolfgang von
 Gomringer, Eugen
 Grass, Günter
 Grimm, Jacob and Wilhelm
 Grünbein, Durs
 Grünzweig, Dorothea
 Gruppe 47
 Gunnarsson, Gunnar

Hamsun, Knut
 Handke, Peter
 Hauptmann, Gerhardt
 Heine, Heinrich
 Hesse, Hermann
 Hoffmann, E. T. A.
 Hofmannstahl, Hugo von
 Hölderlin, Friedrich
 Höllerer, Walter
 Huchel, Peter
 Ibsen, Henrik
 Johnson, Uwe
 Jünger, Ernst
 Kafka, Franz
 Kaschnitz, Marie-Luise
 Kirsch, Sarah
 Köhler, Barbara
 Kokoschka, Oskar
 Kunert, Günter
 Lagerkvist, Pär
 Lagerlöf, Selma
 Langgässer, Elisabeth
 Lasker-Schüler, Else
 Mann, Heinrich
 Mann, Thomas
 Maron, Monika
 Müller, Heiner
 Musil, Robert
 Nietzsche, Friedrich
 Postmodernism
 Remarque, Erich Maria
 Rilke, Rainer Maria
 Rinser, Luise
 Sachs, Nellie Leonie
 Schiller, Friedrich
 Södergran, Edith
 Strindberg, August
 Trakl, Georg
 Undset, Sigrid
 Wolf, Christa

Greece, Turkey, and the Balkans

Andrić, Ivo
 Cavafy, Constantine P.
 Dağlarka, Fazil Hüsnü

Elytis, Odysseus
Hikmet, Nazim
Kanik, Orhan Veli
Kazantsakis, Nikos
Seferis, George

Italy

Calvino, Italo
D'Annunzio, Gabriele
Eco, Umberto
Fallaci, Oriana
Fo, Dario
Foscolo, Ugo
Ginzburg, Natalia
Lampedusa, Giuseppe di
Leopardi, Giacomo
Levi, Primo
Manzoni, Alessandro
Marinetti, Filippo
Montale, Eugenio
Morante, Elsa
Moravia, Alberto
Pasolini, Pier Paolo
Pavese, Cesare
Pirandello, Luigi
Quasimodo, Salvatore
Svevo, Italo
Ungaretti, Giuseppe
Verga, Giovanni

Russia

Akhmadulina, Izabella
Akhmatova, Anna
Amalrik, Andrey
Babel, Isaac
Bely, Andrei
Bryusov, Valery Yakovlevich
Bulgakov, Mikhail
Bunin, Ivan
Chekhov, Anton
Chernyshevsky, Nikolay
Dostoyevsky, Fyodor
Dudintsev, Vladimir
Ehrenburg, Ilya
Fadeyev, Aleksandr Aleksandrovich

Gogol, Nikolai
Goncharov, Ivan
Gorky, Maxim
Gumilev, Nikolai
Herzen, Aleksandr
Karamzin, Nikolai
Lermontov, Mikhail
Mandelstam, Osip
Mayakovsky, Vladimir
Nabokov, Vladimir
Ostrovsky, Nikolai
Pasternak, Boris
Pavlova, Karolina
Pushkin, Aleksandr
Shalamov, Varlam
Sholokhov, Mikhail
Solovyov, Vladimir Sergeyevich
Solzhenitsyn, Aleksandr
Tolstoy, Leo
Tsvetaeva, Marina
Turgenev, Ivan
Voinovich, Vladimir
Yesenin, Sergey
Yevtushenko, Yevgeny
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Spain and Portugal

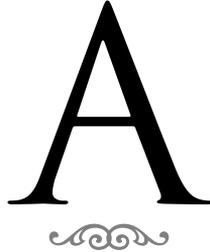
Alberti, Rafael
Arrabal, Fernando
Baroja y Nessi, Pío
Bécquer, Gustavo Alfonso
Blasco Ibáñez, Vicente
Castro, Rosalía
Cela, Camilo José
Espronceda y Delgado, José de
García Lorca, Federico
Generation of 98
Guillén, Jorge
Jiménez, Juan Ramón
Machado y Ruiz, Antonio
Machado y Ruiz, Manuel
Madariaga, Salvador de
Nobre, António
Ortega y Gasset, José
Pardo Bazán, Emilia

Pérez Galdós, Benito
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Queiroz, José Maria Eça de
Quental, Antero Tarquínio de
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THE MIDDLE EAST

Adonis
Agnon, Samuel Joseph
Aleichem, Shalom
Amichai, Yehuda
Appelfeld, Aharon
Bitton, Erez
Darwish, Mahmud

Djebar, Assia
Habibi, Emile
Idris, Yūsuf
Al Jayyusi, Salma al-Khadra
Kabbani, Nizar
Kemal, Yaşar
Mahfouz, Naguib
Malaika, Nazik al-
Memmi, Albert
Oz, Amos
Pagis, Dan
Pamuk, Orhan
Ravikovitch, Dahlia
Sadawi, Nawal
Sammam, Ghada



Abbas, K(hawaja) A(hmad) (1914–1987)
novelist, short-story writer, screenwriter

Khawaja Ahmad Abbas was born in Panipat, India, into a privileged, upper-middle-class family. After graduating from the University of Aligarh, Abbas became a journalist and went on to write novels and screenplays. While studying law, Abbas founded a fledgling newspaper called *Aligarh Opinion*. He was also a major Hindi movie director and screenwriter. Throughout his career, Abbas used films because of their accessibility to the uneducated and poor to promote his views on social castes and class conflicts. Abbas was also one of the founders and a member of the Indian People's Theatre Association (IPTA), which produced two of his plays.

Like many other writers, Abbas was concerned with national politics and wrote from a Marxist, sociopolitical perspective. This attitude was fostered and grew under the influence of Sri Aurobindo (1872–1950) and Mohandas GANDHI (1869–1948). Some of Abbas's most famous English works are *Tomorrow Is Ours: A Novel of the India of Today* (1943) and *Inquilab: A Novel of the Indian Revolution* (1955). These novels are good examples of Abbas's treatment of the oppressed as they struggle against social and political systems such as untouchability, fascism, and imperialism.

His screenplay for the classic Hindi movie *Awara* (Vagabond, 1952) is perhaps one of Indian cinema's most lyrical and compelling compositions on the irrepressible human spirit against the shadow of colonial capitalism.

In 1951, Abbas established his own film production company. His movie *Pardesi* (Foreigner) was selected for screening at the 1958 Cannes Film Festival in France. In 1968, Abbas was awarded the Padma Shri in recognition of his contribution to Indian literature.

Another Work by K. A. Abbas

The World Is My Village: A Novel with an Index.
Columbia, Mo.: South Asia Books, 1984.

Abe Kimifusa

See ABE KÖBŌ.

Abe Kōbō (Abe Kimifusa) (1924–1993)
novelist, short-story writer, playwright

Abe Kōbō was born in Tokyo to Abe Asakichi and Yorimi. He moved to Manchuria with his family in 1925 but returned to Tokyo to finish high school. In 1943, he entered the medical department of Tokyo Imperial University, graduating in 1948.

2 Abe Kōbō

Abe's first work was reflective of his experiences in Manchuria. In *On the Sign at the End of the Road* (1948), an opium addict relates his story of flight and imprisonment in Manchuria at the end of World War II. The narration is conveyed through a series of notebooks that the protagonist kept during the war as he mused over the nature of his native country and the loss of his home.

Abe's writing quickly became more surrealist. The novel *The Crime of S. Karma* (1951) portrays a man who wakes up one morning to find that he has lost his identity. When he arrives at work, he finds that his business card has stolen his identity and, with the help of his fountain pen, wristwatch, and glasses, is making a play for his secretary. Like many of Abe's stories, *The Crime of S. Karma* combines logic and fantasy. The story won the Akutagawa Prize for new writers.

In the 1950s, Abe joined the Japanese Communist Party (JCP) and wrote for publications associated with the party. However, by the late 1950s, Abe was writing articles critical of the JCP's restrictive policies, which earned his expulsion in 1962.

During this period, Abe also began writing science fiction stories. As a genre, science fiction was new to Japan, but Abe broke open the field with his novel *Inter Ice Age 4*, serialized in the journal *Sekai* from 1958 to 1959. In the story, the scientist Katsumi uses a computer to predict the future and discovers that a future race of gilled underwater dwellers has condemned him because he cannot adapt to the changes that are in store for society.

Abe's most acclaimed writing was published in the 1960s: *The Woman in the Dunes* (1962), *The Face of Another* (1964), and *The Ruined Map* (1967). All three novels explore the theme of alienated protagonists who must overcome or accept change. For example, in *The Face of Another*, the protagonist's face has been disfigured, so he creates a latex mask to hide his scars. However, with the mask, he assumes a new identity, and the mask eventually forms its own identity and threatens to take over the wearer. *The Ruined Map* follows suit with a detective who searches for a missing hus-

band and, during the process, becomes jealous of the freedom the escaped husband has found. The most well known of the three novels, *The Woman in the Dunes*, portrays the kidnapping of a man who collects insects as a hobby. Held in a dwelling beneath the sand dunes, he must come to terms with his new life.

In the next decade, Abe founded an experimental theater troupe called the Abe Kōbō Studio. For nine years, he directed plays, adapted a number of his stories and wrote several plays for the troupe. Notably, one of these adaptations—*Friends* (1967)—has been translated into several languages and performed internationally. It tells the story of a man whose life is invaded by a family who adopts him, moves into his apartment, and basically takes over his life.

Following the closing of the troupe in 1979, Abe wrote only three major novels: *Secret Rendezvous* (1977), *The Ark Sakura* (1984) and *Kangaroo Notebook* (1991). Unlike his earlier stories, these novels were not greeted with acclaim because they are difficult to interpret. For example, in *Secret Rendezvous*, a man searches for his missing wife in a hospital. During his investigation, he meets a man with a horse's body as well as a cavalcade of other strange characters. The reader is bombarded not only with bizarre visual images but also with a cacophony of sound imagery.

Abe died of heart failure while writing his final novel, *The Flying Man*, which was published posthumously in 1993.

Other Works by Abe Kōbō

Beyond the Curve. Translated by Juliet Winters Carpenter. New York: Kodansha International, 1991.

The Box Man. Translated by E. Dale Saunders. New York: Knopf, 1974.

Three Plays. Translated by Donald Keene. New York: Columbia University Press, 1993.

Works about Abe Kōbō

Currie, William. *Metaphors of Alienation: The Fiction of Abe, Beckett and Kafka*. Ann Arbor, Mich.: University Microfilms, 1973.

Yamanouchi, Hisaki. "Abe Kōbō and Ōe Kenzaburō: The Search for Identity in Contemporary Japanese Literature." In *Modern Japan: Aspects of History, Literature and Society*. Edited by W. G. Beasley. Berkeley: University of California Press, 1975.

Aboriginal movement

Aboriginal people have inhabited Australia for between 40,000 and 100,000 years. Prior to English settlement in 1788, Aboriginal people had minimal contact with other peoples. Their culture was very diversified, with more than 200 different languages spoken, but they shared a commonality of territoriality, kinship, family structures, the Dreamtime, spirituality, and ceremonies. The Dreamtime and dream songs of the Aborigines reveal their sense of sacred interrelation with the land and all other living creatures. They also explain the group's spiritual life and history and are the traditional source of their music, painting, and storytelling. Dreamtime connects the past, present, and future in a sacred spiritual reality.

A well-known musical form is the *corroboree*, a singing of life stories, rich in rhyme, rhythm, repetition, and poetry. This is part of a translation of a corroboree called *Moonbone*: "Now the moon is changing, having cast away his bone/ Gradually he grows larger, taking on new bone and flesh." Rock paintings and engravings also show the richness of the imagination in Aboriginal culture. Sacred rituals include singing, music, dance, and performance.

After colonization, European settlers appropriated Aboriginal lands and, through conquest and policies of forced assimilation (children were stolen from their parents and placed in European families), almost wiped out Aboriginal culture. However, beginning in 1938, an Aboriginal movement emerged that began to demand civil rights. This movement, influenced by the American Civil Rights movement, became stronger in the 1960s and again in the 1990s when Aborigines won some land rights and an apology from the Australian government for past abuses.

Aboriginal storytelling and poetry is very strongly influenced by traditional oral narratives. The storyteller Pauline McCleod, for example, has revived and created dream songs for a modern Aboriginal audience that had largely forgotten them. The following few lines of a typical modern poem, by Stephen Clayton, express the Aboriginal loss of a connectedness to nature:

*I am born of the land, my soul is the sun
Nature is my mother,
I am Mother Nature's son
The wind is my spirit, running wild,
 running free
Water is my mirror, reflecting visions in me
I am like a great river that slowly runs dry
Polluted and abused, I am the River
 slowly—I die. . .*

Anthropologists such as Robert Louis Nathan and Kingsley Palmer have revealed Aboriginal culture to the rest of the world, but it was not until the 1960s that the world heard the voice of the Aborigines speaking for themselves about their lives. Monica Clare's *Karobran: The Story of an Aboriginal Girl* (1978) is the first novel ever written by an Aboriginal woman. It was completed, edited, and published by Jack Horner because Monica Clare died in 1973 before she could finish the book. *Karobran* means "togetherness." The book is a moving autobiographical novel about Isabelle, an Aboriginal girl who was removed from her family and ill-treated as a domestic servant.

Several other Aboriginal writers followed Monica Clare. Hyllus Maris (1934–) wrote *Women of the Sun* in the early 1950s, but the book was not published until 1985. It is a collection of stories of the lives of strong Aboriginal women who looked to the ancestors for guidance. Jack Davis (1917–2000), a noted poet and playwright, belonged to the Nyoongarah people of southwest Australia and later became the editor of the Aboriginal Publications Foundation. His first play, *Kullark* (1982), was popular as a documentary on the history of the Aborigines in western Australia.

4 Abrahams, Peter Henry

He also wrote *The Dreamers* (1982) and *No Sugar* (1986), both known for their depth and closeness to the reality of the Aboriginal experience. *No Sugar* was voted the best stage play of the year by the Australian Writers Guild.

Oodegeroo NOONUCCAL, commonly known as Kath Walker, started writing in the 1950s. Her poems were about the struggles of the Aboriginal people and their demands for land rights and education. Noonuccal combined social issues with literature, thus revealing her depth of experience and a unique skill with the English language. She is one of Australia's greatest poets. Faith Bandler (1920–) wrote *Wacvie* (1977), in which she retraces her father's history as a forced worker on a sugar plantation in Queensland. Writers such as Noonuccal and Bandler also built political coalitions to lobby for positive changes for the Aborigines.

Holding up the Sky: Aboriginal Women Speak (1999) is a collection of powerful stories by Aboriginal women. They talk about issues concerning displacement from their homelands, forced removal from families, physical abuse, and lost identities. Collections like this one and *Writing Us Mob: New Indigenous Voices* (2000) are of great value because these are the voices of the Aborigines.

B. Wongar's *The Track to Bralgu* (1977) is a collection of 12 short stories that portray the barrenness of the once fertile land of the Aborigines and the exploitation by the white world of all the Aborigines' resources.

Several writers of mixed origin emerged to tell the stories of the Aboriginal experience because the government considered them to be Aborigines. One such writer is Sally Morgan (1951–), who wrote *My Place* (1987), an autobiography tracing the lives of her ancestors of the Nyoongal people of southwest Australia. Morgan captures their struggles to be educated and find jobs to sustain their families. She emphasizes the importance of the family roots that kept her family together. She also talks about the deep Aboriginal spirituality that believes in the spirits of the ancestors protecting future generations.

Today, there are institutions that specifically promote Aboriginal art and literature, such as the Aboriginal Center in Perth, the Aboriginal Publications Foundation, the Australian Institute of Aboriginal and Torres Strait Islander Studies in Canberra, and the Aboriginal Arts Board of the Australian Arts Council.

The Aboriginal literary movement emerged from autobiographies and life experiences. Memoirs written by women are often referred to as "herstories." They reveal a strong sense of the writers' connection with the land and the spirit world. Herstories are self-presentations, an expression of the self as part of others, even across generations. They were also a means of resisting government control. Aboriginal writings are seen by some scholars as political acts in themselves, as the writers fight against the oblivion imposed on Aborigines by the white culture to identify, recognize, and recapture some of the social, spiritual and literary elements of the Aboriginal past.

Works about the Aboriginal Movement

Brock, Peggy, ed. *Women, Rites and Sites: Aboriginal Women's Cultural Knowledge*. Boston: Allen and Unwin, 1900.

Clayton, Stephen. "I Am-Aborigine." Available online at www.dreamtime.auz.net/StoryAbor.htm.

Nathan, Robert Louis. *The Dreamtime*. Woodstock, N.Y.: Overlook Press, 1975.

Simms, Norman. *Silence and Invisibility: A Study of the New Literature from the Pacific*. Washington, D.C.: Three Continents Press, 1986.

Abrahams, Peter Henry (Peter Graham) (1919–) novelist, short-story writer, journalist

When Peter Abrahams was five years old, his father, an Ethiopian, died. Abrahams was sent to live with relatives in Johannesburg, South Africa, far from his mixed-race mother. Although he returned three years later, the family's desperate financial situation forced young Abrahams to go to work for a metal worker. This nine-year-old boy was to

grow up to become one of South Africa's best-known writers.

When Abrahams was still a young man, an office worker took him under her wing and read Shakespeare to him, awakening a lifelong love of learning. Throughout many years of menial employment, Abrahams held fast to his educational dreams, going to school when he could. At one point, Abrahams even tried to start a school for poor, black and colored South Africans, one where native languages could be spoken.

When Abrahams was 20, he took a job as a stoker on a freighter bound for England. Abrahams wrote regularly, publishing his first books during World War II: a collection of short stories, *Dark Testament* (1942), and a novel, *Song of the City* (1945), which begins to examine the costs of urbanization for black South Africans, a theme he took up again more successfully two years later in *Mine Boy*. His growing professional reputation made it possible for him to return to South Africa in 1952, when he took a job as a reporter for *The London Observer*.

His work as a journalist, including employment as a scriptwriter for the BBC, provided the opportunity to write creatively. Of Abrahams's eight novels, the two that have most solidified his reputation are *Mine Boy* (1946) and *Wild Conquest* (1951). Both novels deal with the great movements of peoples within South Africa during its several centuries of settlement and development. *Wild Conquest* focuses on the Great Trek of the Boers in the 19th century. These descendants of Dutch settlers spread north from Cape Province in search of a religious and secular paradise. They inevitably encountered indigenous peoples, including the Matabeles, who challenged the Boers' sense of mission. Because the descendants of the Boers were to set the foundation for the next century's apartheid laws, Abrahams's focus on these interactions combines historical perspective with contemporary focus. This type of novelistic approach made him something of a literary spokesperson for the developing anti-apartheid movement in the 1950s and 1960s. *Mine*

Boy follows a migration of a different sort: the economic movement of people in search of jobs in mines and in urban areas. Such economic migrations led to the dissolution of families and the creation of company and industry-controlled living areas. Although this novel calls for a multiracial coexistence as the only possible future for South Africa, the story ends with the deaths of many characters who embraced this noble goal.

Critical reception of Abrahams's many essays, novels, and autobiographical writings has been mixed, in part because of the contradictory messages of novels such as *Mine Boy*. However, his fusion of a European narrative style with a focus on African themes and tendencies made Abrahams one of the first voices from South Africa to question the divisiveness of apartheid from the perspective of a person of color.

Other Works by Peter Abrahams

The Black Experience in the 20th Century: An Autobiography and Meditation. Bloomington: Indiana University Press, 2001.

A Night of Their Own. New York: Knopf, 1965.

The View from Coyaba. London: Faber and Faber, 1985.

A Wreath for Udomo. London: Faber and Faber, 1956.

Works about Peter Abrahams

Lindfors, Bernth. "Exile and Aesthetic Distance: Geographical Influences on Political Commitment in the Works of Peter Abrahams." *International Fiction Review* 13 (Summer 1986).

Wade, Michael. *Peter Abrahams*. London: Evans Bros., 1972.

———. "Peter Abrahams at 70." *Southern African Review of Books* (June/July 1989). Available online at <http://www.uni-ulm.de/~rturrell/antho4html/Wade.html>.

Achebe, Chinua (1930–) novelist

Albert Chinualumogu Achebe (ah CHAY bay) was born in Ogidi, eastern Nigeria, when Nigeria was a

British colony. His father, Isaiah Okafor Achebe, was raised according to the traditions of the Igbo people but converted to Christianity and became a church teacher. His mother, Janet Achebe, told him traditional folktales as he was growing up. Achebe learned to respect the old ways even as his country was adopting new ones.

After studying at University College in Ibadan, Achebe received a B.A. from London University in 1953. He became a producer and eventually a director for the Nigerian Broadcasting Company. In 1961, he married Christie Chinwe Okoli, with whom he had four children. After establishing his reputation as a writer, he left broadcasting in 1966. When civil war broke out the following year—eastern Nigeria, the Igbo homeland, attempted to secede from the Nigerian federation as a new country called Biafra—he traveled abroad to promote the Biafran cause. *Beware, Soul Brother* (1971) describes his war experiences, including his family's narrow escape when their apartment was hit by a bomb. In 1976, he became professor of English at the University of Nigeria. A serious car accident in 1990 left him paralyzed from the waist down. He is now professor of literature at Bard College in New York's Hudson Valley.

In *Home and Exile* (1988), Achebe writes that he decided to become a writer after reading Joyce Cary's *Mr. Johnson*. Critics praised the book's realistic portrayal of Africa, but Achebe thought its Nigerian hero was "an embarrassing nitwit." He decided that "the story we had to tell could not be told for us by anyone else, no matter how gifted and well-intentioned." His novels tell the story of Nigeria "from the inside," from Igbo resistance to British colonization through the coup that established the commander of the Nigerian army, General Ironsi, as head of state in 1966.

Critical Analysis

Achebe's first novel, *Things Fall Apart* (1958), tells the story of Okonwo, a great man among his people but someone who cannot adapt to the changes brought by colonization. Achebe does not idealize the old ways, but he presents them as worthy of re-

spect. However, as Okonkwo's son Obierika tells him, "he [the white man] has put a knife on the things that held us together, and we have fallen apart." Okonkwo's refusal to adapt leads him to violence and ultimately to destruction. As Achebe explained in a 2000 interview in *Atlantic*, "With the coming of the British, Igbo land as a whole was incorporated . . . with a whole lot of other people with whom the Igbo people had not had direct contact before. . . . You had to learn a totally new reality, and accommodate yourself to the demands of this new reality, which is the state called Nigeria."

Things Fall Apart established Achebe as "the founding father of modern African literature," according to Harvard philosopher K. Anthony Appiah. Achebe was the first novelist to present colonization from an African point of view. He also introduced what he calls a "new English," using Igbo proverbs and pidgin English to express the African oral tradition in English. As editor of the journal *Okike*, which he founded in 1971, Achebe continues to promote new African writing.

The most influential of his works, *Things Fall Apart* has been translated into more than 50 languages. In the *Atlantic* interview, Achebe explains its appeal: "There are many, many ways in which people are deprived or subjected to all kinds of victimization—it doesn't have to be colonization. Once you allow yourself to identify with the people in a story, then you might begin to see yourself in that story."

At the beginning of Achebe's second novel, *No Longer at Ease* (1960), Okonkwo's grandson Obi is on trial for accepting bribes. Obi is one of the educated elite to whom the British plan to turn over the government when Nigeria becomes independent. "Like his grandfather, Obi was another victim of cultural conflict," notes Bernth Lindfors. "Obi had been weaned away from traditional values but had not fully assimilated Western ideals; having no firm moral convictions, he was confused by his predicament and fell." Torn between tradition and modern ways, Obi—and his generation—are "no longer at ease."

Arrow of God (1964) is set in the 1920s. Enzeli, chief priest of the patron god of his Igbo village, finds himself caught in a conflict between his people and British colonial administrators, who want to make him village chieftain. Gerald Moore, in *Seven African Writers*, notes that “As in Achebe’s other novels, it is the strong-willed man of tradition who cannot adapt, and who is crushed by virtues in the war between the new, more worldly order, and the old conservative values of an isolated society.”

The narrator of Achebe’s fourth novel, *A Man of the People*, is involved in a fictional coup that foreshadows the actual coup that occurred the year the novel was published. Odili, a schoolteacher, at first supports M. A. Nanga, a villager who has become minister of culture, but runs against him when he realizes that Nanga abuses his power. Although set in the fictional Republic of Kangan, the satire has obvious parallels to present-day Nigeria. The novel reflects the conviction Achebe expressed in *The Trouble with Nigeria* (1983): “Hopeless as it may seem today, Nigeria is not absolutely beyond redemption. Critical, yes, but not entirely hopeless. Nigerians are what they are only because their leaders are *not* what *they* should be.”

In 1979, Achebe received the Order of the Federal Republic for his contributions to African literature. “I would be quite satisfied if my novels (especially the ones I set in the past) did no more than teach my readers that their past—with all its imperfections—was not one long night of savagery from which the first Europeans acting on God’s behalf delivered them,” he reflected in *Morning Yet on Creation Day* (1975). Today, he is recognized as the first African to adapt the conventions of the European novel successfully and is Africa’s most widely translated writer.

Works about Chinua Achebe

Ezenwa-Ohaeto. *Chinua Achebe: A Biography*. Bloomington: Indiana University Press, 1997.

Innes, C. L. *Chinua Achebe*. New York: Cambridge University Press, 1992.

Lindfors, Bernth. *Conversations with Chinua Achebe*. Jackson: University Press of Mississippi, 1997.

Moore, Gerald. *Seven African Writers*. New York: Oxford University Press, 1960.

acmeism

Acmeism (a term derived from the Greek word meaning “perfection”) was a Russian poetic movement established in St. Petersburg in 1913. In a sense, acmeism was a reactionary movement that opposed the mystical elements of SYMBOLISM. The poets Nikolai GUMILEV, Sergey Gorodetsky (1884–1967), Anna AKHMATOVA, and Osip MANDELSTAM were the leaders of the movement and regularly contributed to *Apollon*, the main literary journal of acmeism. According to the acmeists, poetry should contain concrete ideas about culture and human experience rather than abstract and, often, solipsistic notions that are found in symbolist poetry. At the same time, however, the acmeists incorporated the symbolist emphasis on the role of mythical and religious figures in poetry. The mythical figures found in acmeist poetry stressed continuity of history and culture.

The movement lasted until the early 1920s and eventually disintegrated with the advent of SOCIALIST REALISM. The role of the acmeists, however, is enormous in terms of their influence on the later generations of poets and writers. The acmeists attempted to provide verse with significance that extended the bounds of social and political reality. Their revolution was of linguistic kind. The acmeists treated the individual as a being of cosmic significance rather than a dispossessed creature, tethered to a landscape grown ungovernably hostile.

A Work about Acmeism

Doherty, Justin. *The Acmeist Movement in Russian Poetry: Culture and the Word*. New York: Oxford University Press, 1997.

Adonis (Ali Ahmad Sa’id; Adunis)

(1930–) poet, critic

Adonis is one of the fathers of modernism in Arabic literature and is its leading proponent of avant-

garde verse. *Songs of Mihyar the Damascene* (1960) is his most important book of poems, combining his concern for history and politics with his demand for a new kind of poetic language and a radically experimental poetic form. *The Static and the Dynamic in Arabic Culture* is one of his many books of cultural theory and literary criticism that earned a key, if controversial, place on the Arabic bookshelf. In it, Adonis describes cycles of change and stagnation in the history of Arabic culture, defining moments of MODERNISM as those times when creative new ways of looking at the world emerge and challenge habitual ways. These breakthroughs, themselves, gradually become habitual and inhibit creativity until the next moment breaks with tradition. In other volumes of theory, such as *The Time of Poetry* (1972), *The Shock of Modernity* (1978), and a massive work entitled simply *The Book* (1995), Adonis continues his philosophical task of clearing away what he sees as stagnant Arabic literary traditions and calling for an embrace of modernism.

Adonis is a proponent of intellectual poetry, opposing the traditional connection of Arabic poetics to musicality and *tarab*, the state of being entranced by a poem, typically a goal of Arabic poetry. "A Grave for New York" is a long, important political poem that cites Walt Whitman as an influence and also demonstrates the influence on Adonis of SYMBOLISM and surrealism, and a cryptic, almost mystical use of language. So contrary are many of his poetic methods to Arabic expectations that his readership tends to be small, though refined. Adonis's literary criticism, on the other hand, has had considerable weight in the world of Arabic literature, through his books as well as his founding and editorship of two literary magazines, *Shi'r* (Poetry) with poet Yusuf al-Khal (1957), and *Mawaqif* (Stances) (1968).

Born in the Syrian mountains and educated in Syria, Adonis moved to Beirut and took Lebanese citizenship. Influenced in his belief in the importance of myth and symbol by Anton Sa'ada, founder of the Syrian Nationalist Socialist Party, Adonis changed his name to that of a figure from

ancient Syrian myth. He has taught at the Sorbonne and other European and American universities and is translated most extensively in French. His wife of many years, Khalida Sa'id, is an important literary critic.

Other Works by Adonis

The Blood of Adonis. Translated by Samuel Hazo. Pittsburgh, Pa.: University of Pittsburgh Press, 1971.

Introduction to Arabic Poetics. Translated by Catherine Cobham. Austin: University of Texas Press, 1991.

The Pages of Day and Night. Translated by Samuel Hazo. Evanston, Ill.: Marlboro Press/Northwestern University Press, 1994.

Victims of a Map: A Bilingual Anthology of Arabic Poetry by Samih al-Qasim, Adonis, and Mahmud Darwish. Translated by Abdullah al-Udhari. London: Al-Saqi Books, 1984.

Adonis

See ADONIS.

Agnon, Samuel Joseph (Shmuel Yosef Czaczkes) (1888–1970) *novelist, short-story writer*

Samuel Joseph Agnon was born Shmuel Yosef Czaczkes in the Jewish town of Buczacz, in the Austro-Hungarian Empire (now Poland). Agnon began writing at eight years old in both Hebrew and Yiddish and published his first poems in a newspaper at age 15. Though he did not attend school, he was educated by both his father, a fur trader with rabbinical training, and his mother, who taught him German literature. In 1907, he left home for Palestine (now Israel), where he changed his surname from Czaczkes to Agnon. He remained there his entire life, with the exception of 11 years spent in Germany from 1913 to 1924.

His folk-epic *The Bridal Canopy* (1931), an allegory on the decline of the Jewish religious life in Poland, is considered a classic in modern Hebrew literature. The plot chronicles the travels and the

inner religious turmoil of a Hasidic Jew who seeks a dowry for his daughters in early 19th-century Europe. Agnon's greatest novel, however, is *The Day Before Yesterday* (1945), which is set in the period of the second *aliyah*, the wave of Jewish emigration to Palestine between 1907 and 1913. The novel is considered a cornerstone of modern Hebrew literature.

Nearly all of Agnon's symbolic and folkloric writing is set in Palestine. Many of his stories are influenced by the Jewish emigration to Palestine, Jewish assimilation into Western culture, and the contrasts between a traditional Jewish life and a modern Jewish life.

Agnon secured his place as one of the central figures of modern world literature for bringing the conflicts of Jewish culture to life. He won the Nobel Prize for literature in 1965 and is widely considered the greatest writer of modern fiction in Hebrew.

Other Works by Shmuel Yosef Agnon

Days of Awe. New York: Schocken Books, 1995.

Only Yesterday. Princeton, N.J.: Princeton University Press, 2002.

Shira. New York: Syracuse University Press, 1996.

A Simple Story. New York: Syracuse University Press, 1999.

A Work about Shmuel Yosef Agnon

Shaked, Gershon. *Shmuel Yosef Agnon: A Revolutionary Traditionalist*. Translated by Jeffrey M. Green. New York: New York University Press, 1989.

Aichinger, Ilse (1921–) poet, short-story writer, novelist

Ilse Aichinger was born in Vienna, Austria. Her father, Leopold, was a Jewish doctor, and her mother, Berta Kremer, was a gentile teacher. Aichinger grew up in Vienna and Linz, graduating from high school in 1939. The Nazis prevented her from attending medical school because of her Jewish heritage. During World War II, many of her relatives were killed in concentration camps. Aichinger be-

came fiercely antifascist, a trait that would characterize her postwar writing.

Following the war, Aichinger enrolled in medical school in Vienna. She quit after five semesters to devote herself full time to a writing career. In 1948, she worked as a reader for Fischer Publishing Company and wrote *Die Größere Hoffnung* (*The Greater Hope*, 1948), a novel about a Viennese girl who sympathizes with her Jewish friends after the Nazi takeover of Austria. The following year, Aichinger cofounded the Hochschule für Gestaltung (Academy for Arts and Designs) in Ulm, West Germany. She married poet Günter EICH in 1953. The couple occasionally attended the annual meetings of the German writers' association, GRUPPE 47.

Aichinger wrote numerous short stories, radio plays, and poems in the second half of the 20th century. Influenced by the Holocaust, Aichinger's writings often take the perspective of the victims of German-Austrian society. Literary scholar James Alldrige explains that "her appeal is to a humanity deep within each of us, addressed in a language unadorned by flourishes and unadorned by experiments in usage." Aichinger won numerous German and Austrian awards, including the Georg Trakl Prize for Poetry and the Literature Prize of the Bavarian Academy of Fine Arts.

Other Works by Ilse Aichinger

The Bound Man and Other Stories. Translated by Eric Mosbacher. New York: Noonday Press, 1956.

Herod's Children. Translated by Cornelia Schaeffer. New York: Atheneum, 1963.

A Work about Ilse Aichinger

Alldrige, James C. *Ilse Aichinger*. Chester Springs, Pa.: Dufour Editions, 1969.

Aidoo, Christina Ama Ata (1942–) short-story writer, novelist, poet, dramatist

Ghana gained its independence from Britain in 1957 when Christina Ama Ata Aidoo was 15; thus, in a sense, Aidoo came of age at the same time as her country. Her very name, with its combination

of Christian and indigenous elements (she dropped her Christian name in the early 1970s), speaks to Aidoo's lifelong passion for exploring the fusion of elements that makes her people unique. Aidoo's works speak to the synthesis of traditional and Christian beliefs inherent in Ghana. Her family has a tradition of resistance to oppression, including a grandfather who was killed by the British. Aidoo is descended from the Fante, a group that was particularly active in their resistance to the British during the colonial period in Ghana. The Fante are part of a larger group of people, the Akan, whose traditionalist values are explored—and questioned—in many of her texts.

Aidoo won a short-story competition sponsored by a prestigious publisher at an early age. This led her to have confidence in herself as a voice for her people, but especially as a voice for women of color in Ghana and throughout the world. Because very few women in developing countries have easy access to educational opportunities, Aidoo has often written from the perspective of one who has succeeded against the odds. She voices the belief that education can lead to an awareness of a culture's limitations. In short-story collections such as *No Sweetness Here* (1970), poems such as those collected in *An Angry Letter in January and Other Poems* (1992), and in novels such as *Our Sister Killjoy* (1977), Aidoo voices a fierce resistance to gender subjugation—the oppression of women—and class domination. Her essay, “To Be a Woman,” published in 1980, bemoans the traditional Akan degradation of women. As such, Aidoo challenges both the vestiges of the British colonial presence and the ingrained attitudes of Africans.

Aidoo was Ghana's minister of education for a brief time in the early 1980s, until her controversial views led to her removal from office. She now lives primarily in Zimbabwe and the United States, where she has had a series of academic appointments. Aidoo is a regular speaker at African literary gatherings throughout the United States and the world, where she continues to influence those interested in issues of gender, race, and class.

Another Work by Ama Ata Aidoo

Someone Talking to Sometime. Harare, Zimbabwe: College Press, 1985.

A Work about Ama Ata Aidoo

Nasta, Susheila, ed. *Motherlands: Black Women's Writing from Africa*. New Brunswick, N.J.: Rutgers University Press, 1992.

Akhmadulina, Izabella Akhatovna

(1937–) poet

Izabella Akhmadulina was born in Moscow, Russia. She graduated from high school in 1954 and began her literary career working for a small newspaper *Metrostroevels*. In 1955, Akhmadulina began her studies at the prestigious Gorky Institute of Literature and published her first poem. During her studies, she was briefly expelled from the university for the apolitical focus of her verse. She was allowed to return only when Pavel Antokolsky, a respected Russian writer (1896–1978), intervened on her behalf. In 1958, she married the poet Yevgeny YEV-TUSHENKO, but they were later divorced.

Akhmadulina is often associated with the “New Wave” of Russian poets that emerged after Stalin's death. The New Wave poets often focused on themes outside the political agenda of SOCIALIST REALISM. Akhmadulina, in particular, addressed the craft of poetry in her verse, often exploring metapoetics as a subject in itself. Akhmadulina considers Marina TSVETAIEVA and Anna AKHMATOVA to be the greatest influences on her own work.

With the publication of her first poetry collection, *Strings* (1962), Akhmadulina established her position among the major contemporary poets of Russia. Her careful attention to the poetic form and diction made her enormously popular with both the Russian public and critics. During Akhmadulina's prolific career, she has published eight books of verse: *Chills* (1968), *Music Lessons* (1969), *Poems* (1975), *Candle* (1977), *Dreams of Georgia* (1977), *The Secret: New Poems* (1983), *The Garden* (1987), *Poems* (1987), and *Selected Works* (1988). Virtually all of these books were critically

acclaimed and celebrated for their lyrical beauty and impressive poetic form. These lines from “Autumn” are an example:

*Not working, not breathing,
the beehive sweetens and dies.
The autumn deepens, the soul
ripens and grows round . . .*

As Sonia I. Ketchian points out, “Akhmadulina’s poetry has been lauded for forcefulness of expression and masterful execution of form, in its finesse and sentient approach to her subject and its underlying surroundings, the product of Izabella Akhmadulina’s pen bears the unmistakable signature of a woman.”

Akhmadulina was elected a member of the American Academy of Arts and Literature in 1977, but at home she often faced government criticism, and she was not permitted to publish any works in between 1977 and 1983. This government mandate, however, was completely reversed by 1989, when Akhmadulina was awarded the State Prize in Literature—the highest prize for literature in the Soviet Union. The mother of two daughters, Akhmadulina currently resides in Moscow with her husband Boris Messerer, an artist and stage designer. She gives readings throughout Europe and is also known as a translator, especially of works by Georgian poets. Her work is continuously acclaimed both in Russia and abroad.

Works by Izabella Akhmadulina

Fever & Other New Poems. With an introduction by Yevgeny Yevtushenko. Translated by Geoffrey Dutton and Igor Mezhakoff-Koriakin. New York: William Morrow, 1969.

The Garden: New and Selected Poetry and Prose. Translated by F. D. Reeve. New York: Henry Holt, 1990.

A Work about Izabella Akhmadulina

Ketchian, Sonia I. *The Poetic Craft of Bella Akhmadulina.* University Park: Pennsylvania State University Press, 1993.

Akhatova, Anna (Anna Andreyevna Gorenko) (1889–1965) poet

Anna Akhatova was born in a small town near Odessa, Russia, into a family of minor nobility. Her father, Andrey Gorenko, was a retired navy engineer, and her mother, Inna Gorenko, was in charge of the family affairs. The Akhatovs moved to Zarskoye Selo, the birthplace of Aleksandr PUSHKIN, when Anna was one year old. Akhatova began writing poetry when she was 11. While in school, Akhatova was an academically average student, more concerned with writing poetry than studying. Her father disapproved of her writing and told her that it brought shame to the family’s name. From then on, Anna Gorenko signed her work as Anna Akhatova. Akhatova was an intense reader, and she particularly loved the poetry of Aleksandr Pushkin.

In 1907, Akhatova began to study law at the university in Kiev. In 1910, she married the poet Nikolai GUMILEV, whom she had known since her school days. These years of intense work and passionate personal relationships produced two collections of lyrical poems, *Evening* (1912) and *Chiotki* (1914), notable for their striking images and skillful use of rhyme and meter. In all her work, Akhatova cared more about the craft of poetry and its personal implications than about social issues. Both volumes received favorable reviews from the critics. During this time, Akhatova adhered to ACMEISM, a poetic movement that opposed SYMBOLISM and emphasized clarity of expression and concrete imagery. Along with Gumilev, Akhatova became the leading figure of this movement.

In 1918, Akhatova divorced Gumilev, but his political difficulties (he was executed in 1921 for alleged involvement in an anti-Soviet plot) affected her standing with the authorities, who were already uncomfortable with her poetic preoccupation with love and religion. Between 1923 and 1940, none of her work was published in book form, although a few poems were published in journals. She worked as an assistant librarian at the Agricultural Institute and lived in poverty. In the

1930s, she faced personal tragedy when her son and her second husband were arrested for espionage. They were released only after personal intervention by Stalin. Her lyric cycle *Requiem* was composed during this period; inspired by her grief over her son's absence, the poems memorialize the suffering of the entire Russian people under Stalin. They were not published in Russia until 1989, but Akhmatova developed an enormous underground following in Russia, as well as a large audience abroad. During World War II, when Germany invaded Russia and laid siege to Leningrad, Akhmatova was enlisted to help boost public morale with radio addresses and readings.

Akhmatova refused to conform to the standards of SOCIALIST REALISM, and for this she was ostracized by many in the Soviet Writers' Union. She criticized the Stalinist regime and paid dearly for her honesty when, in 1946, she was publicly humiliated and expelled from the Writers' Union. In addition, in 1949, her son was sent to Siberia as a political prisoner, remaining there until 1956. Even after Stalin's death in 1953, Akhmatova continued to be criticized by government officials because her work supposedly did not address the needs and reality of the Soviet people. In spite of these adversities, however, Akhmatova became one of Russia's most famous poets. Small volumes of her poems and translations and her critical essays on Pushkin began to be issued in Russia after 1958.

Akhmatova did not break with the rich tradition of Russian poetry but rather enriched it. She also introduced Russian readers to a larger world with her translations of such great poets as Victor HUGO, Rabindranath TAGORE, and Giacomo LEOPARDI. Today, she is one of the most widely read and quoted poets in Russia. In addition to its extraordinary lyrical beauty, Akhmatova's poetry is associated with personal freedom, the expression of emotions, and political liberty.

During her lifetime Akhmatova received a number of awards, particularly from European countries, including the Etna-Taormina literary prize from the Italian government in 1964 and an honorary doctorate from Oxford University in

1965. She established a reputation as a "Russian Sappho" in many countries.

Other Works by Anna Akhmatova

Kunitz, Stanley, ed. *Poems of Akhmatova: Izbrannye Stikhi*. Translated by Max Hayward. Boston: Houghton Mifflin, 1997.

Meyer, Ronald, ed. *My Half-century: Selected Prose*. Evanston, Ill.: Northwestern University Press, 1997.

Reeder, Roberta, ed. *The Complete Poems of Anna Akhmatova*. Translated by Judith Hemschemeyer. Tucson, Ariz.: Zephyr Press, 1998.

Works about Anna Akhmatova

Dalos, Gyorgy. *The Guest from the Future: Anna Akhmatova and Isaiah Berlin*. Translated by Antony Wood. New York: Farrar, Straus & Giroux, 1999.

Reeder, Roberta. *Anna Akhmatova: Poet and Prophet*. New York: Picador, 1995.

Akutagawa Ryūnosuke (1892–1927)

short-story writer, poet, essayist

Akutagawa Ryūnosuke was born in Tokyo to Nihara Toshizō and Fuku. Shortly after his birth, his mother went insane, so Akutagawa was adopted by his uncle, Akutagawa Dōshō. He was an excellent student and took lessons in English and Chinese in addition to doing his regular schoolwork. In 1913, he entered the English department of Tokyo Imperial University. After graduating in 1916, he took up teaching at a naval school in Yokosuka and soon married Tsukamoto Fumiko. Three years later, he resigned to write stories full-time for the *Osaka Mainichi Newspaper*. In 1921, the newspaper sent him to China as a correspondent; however, health problems prevented him from writing any articles until he had returned home. At the age of 35, he committed suicide by drinking poison.

While still at university, Akutagawa began publishing short stories in a school literary magazine called *Shinshichō* (New tides) and he published a short story collection called *Rashōmon* (1915), set in medieval Kyoto. In 1916, the respected novelist

NATSUME Sōseki promoted his story “The Nose” for publication. The short story achieved widespread popularity, establishing Akutagawa as a writer. “The Nose” draws on the classical stories of *Tales of Times Now Past* (ca. 1107) for its main character, a priest who is troubled by a long, dangling nose. Akutagawa’s best-known work, “Hell Screen” (1918), portrays the madness of an artist inspired to depict hell’s burning fires. Toward the end of his short life, Akutagawa’s style shifted sharply from well-plotted historical tales. In works such as “A Fool’s Life” (1927), he wrote stories that were more confessional in style, set in the modern period, and narrated in the first person.

Akutagawa is known as a master craftsman. He commonly drew on traditional stories for his tales, in part to provide a believable setting for his fantastic subject matter. In all, he wrote about 150 stories in a variety of styles and diction with strikingly evocative precision. He achieved international renown as one of the earliest Japanese authors to be translated into European languages.

Other Works by Akutagawa Ryūnosuke

The Essential Akutagawa. Edited by Seiji Lippit. New York: Marsilio, 1999.

Tales Grottesque and Curious. Translated by Glen W. Shaw. Tokyo: Hokuseido, 1948.

A Work about Akutagawa Ryūnosuke

Yu, Beongsheon. *Akutagawa: An Introduction*. Detroit, Mich.: Wayne State University Press, 1972.

Alberti, Rafael (1902–1999) poet

Rafael Alberti was born in Puerto de Santa María near the Mediterranean city of Cadíz, Spain. After moving with his family to Madrid when he was 15, he began to study painting and had his first show in 1922. Soon afterward, he contracted tuberculosis and left Madrid for Sierra de Guadarrama to recover. It was then that he began writing poetry, and within several years, he published his first collection, *Landlocked Sailor* (1925), a group of folkloric poems that won that year’s National Prize for Literature.

With the publication of other poetry collections, including *Passion and Form* (1927) and *Concerning the Angels* (1928), which differ from his earlier work in their more anguished and emotional themes, Alberti’s reputation as a poet grew. He was considered part of the Generation of 1927, a group of surrealist Spanish poets influenced by the language and imagery used by the 17th-century Spanish poet, Luis de Góngora.

Like many other surrealist writers and artists, Alberti became much more political in the 1930s, first joining the Communist Party, then being expelled from it, and finally fighting on behalf of the republic when the Spanish civil war broke out in 1936. Being on the losing side, he was forced to flee Spain in 1939, settling in Argentina, where he wrote poetry, painted, and worked for a publishing house. During his exile, Alberti continued to publish, including two collections, *Between the Carnation and the Sword* (1941) and *On Painting* (1945), the latter of which reflects his love of that medium, and an autobiography, *The Lost Grove* (1942). Far from his native Spain, he experienced loss, as seen in his poignant 1952 poem, “The Coming Back of an Assassinated Poet,” translated by poet Mark Strand, in which the speaker mourns the death of his dear friend GARCÍA LORCA: “You come back to me older and sadder in the drowsy / light of a quiet dream in March.”

In 1961 Alberti moved to Italy, and after the death in 1975 of Franco, dictator of Spain, he finally returned to Spain, where he lived from 1977 until his death. His later poems, in *The Eight Names of Picasso* (1970), reflect his long friendship with the Spanish artist Pablo Picasso. Alberti is considered one of Spain’s greatest 20th-century poets.

Another Work by Rafael Alberti

The Owl’s Insomnia: Poems Selected and Translated by Mark Strand. New York: Athenaeum, 1973.

A Work about Rafael Alberti

Nantell, Judith. *Rafael Alberti’s Poetry of the Thirties: The Poet’s Public Voice*. Athens: University of Georgia Press, 1986.

Alcayaga, Lucila Godoy

See MISTRAL, GABRIELA.

Aleichem, Shalom (Sholem Rabinowitz)

(1859–1916) *novelist, short-story writer, playwright*

Shalom Aleichem was born in Pereyaslav in the Poltava area of what is now Ukraine. His father was a religious scholar and wealthy man, but the family fell on hard times when Aleichem was 12. His mother died of cholera soon after. At this time, Jews in western Russia faced the increasing threat of pogroms (organized persecution or massacres). Throughout these difficult times, Aleichem attended a traditional *cheder*, an elementary Jewish school in which children are taught to read the Torah and other books in Hebrew. His father encouraged him to write and, when his family again achieved stability, he sought additional schooling at the Russian district school.

As a young man, Aleichem joined the army and then worked as a government rabbi for three years. He began his writing career in the 1880s, rejecting his mother tongue, Yiddish (considered, in that place and time, an inappropriate language for literature), to write in Hebrew and Russian. He published his first short stories under his pen name in 1883 at age 20.

When Aleichem turned to writing in Yiddish, “for the fun of it,” he said, he described the impoverishment and oppression of Russian Jews with surprising, yet appropriate, humor. These stories are set in eastern Europe and in New York in the late 19th and early 20th centuries. Aleichem’s themes are apparent most notably in *Fiddler on the Roof* (1964), the popular musical based on his stories in *Tevye the Dairyman*, (1918). Humor, combined with insight, have led many to compare Aleichem with the American writer and humorist Mark Twain.

A combination of the pogroms of 1905 and World War I convinced Aleichem and his family to abandon their home and relocate in the United States, where he attempted to establish himself as a

playwright. He helped found, through his plays, the Yiddish theater in New York City.

Today, Shalom Aleichem is recognized as having been one of the greatest Yiddish writers. His five novels, many plays, and some 300 short stories illustrate universal themes of wisdom, humiliation, pride, and humor that find their voice in the poverty of the Jews of his era. His tales have touched generations of readers around the world. Known as the “bard of the poor,” he said, “Life is a dream for the wise, a game for the fool, a comedy for the rich, a tragedy for the poor” (“Putting Sholom Aleichem on a Belated Pedestal,” *The New York Times*, January 5, 2002).

Other Works by Shalom Aleichem

Letters to Menakhem. New Haven, Conn.: Yale University Press, 2002.

Nineteen to the Dozen. Syracuse, N.Y.: Syracuse University Press, 2002.

Tevye the Dairyman. New York: Random House, 1988.

A Work about Shalom Aleichem

Samuel, Maurice. *The World of Shalom Aleichem*. New York: Dramatists Play Series, 1948.

Alencar, José Martiniano de

(1829–1877) *novelist*

José Martiniano de Alencar was born on May 1 in Mecejana in the state of Ceará in Brazil. He came from a well-to-do family of the northeastern region of Brazil, and he pursued his higher education in Rio de Janeiro and São Paulo. After completing his studies, he moved to Rio de Janeiro in 1850 to begin his career as a lawyer and a journalist. In 1856, he rose to literary fame through his critiques of the sentimental poetry of a famous Brazilian author, Domingos José Gonçalves de Magalhães. That same year, Alencar published his first novel, *Five Minutes*, which came out as a serial in a daily newspaper.

Alencar also wrote plays, biographies, political analyses, and journalistic works, but he is best

known as a novelist. He was one of the earliest novelists in Brazil, and his goal was to create novels that were unique to Brazil's situation as a newly independent nation and that could represent the Brazilian national identity. He wrote historical novels and novels about modern Brazilian life in urban and rural areas, but his most famous works are three novels whose main characters are indigenous Brazilians: *O Guarani* (*The Guarani Indian*, 1857), *Iracema* (1865), and *Ubirajara* (1874). Alencar's image of Brazil's identity as a new nation was based on the mix of cultures between native Brazilians and Portuguese colonialists. Alencar's representation of miscegenation between Indians and white Portuguese colonialists as the root of the Brazilian race predicts the theories of an important Brazilian author of the 20th century, Gilberto FREYRE, who defined Brazil as a racial democracy. For Alencar, it was this mix that made Brazil's cultural identity unique. He valorizes the noble Indian characters in his romantic novels, and his work is considered part of the INDIANIST movement in Brazilian literature. Because he was the only novelist from that movement (all of the other Indianist writers were poets), and because he was one of the earliest Brazilian novelists, his work is especially important in the history of Brazilian literature.

In addition to being a novelist, Alencar had a long career in public affairs, which influenced his social ideals and his writing. Following his success as a lawyer and a journalist, Alencar was a deputy in the legislature and then minister of justice from 1868 to 1870. He ran for the senate in 1869 and received the highest number of votes. However, Pedro II, the emperor, had the constitutional privilege to select from three finalists, and he chose a different candidate because Alencar had previously criticized him. In spite of this disappointment, Alencar participated in public affairs throughout his life, in addition to his career as a journalist and later as a university professor. He was considered one of the greatest orators of his day. Alencar died on December 12 of tuberculosis.

Other Works by José de Alencar

Iracema: A Novel. Translated by Clifford E. Landers. Los Angeles: Getty Center for Education in the Arts, 2000.

Senhora: Profile of a Woman. Translated by Catarina Feldmann Edinger. Austin: University of Texas Press, 1994.

Works about José de Alencar

Haberly, David. *Three Sad Races: Racial Identity and National Consciousness in Brazilian Literature*. New York: Cambridge University Press, 1983.

Schwarz, Roberto. "The Importing of the Novel to Brazil and its Contradictions in the Work of Alencar." In *Misplaced Ideas: Essays on Brazilian Culture*. New York: Verso, 1992.

Treece, David. *Exiles, Allies, Rebels: Brazil's Indianist Movement, Indigenist Politics, and the Imperial Nation-State*. Westport, Conn.: Greenwood Press, 2000.

Alepoudelis, Odysseus

See ELYTIS, ODYSSEUS.

Allende, Isabel (1942–) novelist

Born in Lima, Peru, Allende is the daughter of Chilean diplomat Tomas Allende and Francisca Llona Barros. Her parents divorced when Allende was two, and she, her mother, and two brothers moved in with her mother's parents in Santiago, Chile. It was while living with her grandparents, spending many hours in their library, that Allende developed her passion for the written word. Her grandparents were the inspiration behind the characters Clara del Valle and Esteban Trueba in *The House of the Spirits* (1982).

Allende began her career working for the United Nations but soon found herself drawn to journalism. She wrote for the women's magazine *Paula* and also edited *Mampato*, a children's magazine. During this time she also experimented with writing short stories for children and producing plays. She finally turned to novel writing, which al-

lowed a free range of expression. In 1962, she married Miguel Frias, an engineer, with whom she had two children, Paula and Nicolas. In 1973 her uncle, President Salvador Allende, was assassinated, and she and her family were moved to Venezuela for safety. The assassination had a profound effect on her: "I think I have divided my life [into] before that day and after that day," she told *Publisher's Weekly*. "In that moment, I realized that everything was possible, that violence was a dimension that was always around you." While in Venezuela, Allende learned that her grandfather was dying in Chile, and, unable to go to him, she wrote him a letter that evolved into her first novel, *The House of the Spirits* (1982).

Set in an unnamed South American country, the novel traces the experiences of four generations of the del Valle–Trueba family through 75 years of social change and politics in the 20th century. The novel employs MAGIC REALISM (a literary technique that allows fantasy and magic to intrude on otherwise realistic depictions of settings or characters) to tell a story of power relations and passion. It became an international best-seller and inspired a 1994 American film version starring Jeremy Irons and Meryl Streep.

Allende's next novel, *Of Love and Shadows* (1984), also set in an unnamed South American country (one that clearly resembles Chile in the 1970s), treats topics that are prominent in all Allende's novels: love, politics, violence, death, and strong women. Her third novel, *Eva Luna* (1989), is a first-person narrative by a heroine who tells stories first to save her own life and then to find love and fortune. Written after her divorce from Frias, the novel mirrors aspects of Allende's life.

In 1988, Allende married American lawyer William Gordon and moved to California. Her new home did not distract her from writing about Latin America, and her next work, *The Stories of Eva Luna* (1990), is a collection of 23 short stories that contain many of the characters first introduced in the novel *Eva Luna*. Allende followed this with *The Infinite Plan* (1991), a novel inspired by the life of her second husband.

Although all of Allende's novels draw deeply on personal experience and historical events, none of her works is more poignant than *Paula* (1995). Written in a Madrid hospital at the bedside of her dying daughter, this autobiographical work is a "collage of memories," tracing Allende's life, profession, and beliefs. The book ends on the day of Paula's death at Allende's home in California.

Allende found it difficult to contemplate writing again after the wrenching work of *Paula*; yet, by 1998, she had come back joyously into print with *Aphrodite: A Memoir of the Senses*, a memoir that celebrates the connections between eroticism and food and includes more than 100 recipes. Her subsequent novels, *Daughter of Fortune* (1999) and *Portrait in Sepia* (2001), reflect their creator's journey, telling sweeping stories set both in Chile and in California, involving characters first encountered in *The House of the Spirits*.

Allende's books, all of which are written in Spanish, have been translated into 27 different languages. She has received numerous literary prizes, including the Panorama Literario Award (Chile) in 1983, Author of the Year and Book of the Year Awards (Germany) in 1984, Colima Award for Best Novel (Mexico) in 1985, Mulheres Best Foreign Novel Award (Portugal) in 1987, Library Journal's Best Book Award (United States) in 1988, Bancarella Literature Award (Italy) in 1993. Allende is the most widely read Latin American author in the world.

A Work about Isabel Allende

Rojas, Sonia Riguelme, and Edna Aguirre Rehbeim, eds. *Critical Approaches to Isabel Allende's Novels*. New York: Peter Lang, 1991.

Allfrey, Phyllis (1915–1986) *novelist, poet, politician, journalist*

Phyllis Allfrey was born in Dominica, West Indies, to Francis Byam Berkeley Shand, former crown attorney of Dominica, and Elfreda Nicholls, daughter of Doctor H. A. A. Nicholls (later Sir Henry Alford Nicholls). She was educated by tutors and

started writing poems, short plays, and short stories at a young age, publishing her first short story in *Tiger Tim's Weekly* at age 13.

Many years passed before Allfrey published her first collection of poems, *Palm and Oak I* (1950), which foregrounds one of Allfrey's self-expressed themes, her ancestry's "tropical and Nordic strains." Having her poem, "While the young sleep," win second prize in the Society of Women Writers and Journalists' 1953 contest, and hearing a literary agent's encouragement prompted Allfrey to finish her first novel, *The Orchid House* (1953). The novel's antichurch sentiment and its focus on a white family's decreasing powers rather than black empowerment distinguishes it from preceding West Indian literature.

Subsequent political involvement with the Dominica Labour Party, which she cofounded to assist the island's tropical-fruit workers, diverted Allfrey's attention from literary work. After the West Indies Federation (a political organization of Caribbean islands) dissolved in 1962, Allfrey worked as the editor for *The Dominica Herald*, an opposition newspaper, and the *Star*, a weekly newspaper that encouraged local writers, while writing poems, short stories, political essays, and editorials. As Elaine Campbell writes in a 1986 essay in *Fifty Caribbean Writers*, recent republications and critical examinations of Allfrey's works might enable her to "enjoy an overdue appreciation of her role as one of the few West Indian women to participate in the early growth of West Indian literature."

Other Works by Phyllis Allfrey

Contrasts. Bridgetown, Barbados: Advocate Press, 1955.

Palm and Oak II. Roseau, Dominica, West Indies: The Star Printery, 1974.

Works about Phyllis Allfrey

Paravisini-Gerbert, Lizabeth. "Jean Rhys and Phyllis Shand Allfrey: The Story of a Friendship." *Jean Rhys Review* 9, nos. 1–2 (1998): 1–24.

———. *Phyllis Shand Allfrey: A Caribbean Life*. New Brunswick, N.J.: Rutgers University Press, 1996.

al-Malaika, Nazik

See MALAIKA, NAZIK AL-.

al-Sa'dawi, Nawal

See SADAWI, NAWAL.

Amado, Jorge (1912–2001) novelist

Born in 1912 in Bahia, the northeastern province of Brazil, Jorge Amado was educated in Salvador and Rio de Janeiro. He began to work as a journalist for a local paper at 15, and he was 19 when his first novel, *O País do Carnaval* (*Land of Carnival*, 1931), was published. It has never been translated into English. *Jubiabá* (1935) is a picaresque novel about the childhood and youth of a black hero, set in the slums of a Brazilian city. *Sea of Death* (1936) examines the lives of the mulatto families who run small transport boats out of Salvador. *Captains of the Sands* (1937), the most commercially successful of all his novels, describes the daily existence of a band of homeless children led by a white boy.

By 1936 Amado had joined the Communist Party and had been arrested for his participation in a attempted coup backed by the Kremlin. As a result of his political activities, he spent much of the 1940s in exile in Paris and Prague. When he settled in Brazil again in 1952, he adopted a softer tone in his work, employing rich sensuality and a sometimes outrageous humor, but his novels still focus on the difficulties faced by the poor and by Brazilians of color. Two of the many novels of this later period are *Gabriela, cravo e canela* (*Gabriela, Clove and Cinnamon*, 1958) and *Dona Flor and Her Two Husbands: A Moral and Amorous Tale* (1966). Both of these were adapted for Brazilian TV, and he became in his lifetime the most famous of all Brazilian writers.

Brazilians took pride in Amado's international reputation. He was awarded France's Legion of Honor and Portugal's Camoens Prize and was a perpetual nominee for the Nobel Prize, though he never won. His death in Salvador in August 2001 was an occasion for national mourning.

Other Works by Jorge Amado

Dona Flor and Her Two Husbands: A Moral and Amorous Tale. Translated by Harriet De Onis. New York: Avon, 1998.

Gabriela, Clove and Cinnamon. Translated by William Grossman. New York: Bard Books, 1998.

Showdown. Translated by Gregory Rabassa. New York: Bantam Books, 1989.

The War of the Saints. Translated by Gregory Rabassa. New York: Bantam Books, 1995.

Works about Jorge Amado

Brower, Keith H., Earl E. Fitz, and Enrique Martínez-Vidal, eds. *Jorge Amado: New Critical Essays.* New York: Routledge, 2001.

Chamberlain, Bobby J. *Jorge Amado.* Boston: Twayne, 1990.

Amalrik, Andrey (1936–1980) *publicist, dramatist*

Andrey Amalrik, a playwright who had achieved modest success, caused an enormous scandal for the government of the Soviet Union when his essay, *Will the Soviet Union Survive to 1984?* (1969) was published in the West. Andrey Amalrik was sentenced to three years of hard labor on charges of “parasitism.” On the day of his release, the Soviet officials added another three years to his sentence. The extended sentence caused an uproar around the world, and Amalrik went on a hunger strike for 117 days. In light of the protests, Amalrik’s sentence was reduced to two years of exile in Siberia.

Will the Soviet Union Survive to 1984? painted a realistic and gloomy picture of Soviet reality. Amalrik recognized that the Soviet government’s policies encouraged in the Soviet people a perverted psychology of mediocrity, in which the main goal was not to stand out from one’s peers. He predicted that the Soviet Union would fall as a result of a great war with China and a massive revolt by different ethnic groups within Russia. Many of his predictions were realized when the Soviet Union finally collapsed in 1991.

On his release from exile, Amalrik emigrated to Western Europe in 1976, settling in Spain, where he died in a car accident in 1980. His other work of great importance, *Involuntary Journey to Siberia* (1971), describes the hardships that he faced in the Soviet labor camp for political prisoners.

Andrey Amalrik was one of the first Soviet dissidents to be seen on U.S. television when an interview he and his colleagues Vladimir Bukowsky and Pyotr Yakir gave to a United States correspondent was broadcast in July 1970. He is remembered today as one of the dissidents who exposed the dark side of the Soviet system to people around the world.

Other Works by Andrey Amalrik

Nose! Nose? No-Se and Other Plays. New York: Harcourt Brace, 1973.

Notes of a Revolutionary. Translated by Guy Daniels. New York: Knopf, 1982.

Amichai, Yehuda (1924–2000) *poet, novelist, short-story writer, playwright*

Yehuda Amichai, one of Israel’s most widely esteemed poets in modern Hebrew, was born in Wurzburg, Germany, into a religiously observant family. By the time he and his family emigrated to Palestine (now Israel) in 1935, Amichai was able to read Hebrew fluently. He settled in Jerusalem but left to fight with the Jewish brigade of the British army in World War II. When he returned, he joined the elite Palmach unit to fight with the Israeli defense forces in the 1948 Arab–Israeli war. He also attended Hebrew University, where he studied literature and biblical studies and trained as a teacher.

Amichai is best known for his revolutionary style that helped create modern Israeli poetry. He evoked contemporary images—tanks, airplanes, and fuel—and used an accessible, nontraditional voice—charged with puns, idioms, and colloquialisms—that was new to Hebrew verse in the 1950s.

With his first volume of poetry, *Now and in Other Days* (1955), Amichai began to establish himself as a leading contemporary Hebrew poet

and national treasure. His poems are now recited at weddings and funerals and by schoolchildren. He has published volumes of poetry, novels, a book of short stories, and a number of plays that have been produced in Israel. His poetry has been translated into more than 30 languages, including Chinese and Arabic, and, in 1982, Amichai received the prestigious Israel Prize for poetry.

Other Works by Yehuda Amichai

Amen. New York: Harper & Row, 1977.

Even a Fist Was Once an Open Palm with Fingers. New York: Harper Perennial, 1991.

Songs of Jerusalem and Myself. New York: Harper & Row, 1973.

Works about Yehuda Amichai

Abramson, Glenda. *The Writing of Yehuda Amichai: A Thematic Approach*. Albany: State University of New York Press, July 1989.

Cohen, Joseph. *Voices of Israel: Essays on and Interviews with Yehuda Amichai, A.B. Yehoshua, T. Carmi, Aharon Appelfeld, and Amos Oz*. Albany: State University of New York Press, 1990.

Anand, Mulk Raj (1905–) novelist, short-story writer, essayist

Mulk Raj Anand was born in Peshawar, in what is now Pakistan. Educated in Lahore, Pakistan, and in London, Anand's fiction has been influenced by the literary traditions of both countries. Anand first began writing while in England as a book critic for T. S. Eliot's *Criterion*. After spending a number of years in England, he returned to India in 1945.

Anand used the structural techniques of the Western novel to write about India's social issues. He is often compared to R. K. NARAYAN, but Anand is different because of his choice of subject, which was the poor communities of rural India. His decision to write in English about people who could not read the language is the basis of much criticism against him. Anand claims, however, that he had to write in English because of practical necessity. Punjabi and Hindustani (his mother tongues)

publishers would not accept his books because of their "unpopular" themes; English language publishers were far more supportive.

His novels *Untouchable* (1935) and *Coolie* (1936) represent the struggles of the poor and underprivileged in British India. *Coolie* explores the life of an indentured laborer, Munoo, as he must travel across northern India to keep a job. *Untouchable* approaches the national problem of "untouchability" as it is revealed in a day in the life of an 18-year-old man, Bakha. Symbolically, the characters' growth in these narratives catalogues humanity's struggle against social abuse and represents the underprivileged state of an oppressed nation, such as India under British colonialism.

Untouchable leads to a moment in Bakha's life when class and caste barriers cease to matter. This occurs when Bakha climbs up a tree to listen to GANDHI's speech. Slowly gathering courage to enter the crowd, his fears of touching other people evaporate. As the novel progresses, Bakha finds that he must decide between Christianity and following Gandhi if he is to be free from social injustices. It becomes clear, however, that these choices do not offer Bakha any real escape from the evils of his own life. Either option would only negate the specificity of Bakha's struggles. Through Bakha, Anand tries to show that untouchability is not just a problem of casteism in India but a global problem whenever a powerful force seeks to oppress a weaker one.

Along with Munshi PREMCHAND, Anand was involved in forming DALIT literature, a genre addressed exclusively to the oppressed sections of Indian society. Because he wrote exclusively in English, his unwavering focus on the downtrodden helped bring their social issues into the international literary world for the first time in Indian literary history. In 1971, Anand was awarded India's National Academy of Letters Award for his novel *Morning Face* (1968).

Other Works by Mulk Raj Anand

The Road. New Delhi: Sterling Publishers, 1974.

Two Leaves and a Bud. New York: Liberty Press, 1954.

Works about Mulk Raj Anand

Cowasjee, Saros. *So Many Freedoms: A Study of the Major Fiction of Mulk Raj Anand*. Delhi: Oxford University Press, 1977.

Dhawan, R. K. *The Novels of Mulk Raj Anand*. New York: Prestige Books, 1992.

Andersen, Hans Christian (1805–1875)
fiction writer, poet, dramatist

It is believed that Hans Christian Andersen was born near Odense, Denmark. His father, Hans Andersen, was a poor shoemaker, and there is no record of his mother's name or occupation. Despite poverty and harsh living conditions, Andersen's father devoted much of his time to his son: He made him a wooden theater and other toys and read to him every evening. The time Andersen spent with his paternal grandmother also provided some of his most important childhood experiences, including going with her to Greyfriars Hospital, an asylum for the elderly, where she worked as a gardener. Andersen listened to the traditional stories of Denmark told by the old women in the spinning rooms of the hospital.

Andersen was as apt and studious a student as he was a voracious reader. Although his family could not afford books, Andersen borrowed them from the people in his neighborhood. He was fascinated by theater, reading Shakespeare and Danish dramatists. In 1819, he left Odense for Copenhagen in hopes of becoming an actor. He held various minor acting jobs at the Royal Theater, performing as a ballet dancer and a singer in an opera choir. He was dismissed by the management after three years. His years as an actor were not a complete failure: He attended the theater every night, acquired a knowledge of drama, and was befriended by several important figures of the Danish cultural community. He began writing plays, and his talent was recognized by Jonas Collin, a senior civil servant in the Danish government, who arranged a grammar-school scholarship for Andersen. At age 17, Andersen was placed in a class with 10-year-old students. He studied hard and passed his final exams in 1828.

Andersen began his literary career as a poet. Between 1827 and 1828, he published minor poems in newspapers and periodicals and won public favor. By 1832, he had produced two collections of poems, written lyrics for two operas, and created adaptations of two French plays for the Danish stage. In 1831, he traveled to Germany, where he established contacts with some of the leading figures of the romantic movement (see ROMANTICISM). In 1833, he received a grant from the Danish government that allowed him to travel throughout Europe.

Andersen wrote three novels between 1835 and 1837: *The Improvisator* (1835), *O.T.* (1836), and *Only a Fiddler* (1837). Surprisingly, Andersen's works were better received in Germany and France than they were in Denmark. Although his novels were popular, he achieved his status as a great figure of world literature by writing his famous fairy tales, the first volume of which was published in 1835. Written at the height of the romantic movement, Andersen's fairy tales were praised throughout Europe. He was treated as an equal by Victor HUGO and Alexandre DUMAS. In Germany, the reading public raved over Andersen's latest works, and publishing companies engaged in bidding wars over the rights to them. In 1844, Andersen finally received recognition in Denmark: He was personally invited to be the guest of King Christian VIII. In 1845, he visited England, where his works were enormously popular. He made numerous acquaintances, including a lifelong friendship with Charles Dickens.

During the late 1840s, Andersen wrote some of his best fairy tales, including "The Nightingale," "The Ugly Duckling," "The Snow Queen," and "The Story of a Mother." In his tales, Andersen often celebrated the common people, whom he portrayed as ingenious, diligent, and brave. The fantastic element accentuated emotion and imagination, qualities cherished by romanticism. In conjunction with his work on the fairy tales, Andersen also wrote numerous travel books and plays.

By the time of his death in 1875, Andersen was considered a national monument. He enjoyed personal visits from the king, numerous public awards, and appreciative letters from readers

throughout the world. His fairy tales are as popular today as they were during his lifetime, and they have been translated into virtually every major language. As one obituary remarked, Andersen had known how “to strike chords that reverberated in every human breast.”

Another Work by Hans Christian Andersen

Hans Christian Andersen: The Complete Fairy Tales and Stories. Translated by Erik Christian Haugaard. New York: Anchor, 1983.

Works about Hans Christian Andersen

Lederer, Wolfgang. *The Kiss of the Snow Queen: Hans Christian Andersen and Man's Redemption by Woman.* Berkeley: University of California Press, 1990.

Wullschlager, Jackie. *Hans Christian Andersen: The Life of a Storyteller.* New York: Knopf, 2001.

Andrézel, Pierre

See DINESEN, ISAK.

Andric, Ivo (1892–1975) novelist, poet, short-story writer

Ivo Andric was born in Doc, near Travnik, Bosnia, to a family of artisans. As a college student, he worked to help achieve unity and independence for the South Slavic peoples by joining Mlada Bosnia (Young Bosnia), a revolutionary nationalist student organization. During World War I, Andric was arrested and spent three years in prison, where he read the works of Søren Kierkegaard and Fyodor DOSTOYEVSKY. After his release, Andric held a number of diplomatic posts for the Yugoslav government. He was the ambassador in Berlin when World War II broke out, narrowly escaping when the city was bombed by German planes.

In the shadow of war, Andric wrote the historical series for which he received the Nobel Prize for literature in 1961. Commonly referred to as the Bosnian Trilogy, *The Bridge on the Drina* (1945; translated 1959), *Bosnian Story* (1945; translated

1959), and *Woman from Sarajevo* (1945; translated 1965) examine life in a country where multiple nationalities and religions meet and often clash. Influenced by both the war and a Kierkegaardian sense of isolation and pessimism, Andric wrote primarily about the misery of man and his struggle to maintain his existence. *The Bridge on the Drina*, Andric's most famous work, for example, tells the history of Bosnia from 1516, when the bridge was first built, to 1914, when it was partially destroyed in World War I. The bridge is Andric's metaphor for sorrow born out of struggle, particularly that between Christians and Muslims. Although the bridge was originally built to connect the eastern and western sides of the Ottoman Empire, in actuality it both united and divided people along cultural, religious, and generational lines. As the novel shows, it was Andric's hope, like the original purpose of a bridge, that people would someday live in peace.

After World War II, Andric continued to write short stories, essays, and travel memoirs about Bosnia. He wrote continuously until his death in Belgrade on March 13.

Another Work by Ivo Andric

The Day of the Consuls. Translated by Celia Hawkesworth. New York: Defour Editions, 1993.

A Work about Ivo Andric

Vucinich, Wayne, ed. *Ivo Andric Revisited: The Bridge Still Stands.* Berkeley Calif.: UC Regents, 1996.

Anouilh, Jean (1910–1987) playwright

Jean Anouilh, one of the most popular French dramatists of the post-World War II era, was born on June 23 in Bordeaux, France. Anouilh began writing plays at age 12. He briefly studied law at the Sorbonne while writing comic scenes for the cinema and working as a copywriter. In 1929 he collaborated with Jean Aurenche on his first play, *Humulus the Mute*, and by age 25 dedicated himself to a career as a writer. His best-known plays are *Antigone* (1944) and *Becket* (1959), both of which explore the individual's resistance to state oppression.

Anouilh's works, ranging from serious drama to absurdist farce, are too diverse to be considered a part of any one literary movement, but he was influenced by both SARTRE's existentialism and the plays of Jouvett, COCTEAU, GIRAUDOUX and Molière. He often blended choreography and music into his plots, and used the theater itself as the setting of his plays; yet, beneath the farce and spectacle, the tone was almost always serious and pessimistic.

Anouilh titled the collections of his plays with adjectives that described their dominant tone. The "black" plays, such as *Eurydice* (1941) and *Antigone* (1944), are his tragedies and realistic pieces. The "pink" pieces are dominated by fantasy and include *Thieves' Carnival* (1938; translated 1952) and *Time Remembered* (1939; translated 1955). The "brilliant" pieces, such as *Ring Round the Moon* (1947; translated 1950), *Colombe* (1951; translated 1952), and *The Rehearsal* (1950; translated 1961), are a blending of both "pink" and "black" plays set among the aristocracy. There are only four "jarring" or "grating" plays, black plays with bitter humor: *Ardele* (1949; translated 1959), *The Waltz of the Toreadors* (1952; translated 1956), *Ornifle* (1955; translated 1970), and *Poor Bitos*, or *The Masked Dinner* (1956; translated 1963). His "costumed" or "history" plays, including *The Lark* (1953; translated 1955), about Joan of Arc, and the Tony Award-winning *Becket* (1959; translated 1962), were especially popular in the United States.

In 1936, Anouilh began to collaborate on screenplays, directed two films, and wrote ballets. In the 1980s, he directed productions of several plays, both his own works and those of other authors. He died in Switzerland on October 3.

Other Works by Jean Anouilh

The Collected Plays. London: Methuen, 1966.

Ornifle. Translated by Lucienne Hill. New York: Hill and Wang, 1970.

A Work about Jean Anouilh

Falb, Lewis W. *Jean Anouilh*. New York: F. Unger, 1977.

Antschel, Paul

See CELAN, PAUL.

Anyidoho, Kofi (1947–) poet

Anyidoho was born at Wheta, a small town on the Keta lagoon in the Volta region of Ghana. His mother, Abla Adidi Anyidoho, was a composer and cantor of traditional poetry, as was his uncle, Kodzovi Anyidoho, who was responsible for the poet's early education. The region's rich poetic tradition became an important resource for Anyidoho's work. Anyidoho trained as a teacher at Accra Teacher Training College, where he began to submit poetry for publication. He graduated with honors in 1977 from the University of Ghana with a degree in English and linguistics. He then left for the United States to study at Indiana University for an M.A. in folklore and later received a Ph.D. in comparative literature from the University of Texas at Austin. His experiences in America provided material for *A Harvest of Our Dreams with Elegy for the Revolution* (1984), a collection of poems written as a series of letters home.

Although America may have served as subject matter for a series of poems, Anyidoho's work always seems to turn home. He uses the oral tradition of the Ewe people in many of his poems. He retranslates English to fit the cadences and rhythms of the Ewe people and uses many of the images and idioms of traditional Ewe poetry in his own verse. He draws on traditional poetic genres such as the funeral dirge and the halo, the song of abuse. He also uses the spiritual imagery of invocation, a calling upon the spirits. Yet, his poetry is aware of the fractures and challenges caused by globalization. "Slums of Our Earth" (1983) includes the lines:

*The darkness of the slums
is the shadow side of
proud structures on Wall Street*

Anyidoho is committed to writing in both English and Ewe. He has won many awards: His first

collection of poems, *Earthchild, with Brain Surgery* (1985), won the Valco Fund Literary Award for Poetry in 1976 while still in manuscript, the BBC Poetry Award for “Arts in Africa” in 1981, and the Poet of the Year in Ghana in 1984.

Other Works by Kofi Anyidoho

Ancestral Logic and Caribbean Blues. Trenton, N.J.: Africa World Press, 1993.

Elegy for the Revolution. New York: Greenfield Review Press, 1978.

Apollinaire, Guillaume (Wilhelm Apollinaris de Kostrowitski) (1880–1918) *poet*

Guillaume Apollinaire was a major figure in early 20th-century French avant-garde literary movements. He was one of the innovators of the THEATRE OF THE ABSURD and as a critic, with his publication of *The Cubist Painters* (1913), established cubism as an artistic movement. He is best known, however, for his poetry.

Most of Apollinaire’s personal history remains unknown. He was most likely born in Rome, the illegitimate son of the Swiss-Italian aristocrat Francesco Flugi d’Aspermont and Angelica de Kostrowitzky, a notoriously rebellious and adventurous Polish girl. He was raised by his mother, a heavy gambler, and they resided at various times in Italy, in Monaco, on the French Riviera, and in Paris.

A highly intelligent child, Apollinaire managed to pursue a solid education at the Collège Saint-Charles in Monaco and later at schools in Cannes and Nice by assuming the identity of a Russian prince. In 1900, he moved to Paris where he took a position working in a bank and became friends with artists such as Pablo Picasso and André Derain, playwright Alfred JARRY, and painter Marie Laurencin, who was also his lover. He traveled to Germany in 1921, which was where he received his introduction to two of his major influences: German romantic poetry and the torments of unrequited love.

Bold, forward-thinking, and often controversial, Apollinaire began his career as a writer by editing a number of reviews and publishing both satirical and semipornographic texts. He quickly gained a reputation as a dangerous foreigner and a thief, and in 1911, he was imprisoned for a week under suspicion of having stolen the *Mona Lisa* (it was missing, but Apollinaire was not involved). As a poet, Apollinaire began his career with the publication of a collection called *Lenchanteur pourrisant* (*The Rotting Magician*, 1909). The poems depict a vision of Merlin the Enchanter who, entombed by love, creates a new world of poetry from the depths of his suffering. The work was illustrated by André Derain.

It was not until the publication of Apollinaire’s second collection, however, that he began to gain true critical notice as a promising young poet.

Critical Analysis

Alcools (*Alcohols*, 1913) was a breakthrough work in form and content, combining elements of classical verse with modern imagery. The poems were transcriptions of overheard street conversations and were often devoid of punctuation. The poem “Zone,” for instance, which opens the collection, focuses on a period of time in the life of a tormented poet as he wanders through the streets, lamenting the recent loss of his mistress.

The beginnings of the cubist movement had a profound effect on Apollinaire. In *The Cubist Painters*, a collection of essays, Apollinaire explores cubism as a theoretical concept and as a psychological phenomenon. However, he was not one to hold to any school of thought for long. Shortly after the publication of his work on the cubists, he deserted cubism altogether for orphism, a movement which he created and described, as quoted by William Bohn, as “the art of painting new structures out of elements that have not been borrowed from the visual sphere but have been created entirely by the artist himself, and have been endowed by him with the fullness of reality.”

When World War I broke out in 1915, Apollinaire enlisted in the army. A wound he sustained

left him in fragile health. Nonetheless, he kept writing. *The Poet Assassinated* (1916), written from his hospital bed, is a novella in the form of a tribute to the life of the fictional great poet Croniamantal, from his birth to his life as a poet and ultimately his death at the hands of an angry mob.

Apollinaire's one play, *Les mamelles de Tirésias* (*The Breasts of Tiresias*), was staged in 1917. Apollinaire subtitled the work "Drame surréaliste" ("surrealist drama")—thus laying ground for yet another avant-garde movement, surrealism. The play combines the playwright's own sexual obsessions with a satirical exploitation of Greek legend. It also focuses, in a farcical manner, on the low birthrate in France during the late 19th and early 20th centuries. It tells the story of Thérèse, a discontented housewife who decides to give up being a woman. She lets her breasts (red and blue balloons) float out over the audience and becomes Tiresias, named for the Greek seer who, in the legend, was granted the opportunity to experience life as a woman. In 1947, the play was made into an opera by Francis Poulenc.

For several years beginning in 1913, Apollinaire worked on a collection of experimental poems that form visual images on the page. The result, *Calligrammes*, was published in 1918, shortly before the poet's death.

After a series of well-known and often high-profile affairs, Apollinaire married Jaqueline Kolb in 1918. He succumbed to influenza that same year, dying on November 9 in Paris.

Other Works by Guillaume Apollinaire

Calligrammes: Poems of Peace and War (1913–1916).

Translated by Anne Hyde Greet. Berkeley: University of California Press, 1991.

Les onze mille vierges (The eleven thousand virgins) and *Les Mémoires d'un jeune Don Juan* (Memoirs of a young Don Juan). In *Flesh Unlimited*. Translated by Alexis Lykiard. London: Creation, 2000.

The Poet Assassinated. Translated by Matthew Josephson. Cambridge, Mass.: Exact Change, 2000.

Selected Writings of Guillaume Apollinaire. Translated by Roger Shattuck. New York: Norton, 1971.

A Work about Guillaume Apollinaire

Bohn, William. *Apollinaire and the International Avante-Garde*. Albany: State University of New York Press, 1997.

Appelfeld, Aharon (1932–) novelist, essayist, short-story writer

Aharon Appelfeld was born in Czernowitz, Romania (now Chernivtsi, Ukraine). When he was eight, his mother was killed by the Nazis, and his father was sent to a Nazi work camp. Appelfeld himself was deported to a concentration camp but managed to escape and spent the next three years hiding and wandering in the nearby forests and villages of the Ukraine on his own. In a 1998 interview with the *New York Times* he said, "I lived with marginal people during the war—prostitutes, horse thieves, witches, fortune tellers. They gave me my real education."

Eventually, Appelfeld became a kitchen boy in the Russian army. He found his way to refugee camps in Yugoslavia and Italy and, in 1948, at age 16, went to the new state of Israel. It was there, at age 28, that he reunited with his father and began to teach at a kibbutz.

Much of Appelfeld's writing explores themes of the Holocaust. Yet, he says, "Mainly, I write Jewish stories, but I don't accept the label Holocaust writer. Of my 20 books, perhaps one-third are on the Holocaust period, one-third on Israel, and one-third on Jewish life in general." In his highly acclaimed novels, such as *Badenheim 1939* (1979), Appelfeld rejects literalism and instead uses abstract symbolism—creating dreamlike scenes—and fable to examine the inner workings of his characters. In both *Badenheim*, and another novel, *To the Land of Cattails* (1987), he employs an almost hallucinatory sense of the Holocaust that is evident in much of his work.

Appelfeld is one of Israel's preeminent novelists, largely due to his literary style of exploring the Holocaust and his ability to bring the enormous dimensions of the Holocaust to a human scale. His works have received critical and popular acclaim. He has served as professor of Hebrew Literature at Ben-Gurion University and has held visiting professorships at Boston University, Brandeis, and Yale. He has been a visiting scholar at Oxford and Harvard. Among his many awards and honors are the Bialik Prize, the Harold U. Ribelow Prize, and the Israel Prize.

Other Works by Aharon Appelfeld

The Age of Wonders. Boston: Godine, 1990.

Katerina. New York: Norton, 1992.

To the Land of Reeds. New York: Grove Atlantic Monthly Press, 1994.

TZILL: The Story of a Life. New York: Grove Press, 1996.

A Work about Aharon Appelfeld

Cohen, Joseph. *Voices of Israel: Essays on and Interviews with Yehuda Amichai, A.B. Yehoshua, T. Carmi, Aharon Appelfeld, and Amos Oz*. Albany: State University of New York Press, 1990.

Aragon, Louis (1897–1982) poet, novelist, essayist

Louis Aragon was born in Paris. He studied medicine at the University of Paris and served as an auxiliary doctor in World War I. During this time, he met the poet André BRETON, who introduced him to surrealism and DADA.

In 1919, Aragon, Breton, and fellow writer and activist Philippe Soupault (1897–1990) founded the literary review *Littérature*. Aragon wrote his first collection of poems, *Feu de joie* (1920), to echo the dadaist desire to destroy traditional institutions and values. He also published *Anicet; ou, Le Panorama* (1921), a novel that parodies Picasso's success through the career of its cynical hero, Bleu; *Le Libertinage* (1924), a surrealist short-story collection; *Le Mouvement perpétuel* (*Perpetual Movement*,

1925), a novel; and *Le paysan de Paris* (*The Paris Peasant*, 1926), in which the city's parks and cafés are the setting for a series of intense encounters.

Aragon broke from Breton and Soupault in 1931 and joined the Communist Party. He visited the Soviet Union and returned to France to write "The Red Front," a poem influenced by the Russian poet Vladimir MAYAKOVSKY that calls for revolution in France. In the 1930s and 1940s, Aragon advocated SOCIALIST REALISM in his works.

During World War II, Aragon was taken prisoner but managed to escape to the Unoccupied Zone. When the Nazis occupied France, he became a key figure in the resistance. *Le Crève-Coeur* (1941) was one of five poetry collections Aragon wrote, detailing the Nazi occupation of France. His poetry took on a nationalistic sentiment, and he helped form a network of writers for the Resistance journals.

After the liberation, Aragon attempted a new form of novel that was almost journalistic in style. He also edited a French literary magazine and served as a member of the French Communist Party. In 1957, he was awarded the Lenin Peace Prize. He began to express a dislike for socialist realism and in 1968 attacked the Soviet Union for its intervention in Czechoslovakia. His later works include criticism and several autobiographical poems and novels. He died in Paris on December 24.

Other Works by Louis Aragon

The Adventures of Telemachus. Translated by Renee Riese Hubert and Judd D. Hubert. Cambridge, Mass.: Exact Change, 1997.

Le Con d'Irène. In *Flesh Unlimited*. Translated by Alexis Lykiard. London: Creation, 2000.

Paris Peasant. Translated by Simon W. Taylor. Cambridge, Mass.: Exact Change, 1995.

Works about Louis Aragon

Adereth, Max. *Elsa Triolet and Louis Aragon: An Introduction to Their Interwoven Lives and Works*. Lewiston, N.Y.: Edwin Mellen Press, 1994.

Becker, Lucille F. *Louis Aragon*. Boston: Twayne, 1971.

Arenas, Reinaldo (1943–1990) *novelist, poet, essayist, short-story writer, playwright*

Reinaldo Arenas was born in Holguín, Cuba, to Oneida Fuentes Rodríguez and Antonio Arenas Machín. Because of his family's impoverished condition, Arenas received virtually no formal education and had little access to books, but his active imagination drove him to begin writing at an early age. After joining Fidel Castro's revolutionary army at age 15 and serving for a short time, he completed a degree in agricultural accounting.

Published when he was 21, Arenas's first book, *Singing from the Well*, (the first of a series of autobiographical novels) brought him some recognition, but because relatively few copies were printed, it remained unknown outside of Cuba. As Arenas began to speak out in his writings against Castro's regime and about his own homosexuality, his books were increasingly censored and suppressed in Cuba. He was, however, able to publish some works overseas, including *The Ill-Fated Peregrinations of Fray Servando*, which first appeared in a French translation in 1968. A first-person account of the title character's fantastic travels through Europe and the Americas, the novel may represent Arenas's best-known and most widely read book. Here and elsewhere, Arenas writes about homosexuality, as well as the more encompassing issue of the individual's right to self-determination and self-expression. After escaping Cuba and establishing residence in the United States, Arenas went on to publish an extensive amount of fiction, drama, poetry, and criticism. Among the works he wrote in exile are *The Color of Summer* (1993) and *The Assault* (1994), both part of his fictional autobiography and published posthumously.

Arenas was and continues to be a controversial but much celebrated author in Latin America and the rest of the world. His confrontation of issues related to sexuality and societal stereotypes and his vivid depiction of life under the Castro regime set him apart as one of the most important Cuban writers of the 20th century. Terminally ill with AIDS, he committed suicide on December 7.

Another Work by Reinaldo Arenas

Before Night Falls. Translated by Dolores M. Koch. New York: Viking, 1993.

A Work about Reinaldo Arenas

Soto, Francisco. *Reinaldo Arenas*. Boston: Twayne, 1998.

Arghezi, Tudor (Ion N. Theodorescu)

(1880–1967) *poet, novelist, nonfiction writer*

Tudor Arghezi was born in Bucharest, Romania. He took the pseudonym Arghezi because of its similarity to Argesis, the ancient name of the river Arges, of which he was very fond. As a teenager, Arghezi was rebellious and was often involved in political youth movements. He turned to writing as a focus for his ideas and began to publish in 1896, signing his works as Ion Theo. In his early 20s, Arghezi began to travel abroad, spending four years in the Cernica Monastery and a brief period at a monastery in Paris, where he converted to Catholicism. He ultimately moved to Geneva, where he wrote poetry, much of which was influenced by religion and Arghezi's own thoughts on the nature of life and death.

In 1912, Arghezi returned to Romania, where he published pamphlets and lyrics, many of which aggressively advocated the neutrality of Romania. For this, Arghezi was imprisoned, along with 11 other writers and journalists, and spent from 1918 to 1920 at Vacaresti Penitentiary.

Arghezi's first volume of poetry, *Cuvinte Potrivite* (*Arranged Words*), was published in 1927. This work gained him celebrity status among the Romanian people. He continued to publish other volumes, including *Flowers of Mould* (1931), inspired by his years in prison, *Notebook for the Night* (1935), and *Choirs* (1939). The artistic novelty of these collections shocked readers. Arghezi did not conform to any preexisting poetic formulas. Instead, his writing showed a restlessness, and a bold and innovative combination of often crude, forceful language, and a traditional reliance on folklore and mythology. Mainly religious in theme, Arghezi

focused on life, love, humanity, death, and the nature of God.

In 1931, the same year in which Arghezi published *Flowers of Mould*, he turned his attention to writing poetry and prose for children. *Cartea cu Jucarii* (1931) was the first of several of his works for children that are still used in Romanian schools today. Between 1931 and 1967, Arghezi was at his most prolific, writing, in addition to the children's works, the poetry collections *Notebook for the Night* and *Choirs*, and three novels: *Mother's Love and Filial Devotion* (1934), *Cimitrul Buna-Vestire* (1936), and *Lina* (1942), which was actually an extended poem in prose form.

Alongside his work as a writer, Arghezi also managed the Romanian newspaper, *Bilet de Papagal*. Because of the sarcastic and often satirical political pamphlets it published, Arghezi once again came under police scrutiny. The paper was ultimately confiscated, and he was imprisoned for a year in Bucharest.

After his release from prison, Arghezi was considered to be rehabilitated. Under the Communist regime, he was awarded numerous prizes for his work, was elected as a member of the Romanian Academy, and twice was celebrated as the National Poet of Romania. He began to collaborate with political officials, writing poetry that supported the goals of the regime. He was buried in the garden of his house, which is managed today as a museum in his honor.

Other Works by Tudor Arghezi

Poems: Tudor Arghezi. Translated by Andrei Bantas. Bucharest: Minerva Publishing House, 1983.

Selected Poems of Tudor Arghezi. Translated by Michael Impey and Brian Swann. Princeton, N.J.: Princeton University Press, 1976.

Arnim, Bettina von (Catarina Elisabetha Ludovica Magdalena Brentano, Bettine) (1785–1859) *poet, fiction writer*

Bettina von Arnim was one of 20 children fathered by the wealthy Italian merchant Peter Anton

Brentano. She was the seventh child of her mother, Maximiliane von La Roche. Bettina was born in the German city of Frankfurt am Main. Her early influences included her grandmother Sophie von La Roche and brother Clemens Brentano, both well-known writers. Like her grandmother and mother, Bettina developed a friendship with Johann Wolfgang von GOETHE. In 1811, Bettina married Clemens's friend, Ludwig Achim von Arnim, an editor of folk song collections. Although she published a few songs for her husband's company, Bettina did not work full time as a writer until after Achim's death in 1831.

Bettina's first book, *Goethe's Briefwechsel mit einem Kinde* (*Goethe's Correspondence with a Child*, 1835), was based on her correspondence with Goethe and his mother. Arnim edited these letters and poems to provide a fictionalized description of events, dreams, and thoughts. Although controversial for its erotic content, the book was a literary success. Arnim used her correspondence with two friends and a brother to produce three more books exploring the topics of love and friendship.

Arnim's other writings include musical compositions and fairy tales that she wrote with her daughters. As a widow, she was actively involved in the political causes of opposing censorship and governmental abuse. Arnim also used her works to promote social reforms to help the poor and the sick. Her biographers Arthur Helps and Elizabeth Jane Howard explain that Arnim "had a talent for social satire" and was "a penetrating observer" of life in early 19th-century Europe.

Other Works by Bettina von Arnim

Goethe's Correspondence with a Child. Boston: Tichner and Fields, 1859.

The Life of High Countess Gritta von Ratsinourhouse. Gisela von Arnim Grimm, coauthor. Translated by Lisa Ohm. Lincoln: University of Nebraska Press, 1999.

A Work about Bettina von Arnim

Helps, Arthur, and Elizabeth Jane Howard. *Bettina: A Portrait*. London: Chatto and Windus, 1957.

Arp, Hans (Jean Arp) (1887–1966) *poet*

Hans Arp was born in Strasbourg, Alsace. Now part of France, Alsace belonged to Germany at the time of Arp's birth. His father, Pierre-Guillaume Arp, operated a cigar and cigarette factory. Arp's mother, Josephine, was French, and the family sympathized politically with France. Arp grew up speaking German, French, and the Alsatian dialect. His childhood daydreams translated into an early literary creativity. Arp published his first poem, written in Alsatian, at age 15. Two years later, he published three more poems.

Although a gifted poet, Arp would achieve his greatest fame as a painter and sculptor. He studied art in Strasbourg, Weimar, and Paris. After moving to Switzerland, Arp produced abstract painting and in 1916 helped found the DADA movement in art. In 1921, he married the artist Sophie Taeuber. Five years later, he changed his name from Hans to Jean.

Arp published his first collection of poetry, written in German, in 1920. His poems gained a wider audience in 1948 when a New York firm published his collection *On My Way: Poetry and Essays, 1912–1947*. Arp's early verse was conventional but amusing and inventive. In the 1940s and 1950s, his poems were written as a series of dreamlike word associations and had more emotional depth. The historian Hermann Boeschstein explains that Arp was a pioneer in "freeing the word from the task of relating to and disclosing the meaning of outer and inner realities. Language as such is advanced to the central position in poetry and forms its theme."

Other Works by Hans Arp

The Isms of Art. 1925. Authorized Reprint Edition. New York: Arno Press, 1968.

Jean, Marcel, ed. *Arp on Arp: Poems, Essays, Memories*. Translated by Joachim Neugroschel. New York: Viking Press, 1972.

A Work about Hans Arp

Last, Rex W. *German Dadaist Literature: Kurt Schwitters, Hugo Ball, Hans Arp*. Boston: Twayne, 1973.

Arp, Jean

See ARP, HANS.

Arrabal, Fernando (1937–) *playwright, novelist*

Fernando Arrabal was born in Melilla, Spanish Morocco. His childhood was extremely traumatic. In the Spanish civil war his father was an officer in the liberal republican army, and his mother was a fascist sympathizer. At the end of the war, she betrayed his father to the authorities, and he was condemned to death. The violent loss of his father, combined with Arrabal's knowledge of his mother's betrayal, permanently scarred him.

When Arrabal was four years old, his family moved to Spain, where he attended school. As a young boy, he would entertain himself by constructing puppet theaters and putting on plays. These experiences play an important role in some of his later works. Arrabal was also fascinated by Charlie Chaplin movies; later in life, he used slapstick and the stylized acting techniques of Chaplin in the context of his Panic Theater movement.

Unable to find attractive career opportunities in Franco's Spain, Arrabal moved to Paris to pursue his career as a playwright. Ironically, around the same time he arrived in Paris, he discovered he had tuberculosis. Nevertheless, he persisted in working arduously at his writing and, in 1958, his efforts paid off when a Paris publisher gave him a lifetime contract.

The Labyrinth (1956), one of Arrabal's early plays, reflects the depressing and daunting quality of his early life. It resembles to some degree the dark fantasies of Franz KAFKA. A nightmarish play, it portrays the horrors of the modern world as a sort of absurd hell. As Arrabal developed as a writer, he persisted in his use of absurdity. In his later plays, however, the effect was more often black humor rather than terror or angst.

In the 1960s, Arrabal emerged as one of the central writers of the THEATRE OF THE ABSURD, a

movement pioneered by such writers as Antonin ARTAUD and Samuel BECKETT. The movement had many subcategories of playwrights who shared a common use of absurd elements as a method to revitalize the stolid conventions of traditional Western theater.

Arrabal's particular subcategory was a style of theater he called Panic Theater. The Greek god of surprise and confusion, Pan, for whom the movement was named, brings both pleasure and terror when he appears. It is important to remember that the scope of Panic Theater extends beyond the simple definition of fear that we normally associate with panic.

Critical Analysis

Arrabal's play *The Architect and the Emperor of Assyria* (1965) is an example of the height of Panic Theater. The play begins when the emperor of Assyria's plane crashes on a desert island and he is the only one who survives. He finds on this island an architect who is not quite human. He is a supernatural creature who is able to control night and day and the seasons. The emperor nevertheless is unimpressed and begins to try to educate the architect in the manners of bourgeois society. The two men fall into a sadomasochistic relationship that involves acting out plays in which they assume opposite roles, such as a pair of fiancés, mother and son, a nun and her confessor, and a doctor and his patient. As the play progresses, the two actors switch roles, behave like each other, and act out scenes by themselves playing two people. It becomes obvious that they are each other's double and part of the same mind.

The use of games and ritualized behavior to structure the action of the play in lieu of a plot is one of Arrabal's major innovations. In addition, the absurd sequence of events creates confusion and incomprehensibility that embodies one of the main aspects of Panic Theater. Arrabal believed that to be accurate to life, art must be confusing and filled with chance or absurdity. *The Architect and the Emperor of Assyria* can be seen as a psy-

chological drama that, perhaps, takes place within a single mind, a kind of dream projected onto the stage.

In the late 1960s, after being censored and arrested in Spain, Arrabal began to become more political in his drama. He wrote a series of plays that he called Guerrilla Theater, many of which were meant to be performed impromptu on the street. *And They Put Handcuffs on the Flowers* (1969), the culmination of this period in Arrabal's work, is performed in a theater; however, the actors sit with the audience, and the staging is highly unconventional. Arrabal continues to use many of the methods of Panic Theater, but now his purpose was to convey a public, political message.

Arrabal is primarily a dramatist, but he has also had success in a number of other genres. His novel *The Tower Struck by Lightning* (1988) is a semiautobiographical work structured entirely around the game of chess, at which Arrabal is an expert. He has made several films, including a film for children, *Pacific Fantasy* (1981), starring Mickey Rooney. He has also exhibited his dreamlike paintings. Although under the Franco regime his plays were banned in Spain, in 1986 King Juan Carlos of Spain awarded him the Medalla d'Oro de las Bellas Artes. His other awards include France's Prix du Centre National du Livre. Arrabal lives and works in Paris. In a review of the La Mama (New York) production of *The Architect and the Emperor of Assyria*, Clive Barnes wrote: "Mr. Arrabal, with his perceptions, absurdities, loves and understanding, is a playwright to be honored, treasured and understood. In this play he is saying something about the isolation, the solitariness and the need of 20th-century man that, so far, as I can see, no other playwright has quite gotten on stage before."

Other Works by Fernando Arrabal

Baal Babylon. Translated by Richard Howard. New York: Grove, 1961.

Selected Plays: Guernica; The Labyrinth; The Tricycle; Picnic on the Battlefield; And They Put Handcuffs on the Flowers; The Architect and the Emperor of

Assyria; Garden of Delights. New York: Grove Press, 1986.

A Work about Fernando Arrabal

Donahue, Thomas John. *The Theater of Fernando Arrabal: A Garden of Earthly Delights*. New York: New York University Press, 1980.

Artaud, Antonin (1896–1948) poet, dramatist

Antonin Artaud was born in Marseille, France. In 1920, he moved to Paris to become an actor. His work, both on stage and as a writer, was influential to the development of experimental theater. In particular, he visualized a new form of theater, both for stage and screen, known as the Theater of Cruelty, in which traditional forms of representation would be cast aside in favor of new actions and spectacles and in which language would be all but abandoned in a carefully choreographed new creation. His efforts to produce his visions, however, failed, not so much as a result of a lack of vision but because he spent most of his life destitute, addicted to numerous drugs and hampered by both physical and mental illness. His book *The Theatre and Its Double* (1938; translated 1958), however, was later used as the basis for much of the ensemble-theater movement as well as for identifying characteristics that would be linked to the THEATRE OF THE ABSURD.

A prime example of this type of work was his play *The Cenci* (1935), which was produced at the Théâtre Alfred Jarry, a theater cofounded by Artaud himself. An illustration of the Theater of Cruelty, it was performed without a traditionally constructed set and featured minimal spoken dialogue, relying instead on movement, gestures, and incoherent sounds. The goal of this form of art was to force the audience to confront a “primal self” devoid of the trappings of civilization.

A pioneer, Artaud first began to publish his texts, complete with detailed instruction on lighting, violent gestures, and a noisy cacophony of sound in place of music, in 1924, almost 40 years

before Andy Warhol introduced the trend of multimedia spectacle. He initially aligned himself with the SURREALISTS, but he was expelled from their group in 1926 because he was unwilling to follow the movement’s mission. Finding himself with few artistic allies, he focused his creative energies on writing essays and poetry, as well as taking small roles in mainstream films, something he felt was degrading to him as an artist.

In 1936 and 1937, Artaud traveled to Mexico (where he studied the rituals of the Tarahumaras Indians), Belgium, and Ireland (where he became increasingly disillusioned with the social restrictions placed on creative artists). He suffered a mental breakdown that involved episodes of violent behavior and hallucinations. On his return from Ireland, Artaud was placed in a psychiatric hospital. Institutionalized from 1937 to 1946, he was subjected to various experimental forms of therapy, including 51 electric shock treatments, coma-inducing insulin therapy, and periods of starvation. As a result, his health declined rapidly.

The final two years of Artaud’s life, after his release from the asylum, were unquestionably his most productive. He sought desperately to give voice to his vision. His final work was *To Have Done With The Judgment Of God* (1947), a radio script in which Artaud sought revenge against those who had kept him in the asylum. Billed as vicious, obscene, anti-American and anti-Catholic, the script did not air until 30 years after Artaud’s death; it was eventually banned. In the script itself, the United States is presented as a baby factory and war machine. Death rituals are depicted, and excrement is revered as symbolic of life and mortality. Questions about reality are answered with more questions, leading to the final scene in which God takes the stage as a dissected organ on an autopsy table.

Artaud died of cancer, shortly after suffering the disappointment of having his radio broadcast banned, but he left behind a legacy that would influence many generations of artists. As recently as 1982, the punk musical group

Bauhaus recorded a song in tribute to the genius of Antonin Artaud.

Another Work by Antonin Artaud

Artaud on Theatre. Edited by Claude Schumacher. London: Methuen Drama, 1991.

Works about Antonin Artaud

Bermel, Albert. *Artaud's Theatre of Cruelty*. New York: Taplinger, 1977.

Plunka, Gene A., ed. *Antonin Artaud and the Modern Theatre*. Cranbury, N.J.: Associated University Presses, 1994.

Astley, Thea (1925–) novelist

Thea Astley was born in Brisbane, Australia. Almost all of her novels are set in south Queensland. She studied for 12 years in the University of Queensland, graduated with an arts degree, and has taught in several schools and institutions in Queensland, New South Wales, and Sydney. Astley has won several prizes for her works, including the Miles Franklin Award on three occasions. She has published several novels and a few short stories, and edited an anthology of short stories in 1971. She is married and has one son.

Astley's writings are marked by a unique blend of comedic wit and biting sarcasm. Her novels reflect her constant struggle to come to terms with Queensland society and with Catholicism. Her characters come from a variety of backgrounds, and her settings are usually small towns. Astley believes that the closely knit community of a small town allows her to express the depths of her characters fully. Her novel *Reaching Tin River* (1980), for example, is set in a rural town whose economic life is centered on the sugar industry.

The most intriguing aspect of Astley's novels is the point of view from which she writes. She often chooses to write from the perspective of the misfits or outsiders of a society. In *A Boat Load of Home Folk* (1968), Astley relates how the inability of a group of elderly Australians to cope with the strange environment of a tropical island reveals

their inadequacies. In another novel, *The Slow Natives* (1965), she examines relationships between the elders and the young in the Levenson. She exposes the estrangement between generations and laments the way the aged are marginalized and neglected within the community. This novel won both a Miles Franklin Award and a Moomba Festival prize and is considered to be one of Astley's best novels for the way it finds the depths in shallow, constricted lives.

Astley's poetic prose explores the depth of experience and emotions of her flawed characters. She mixes her chastisement and mockery with humor, as in her depiction of Paul Vesper in *The Acolyte*. This penchant for injecting humor in her narrative makes a deeper impact on her readers. In the view of the Australian writer and critic Brian Matthews, Astley is "one of the most impressive of major Australian novelists currently writing."

Other Works by Thea Astley

A Descant for Gossips. St. Lucia: University of Queensland Press, 1986.

Girl With A Monkey. New York: Viking Press, 1987.

Hunting the Wild Pineapple. New York: Penguin USA, 1982.

An Item from the Late News. New York: Viking Press, 1984.

It's Raining in Mango: Pictures from a Family Album. New York: Penguin USA, 1988.

A Kindness Cup. New York: Penguin USA, 1989.

The Well Dressed Explorer. New York: Penguin USA, 1988.

A Work about Thea Astley

Matthews, Brian. "Life in the Eye of the Hurricane: The Novels of Thea Astley." *Southern Review* 5 (1973): 148–73.

Atwood, Margaret (1939–) novelist, poet

Margaret Atwood was born in Ottawa, Ontario, to Carl Atwood, an entomologist, and Margaret Kilham, a nutritionist. She spent her childhood ac-

companying her father on his researches in the wilderness of Quebec. Graduating from the University of Toronto with a B.A. in 1961, she received an M.A. from Radcliffe in 1962 and did some graduate work at Harvard University, beginning a thesis on Gothic fiction.

Atwood's first published work, *Double Persephone* (1961), was a book of poetry exploring the mythological figure Persephone. Her most important collection of verse, *The Circle Game* (1966) uses Gothic imagery to explore issues of gender; for example, the first poem, "This Is a Photograph of Me," is narrated by a dead woman: "The photograph was taken / the day after I drowned." Atwood's first novel, *Edible Woman* (1969) is a darkly comic tale of a woman who fears marriage and stops eating.

Her most celebrated novel, *The Handmaid's Tale* (1985), is set in a horrifying future society, Gilead, where women are condemned to illiteracy and servitude. The novel purports to be the recorded narration of Offred, a servant: "Where the edges are we aren't sure, they vary, according to the attacks and counterattacks; but this is the centre, where nothing moves. The Republic of Gilead, said Aunt Lydia, knows no bounds. Gilead is within you." Critic Sandra Tomc sees the novel as a critique not merely of male oppression but also of United States domination over Canada: "In the nightmare future she imagines, women have succumbed to a totalizing patriarchy. Appropriately, given Atwood's conflation of feminism and nationalism, Canada, in some analogous gesture, has succumbed to its totalizing southern neighbor."

The Robber Bride (1993), focuses on the demonic Zenia's haunting of her three friends, robbing them of their money and men, and has dark Gothic undertones: "Zenia, with her dark hair sleeked down by the rain, wet and shivering, standing on the back step as she had done once before, long ago. Zenia, who had been dead for five years." *Alias Grace* (1996) continues Atwood's exploration of gender and power, based on the story of Grace Marks, a servant accused of murdering her master in 1843. Her most recent novel, *Blind Assassin* (2000), contains three interconnected stories, be-

ginning with a woman, Iris Griffin, telling of her sister's death in 1945. It won the Booker Prize. Fellow Canadian writer Alice MUNRO comments: "It's easy to appreciate the grand array of Margaret Atwood's work—the novels, the stories, the poems, in all their power and grace and variety. This work in itself has opened up the gates for a recognition of Canadian writing all over the world."

Other Works by Margaret Atwood

Cat's Eye. New York: Doubleday, 1989.

Power Politics. New York: Harper & Row, 1973.

A Work about Margaret Atwood

Cooke, Nathalie. *Margaret Atwood: A Biography*. Toronto: ECW Press, 1998.

Ausländer, Rose (Rosalie Scherzer)

(1901–1988) poet

Rose Ausländer was born in Czernowitz, Austria-Hungary, a city now situated in Ukraine. Her father Sigmund Scherzer, a former rabbinical student, ensured that the family practiced traditional Jewish customs and rituals. As part of her upbringing, she learned both Hebrew and Yiddish and later attended the University of Czernowitz where she studied literature, EXPRESSIONISM, and philosophy. After her father died in 1920, she emigrated to the United States in 1921 to relieve some of the financial strain on her mother, Etie Scherzer, and was joined by another student from the university, Ignaz Ausländer, whom she married in 1923. The couple divorced after three years, and she moved back to Czernowitz in 1931.

Rose Ausländer started writing poetry in German while in the United States. After returning to Czernowitz, she published her first book-length collection of poetry, *Der Regenbogen* (*The Rainbow*, 1939). Although it received positive reviews, the Nazis prevented the book from achieving a wide circulation because Ausländer was Jewish. During World War II, Ausländer and her mother avoided Nazi death camps by hiding in a cellar. Ausländer composed poetry to cope with the trau-

matic situation. During this time, she met Paul CELAN, a poet who would influence Ausländer's works after 1957.

Following World War II, Ausländer published 12 volumes of poetry while living in West Germany and the United States. Her best poems describe her personal experiences in Czernowitz and the fear and suffering of the Holocaust. As the literary scholar Kathrin Bower writes, "Ausländer's poems evidence a dialogue of remembrance and mourning at once historical and redemptive."

Ausländer thus became a voice for a shattered generation of German Jews.

Another Work by Rose Ausländer

Selected Poems of Rose Ausländer. Translated by Ewald Osers. London: London Magazine Editors, 1977.

A Work about Rose Ausländer

Bower, Kathrin M. *Ethics and Remembrance in the Poetry of Nelly Sachs and Rose Ausländer*. Rochester, N.Y.: Camden House, 2000.

B

Ba Jin (Pa Chin; Li Feigan) (1904–)
novelist

Li Feigan was born on November 25 in Chengdu and received a private education. He studied English at Chengdu Foreign Languages School, participating in antifeudal activity and studying Russian writers and anarchist philosophers. He adopted a pen name from syllables of the Chinese names of Russian anarchists Mikhail Bakunin (1814–76) and Pyotr Kropotkin (1842–1921).

After moving to France in 1927, Ba Jin wrote autobiographical essays and articles on anarchism, as well as his first novel, *Destruction* (1929), about the life of a young anarchist, Du Daxin. He produced many works, mostly political in nature, with clear-cut moral lessons. His subjects were frequently the Chinese gentry class or intellectuals. In 1931, he published his best-known work, *Family*, a sentimental melodrama of several generations living in one compound. The novel chronicled a family's rise and fall and charted the fate of feudalism after the May Fourth Movement (1919 student demonstrations against the weak Chinese concessions of the imperialist Versailles Treaty). *Family* became part of Ba Jin's *Torrent* trilogy, which included *Spring* (1938) and *Autumn* (1940).

The three-year period between 1931 and 1933 brought a novella companion to *Destruction* called

New Life, as well as two novels about mining life, *The Antimony Miners* and *The Sprouts*. In 1935, Ba Jin also completed the *Trilogy of Love*, which followed the revolutionary activities of a group of intellectuals.

Ba Jin was active in many aspects of literary and political life. He published two manifestos on behalf of and with other Chinese artists and writers, including LU Xun, for freedom of speech and against imperialism. He actively urged a united front against Japanese aggression during the Sino-Japanese War and continued his literary output with the novelettes *The Garden of Repose* (1944), *Ward No. 4* (1946), and *Cold Nights* (1946). As a Korean War correspondent, he wrote two books about the battlefields, *Living Amongst Heroes* (1953) and *Defenders of Peace* (1954).

Ba Jin has earned many awards and distinctions, including France's Legion of Honor. He holds an honorary doctorate from the Chinese University of Hong Kong and is a fellow of the American Academy of Arts and Letters. He is one of China's most prominent writers.

Other Works by Ba Jin

Family. Translated by Sidney Shapiro. Boston: Cheng & Tsui, 1992.

“My *J'accuse* Against This Moribund System: Notes on a Crumbling Landlord Clan of Western Sichuan.” In Helmut Martin and Jeffrey Kinkley, eds., *Modern Chinese Writers: Self-Portrayals*. Armonk, N.Y.: M. E. Sharpe, 1992.

Random Thoughts. Translated by Geremie Barmé. San Francisco: China Books & Periodicals, 1984.

Selected Works of Ba Jin. Beijing: Foreign Language Press, 1988.

Ward Four: A Novel of Wartime China. Translated by Haili Kong and Howard Goldblatt. San Francisco: China Books & Periodicals, 2001.

Bâ, Mariama (1929–1981) *novelist, essayist, activist*

Mariama Bâ was born into a prominent family in Dakar, Senegal. At a time when only Europeans maintained political positions in Senegal, Bâ's father became the first Senegalese minister of health. Her maternal grandparents raised her in the Muslim tradition. Against her grandparents' wishes, she graduated from the Teacher's College in 1947 and taught for 12 years. Bâ was married to Obèye Diop, a member of Parliament, with whom she had nine children. After they divorced, she remained single, becoming an advocate for women in Senegal.

Bâ's first novel, *So Long a Letter* (1979), was an international success that illuminated the complex lives of African women. Although the critics have mostly viewed the novel as a criticism of polygamy, exposing the inequalities between men and women, it addresses multiple women's issues. The story centers on two educated women who had happy, loving marriages until their husbands took second wives. Each woman responds in her own way: One stays and one leaves. The book reveals the limited choices for women and also presents the strong bonds and support systems between women. Writing in letter format, Bâ gives the reader an intimate look at a woman's internal reflections. This novel received the Noma Award for Publishing in Africa in 1980.

Bâ died prior to the publishing of her second novel, *Scarlet Song* (1981), which tackles the diffi-

culties of interracial marriage. Today, she is considered one of the most important French West African feminists.

Works about Mariama Bâ

Cham, Mbye B. “Contemporary Society and the Female Imagination: A Study of the Novels of Mariama Bâ.” *African Literature Today* 15 (1987): 89–101.

d'Almeida, Irene Assiba. “The Concept of Choice in Mariama Bâ's Fiction.” In Carole Boyce Davies and Anne Adams Graves, eds., *Nagambika: Studies of Women in African Literature*. Trenton, N.J.: Africa World Press, 1986.

Edson, Laurie. “Mariama Bâ and the Politics of the Family.” *Studies in Twentieth Century Literature* 17.1 (1993): 13–25.

Babel, Isaac (1894–1941) *short-story writer, novelist, dramatist*

Isaac Emmanuelovich Babel was born in Odessa, Russia, into a Jewish family. Emmanuel Babel, his father, was a sales representative for an agricultural firm. At the time, Odessa had the largest Jewish population in Russia, and Babel grew up in the city's Jewish ghetto, Moldavanka. He was constantly faced with anti-Semitism from teachers and peers, a fact that played a substantial role in his development as a writer.

Babel's father was a domineering patriarch who forced young Isaac to practice violin for hours every day and sent him, when he was 11, to study business in Kiev, where he stayed until 1914. Although Babel excelled in all areas as a student, literature was his only passion.

Babel began his career as a writer while studying at Kiev, often drawing upon his experience growing up in the Jewish ghetto. His first published story, “Old Shloyme” (1913), explores anti-Semitism directly; in the story, a Jewish family faces a choice between renouncing their religion and losing their home.

In 1914, Babel moved to St. Petersburg to pursue writing professionally. He had difficulty pub-

lishing his material until a meeting with Maxim GORKY in 1916. Gorky assisted Babel with the publication of two stories in the prestigious literary journal *Letopis*.

Babel supported the Bolshevik cause during the Russian Revolution. Like many other Jews in Russia faced with persecution, Babel was intrigued by the Bolshevik promises of freedom and equality for all. Between 1917 and 1919, Babel served in the Red Army. His most famous collection of stories, *Red Cavalry* (1926), reflects his experiences during the war. The work raises issues of violence, anti-Semitism, and political ideology, as well as the themes of friendship, love, and compassion. The success of *Red Cavalry* firmly established Babel as one of the leading writers in Russia.

In 1929, Babel left Russia and traveled throughout Europe, visiting France, Italy, Belgium, and Germany. When he returned to Russia, he became skeptical of the Communists. During the same period, he began writing drama, completing his most notable play, *Sunset*, in 1928. Set in Odessa in 1913, the play explores the social interactions of the Jewish ghetto. In the play, the reader notices a duality that persistently appears throughout Babel's works: He embraces his Jewishness and at the same time intellectually opposes Judaism. The play was criticized by the authorities for its lack of socialist themes.

During the 1930s, Babel was repeatedly criticized by the government. Arrested in 1939, Babel was executed in 1940 after a 20-minute trial for allegedly spying for France and Austria. The charges were false, as the records, released in 1954, confirm.

Babel made an enormous contribution to Russian literature, emerging as one of the first writers to discuss openly and positively the cultural and social position of the Jews in Russia. As Natalie Babel, his wife, later pointed out, "His life centered on writing, and it can be said without exaggeration that he sacrificed everything to his art, including his relationship with his family, his liberty, and finally even his life."

Other Works by Isaac Babel

Babel, Natalie, ed. *The Collected Stories of Isaac Babel*.

Translated by Peter Constantine. New York: Norton, 2002.

The Complete Works of Isaac Babel. Translated by Peter Constantine. New York: Norton, 2001.

Works about Isaac Babel

Bloom, Harold, ed. *Isaac Babel: Modern Critical Views*. Broomall, Pa.: Chelsea House, 1987.

Ehre, Milton. *Isaac Babel*. Boston: Twayne, 1986.

Bachmann, Ingeborg (1926–1973) poet, novelist, dramatist

A daughter of a teacher, Ingeborg Bachmann was born in Klagenfurt, Austria. She grew up in a disturbing political atmosphere, as Nazi Germany was gaining control of Austria, and at the age of 12 she watched Nazi troops march into her town. Bachmann studied philosophy at the universities of Innsburg, Graz, and Vienna; she completed a dissertation on Ludwig Wittgenstein under the direction of the famous philosopher Martin Heidegger in 1950.

Bachmann began her career as a professional writer in the early 1950s, writing radio plays. In 1953, Bachmann published her first collection of poetry, *The Deferred Time*. The collection was critically praised and received the prestigious GRUPPE 47 award. In 1953 she spent a year in the United States as a visiting scholar at Harvard University, and she later moved to Italy, where she wrote a number of political articles for Austrian and German newspapers. In 1959, Bachmann was appointed to the newly created position as chair of poetics at the University of Frankfurt, where she lectured on philosophy and literature.

Her poetry is influenced by many sources, including CLASSICISM, surrealism, and the avant-garde movement. The somber tone of her poetry lyrically and precisely describes the anguish of a personal experience. Bachmann's dark, powerful, and complex imagery is thematically juxtaposed against simple individual emotions such as love,

guilt, and failed aspirations. Her use of imagery is exemplified by these lines from “In the Storm of Roses”: “Wherever we turn in the storm of roses,/ the night is lit up by thorns. . . .” Unlike her prose, which is often read as social and feminist fiction, her poetry centers on deeply personal observations.

In 1961, Bachmann published her highly influential autobiographical work, *The Thirtieth Year*, which was awarded the Berlin Critics Prize and the Georg Büchner Prize in 1964. Her first published novel, *Malina* (1971), deals with a number of feminist issues. Malina, the protagonist of the novel, has a relationship with Ivan, a younger man of Hungarian descent. The relationship becomes psychologically complex as Malina has recurrent nightmares of her father as a Nazi who kills her in a gas chamber, nightmares that seem to contribute to the deterioration of her relationship with Ivan. *Malina* also confronts the theme of national memory and national identity in postwar Europe. The issues of ego and alter ego and with the subtle influence of the memory of genocide create a powerful combination. The novel was highly praised and remains an excellent representative work of German POSTMODERNISM.

Just before her death, Bachmann visited Auschwitz in Poland and gave a series of readings. She died under mysterious circumstances in a fire in her apartment. Bachmann was awarded numerous prizes, including the Austrian Medal of Honor, the highest prize in literature an Austrian citizen can receive from the government. Her works continue to be of great social and literary importance.

Other Works by Ingeborg Bachmann

Selected Prose and Drama. New York: Continuum, 1998.

Songs in Flight: The Collected Poems of Ingeborg Bachmann. Translated by Peter Filkins (bilingual edition). New York: Marsilio Publications, 1995.

The Book of Franza and Requiem for Fanny Goldman. Translated by Peter Filkins. Evanston, Ill.: Northwestern University Press, 1999.

Three Radio Plays. Translated by Lilian Friedberg. Riverside, Calif.: Ariadne Press, 1999.

A Work about Ingeborg Bachmann

Redwitz, Eckenbert. *The Image of the Woman in the Works of Ingeborg Bachmann*. New York: Peter Lang, 1993.

Balzac, Honoré de (1799–1850) novelist

Honoré de Balzac, one of the creators of REALISM in literature, was born in Tours, France, to a middle-class family. Originally from Paris, the family had moved to Tours during the French Revolution because of their royalist opinions. In 1814, however, they were able to return to Paris. Balzac, neglected by his mother, spent his early years in boarding schools. After graduating from the Collège de Vendôme he went on to the Sorbonne, where he read the works of the mystical philosophers Jakob Böhme (1575–1624) and Emanuel Swedenborg (1688–1772) and was particularly interested in Franz Anton Mesmer’s lectures on animal magnetism. These influences are detectable in his early fiction. After graduation, he began to work in a law office. When, in 1819, his family was forced by financial setbacks to move to the small town of Villeparisis, Balzac decided that he would return to Paris alone and embark on a career as a writer.

Balzac rented a shabby room in Paris, a room he later described in the novel *Le Peau de chagrin* (*The Wild Ass’s Skin*, 1831), and began what would become a habit of late night writing and excessive consumption of caffeine. In his lifetime, he wrote more than 100 novels, mostly between the hours of midnight and six in the morning, always on blue paper and by candlelight, while drinking large quantities of thick Turkish coffee. By 1822 Balzac, using a variety of pseudonyms, had written several plays and novels, all of which were ignored. Undaunted, he continued to write.

A compulsive spender, Balzac had a difficult time staying ahead of his creditors. He attempted to run a publishing company and also bought a printing house. Both of these endeavors left him with large debts that would stay with him throughout his life. Destitute at 29, he accepted an invitation to stay at the home of Général de Pommereul in

Fougères in Brittany, where he worked on his novel *Le Dernier chouan, ou la Bretagne en 1800* (1829), a historical work that he eventually published under his own name. Finally, with this work, Balzac began to gain some recognition and popularity, although not enough to release him from debt.

In 1833, Balzac developed the idea of collecting all of his previously written novels under one name and linking them together as a series of works which, when taken as a whole, would encompass all the customs, atmosphere, and habits of French society. This idea eventually led to the collection of more than 2,000 characters appearing in 90 novels and novellas. The works were eventually collected under the title *La Comédie humaine*, or *The Human Comedy*, a name Balzac borrowed from Dante's *The Divine Comedy*.

Critical Analysis

Included in *La Comédie humaine* were well-known works such as *Le Père Goriot* (*Father Goriot*, 1834–35), *Les Paysans* (*The Peasants*, 1844), and *Illusions perdues* (*Lost Illusions*, 1837–43). The settings for these works include all levels of society in Paris and the provinces. The characters include a mix of old aristocracy and new money, set alongside middle-class tradespeople and professionals, servants, young intellectuals, and criminals. Some of the characters, such as Eugène de Rastignac, the poor provincial man who comes to Paris with big dreams and makes good on them through gambling, affairs, and connections with the nobility, recur throughout the works. Balzac inserted himself in his works as well, alluding to incidents and adventures in which he participated side by side with his characters who grew to exist not only on paper but in his imagination outside of his novels as if they were actual acquaintances. It is said that Balzac once interrupted a conversation in which a friend of his was telling him about his sister's ill health by saying, "That's all very well, but let's get back to reality: to whom are we going to marry Eugénie Grandet?"

During the height of his productivity, Balzac was known to spend anywhere from 14 to 16

hours a day writing. He would eat a large meal each evening, sleep for a few hours, and then wake at midnight to continue writing. There are reports that once he consumed 100 oysters and 12 lamb chops in a single meal. His few free hours were spent having amorous affairs and pursuing the joy of life. One of his affairs was with Eveline Hanska, a wealthy Polish woman who had been among his friends for 15 years. He based several of his female characters on her, such as Mme. Hulot in *La Cousine Bette* (*Cousin Bette*, 1846). She was married throughout most of their acquaintance, but after her husband passed away in 1841, Balzac spent increasing amounts of time in her company. Already in poor health, he eventually married her and brought her back to Paris in the spring of 1850, only five months before his death in August, when his excesses got the better of him and he died, reportedly of caffeine poisoning.

Other Works by Honoré de Balzac

The Girl with the Golden Eyes. Translated by Carol Cosman. New York: Carroll and Graf, 1998.

The Unknown Masterpiece; and, Gambara. Translated by Richard Howard. New York: New York Review of Books, 2001.

Works about Honoré de Balzac

Graham, Robb. *Balzac: A Biography*. New York: Norton, 1994.

Kanes, Martin. *Père Goriot: Anatomy of a Troubled World*. Boston: Twayne, 1993.

Kanes, Martin, ed. *Critical Essays on Honoré de Balzac*. Boston: G. K. Hall, 1990.

Barbey d'Aureville, Jules-Amédée (1808–1889) novelist

Jules-Amédée Barbey d'Aureville was born in Saint-Sauveur-le-Vicomte on November 2 into an aristocratic family, was well educated, and was accustomed to privilege. In 1833, he moved to Paris, where he had numerous love affairs and led the unprincipled life of a "dandy," supporting his

activities through journalism. In 1841, he converted to strict Catholicism and eventually became, as would be apparent in his novels, a strong Christian moralist.

Barbey d'Aureilly wrote numerous works of criticism and articles, but it was his novels that brought him acclaim. He was influenced by BALZAC and greatly admired BAUDELAIRE. As well as harshly criticizing NATURALISM, his novels and stories are notable for their highly moralistic but sadistic portrayals of the struggles and tragedies associated with life in the provinces of France.

Barbey d'Aureilly is perhaps best known for his work *Les Diaboliques* (1874; *The Diabolic Ones*, 1925), a collection of six stories, all having some basis in fact and all carrying a similar satanic motif. This shocking work achieved great success both critically and popularly. He died in Paris, 15 years after its publication, at the age of 81.

Another Work by Jules Barbey d'Aureilly

Dandyism. Translated by Douglas Ainsley. New York: PAJ Publications, 1988.

Works about Jules Barbey d'Aureilly

Chartier, Armand B. *Barbey d'Aureilly*. Boston: Twayne, 1977.

Eisenberg, Davina L. *The Figure of the Dandy in Barbey D'Aureilly's "Le Bonheur Dans Le Crime"*. New York: Peter Lang, 1996.

Baroja y Nessi, Pío (1872–1956) novelist

Pío Baroja y Nessi was born in San Sebastian, Spain. His father was a mining engineer, and the family moved frequently during his childhood, relocating from town to town, following his father's professional career. Baroja y Nessi studied to be a doctor, and when he graduated from school, he began a medical practice in the town of Cestona in northern Spain. The medical profession did not suit him. His practice was a disaster; after a short time, he gave it up and moved to Madrid, a cosmopolitan city, where he ran a bakery that was owned by his aunt.

It was at this time that he began to publish his novels. He was successful as an author and quickly gave up the management of the bakery to write full time.

Baroja y Nessi was a member of the GENERATION OF 1898. He shared with the other writers of the Generation of '98 a strong sense of Spanish nationalism and a need to reform society. However, Baroja y Nessi was particularly individualistic. As a youth, he had briefly been an anarchist but found even this ideology too constraining. Because of an aversion to any societal structure that limited his freedom, he never married. This individualism was the main theme of his novels.

In his trilogy *The Struggle for Life* (1903–04), Baroja y Nessi depicts the slums of Madrid and a collection of characters who, by living outside the norms of society, manage to achieve personal freedom. Though the books are distinctly melancholy and terse, written in what critics call Baroja y Nessi's gray style, they are optimistic in that some of the characters do achieve a degree of freedom by opposing society. In later novels, such as *The Tree of Knowledge* (1911), Baroja y Nessi depicts the same scenario but in a more pessimistic manner. At the end, the protagonist is unable to realize his goal of personal freedom and is crushed by society.

Baroja y Nessi was a formal innovator. He did not believe in the "closed" novel, the standard model of the 19th century, because he felt its carefully planned plot, structure, and resolution of every conflict did not accurately reflect reality. Instead he wrote in a style of apparent aimlessness. For example, he creates scenes in which suspense is carefully built but never resolved. His stark tone and innovative structure had a great effect on many 20th-century writers, most notably Ernest Hemingway.

Baroja y Nessi is one of the greatest Spanish novelists of the early 20th century. His work, along with that of the other members of the Generation of '98, revitalized Spanish literature. His influence on later Spanish writers is widespread, but it can be particularly seen in the works of Camilo José CELA. His innovative style, as well as his theme of the

struggle of the individual in modern society, has secured his place among other great writers of world literature.

Another Work by Pío Baroja y Nessi

The Restlessness of Shanti Andia and Other Writings.

Translated by Anthony Corrigan. Ann Arbor: University of Michigan Press, 1959.

A Work about Pío Baroja y Nessi

Patt, Beatrice P. *Pío Baroja y Nessi*. Boston: Twayne, 1971.

Bastida, Gustavo Adolfo Dominguez

See BÉQUER, GUSTAVO ADOLFO.

Bataille, Georges (1897–1962) *novelist, essayist*

Often called the “metaphysician of evil” because of his interests in sex, death, and the obscene, Georges Bataille was born in Billon, Puy-de-Dôme, France. His childhood was difficult because his mother repeatedly attempted suicide, and his father, whom Bataille dearly loved, became both blind and paralyzed as a result of syphilis before he died.

Bataille converted to Catholicism just prior to World War I and served in the army from 1916 to 1917. Troubled by poor health throughout his life as well as by recurring periods of depression, he was discharged from the army as a result of tuberculosis. He joined a seminary, thinking of becoming a priest, and spent time with a Benedictine congregation, but he soon experienced a profound loss of faith. He continued his education at the École des Chartres, writing his thesis in 1922 on 13th-century verse.

Bataille aligned himself early on with surrealism, but he considered himself to be the “enemy from within.” André BRETON officially excommunicated Bataille from the movement. After a period of psychoanalysis, Bataille began to write. He founded several journals and was the first to

publish innovative thinkers such as Barthes, Foucault, and Derrida.

Bataille rejected the traditional, believing that all artistic and intellectual pursuits should ultimately focus on the violent annihilation of the rational individual. His work was greatly influenced by both Friedrich NIETZSCHE and Gilles de Rais, a 15th-century serial killer. All of Bataille’s writings deal with violence and sexuality. His best known erotic works are *The Story of the Eye* (1928), *Blue of Noon* (1945), and *The Abbot C.* (1950). Bataille believed pornography was a means of understanding the relation between life and death. *The Story of the Eye*, which he wrote under the pseudonym Lord Auch, for example, is the story of a young couple who test the boundaries of sexual taboos, escalating to extreme playing out of sexual fantasies. The novel quickly gained and still maintains a cult status decades after Bataille’s death in Paris on July 8.

Other Works by Georges Bataille

Eroticism: Death and Sensuality. Translated by Mary Dalwood. San Francisco: City Lights Books, 1991.

The Unfinished System of Nonknowledge. Translated by Michelle Kendall and Stuart Kendall. Minneapolis: University of Minnesota Press, 2001.

Works about Georges Bataille

Champagne, Roland A. *Georges Bataille*. Boston: Twayne, 1998.

Surya, Michel. *Georges Bataille: An Intellectual Biography.* Translated by Krzysztof Kijalkowski and Michael Richardson. New York: Verso, 2002.

Baudelaire, Charles (1821–1867) *poet, critic*

Considered one of the greatest 19th-century French poets, Charles-Pierre Baudelaire was born on April 9. He was the son of Joseph-François Baudelaire and Caroline Archimbaut Dufays. His father had been an ordained priest who left the ministry during the French Revolution to work as a tutor for the duc of Choiseul-Praslin’s children. During this time, he met a number of influential

people and amassed a small financial fortune. A modestly talented poet and painter, he taught his son an early appreciation for art.

Considered by many to be a revolutionary even in his own time, Baudelaire was often given to depression and cynicism. His father died when Baudelaire was only six years old. For a short time, he received a great deal of attention from both his mother and his nurse, Mariette, until his mother's remarriage, this time to a man much closer to her own age, Major Jacques Aupick. Aupick was an intelligent and self-disciplined man who served as a military general, an ambassador, and ultimately as a senator. Baudelaire's relationship with his stepfather was not a good one, although he did not reveal his dislike of the man until later in life, at which point he attributed much of his depression and dual personalities to his mother's remarriage.

In 1833, the family moved to Lyons, and Aupick enrolled Baudelaire in a strict military boarding school. The influence of the education and discipline he received there had a great impact on his outlook on life; it also increased his dislike for his stepfather. He continued his education at Louis-le-Grand, a respected French high school in Paris. His growing behavior problems led to his expulsion in 1839. It was at this point that he announced his decision to become a writer. To appease his family, he also agreed to study law at the *École de Droit*, but his attention was never focused on his studies. He led a bohemian life, going deeply into debt and becoming an increasingly radical thinker. During these years, he also made his first contacts in the literary world and discovered the use of hashish and opium.

In 1841, hoping to encourage him to change his way of life, Baudelaire's parents sent him by boat on a trip to India. Throughout the voyage, he remained depressed and sullen; therefore, when the ship was forced to stop for repairs after a terrible storm, he decided to return to France. Although he did not enjoy the journey, it did have a strong influence on his writing by giving him a unique perspective on the world that few other writers of his

time could claim. On his return, he collected a large inheritance that allowed him to immerse himself in art and literature, paying particular attention to the satanic-based and horror literature that was popular at the time. However, in only two years, he had spent almost half of his money. He was placed by his family under a legal guardianship and was forced to live on a controlled income for the duration of his life.

A series of amorous affairs provided much of the impetus for Baudelaire's erotic poetry. The Martinican Jeanne Duval, whom Baudelaire met in 1842, held perhaps the greatest influence. Her exotic black hair provided the erotic imagery for his poem "La Chevelure" ("The Head of Hair"). A dark-haired, dark-skinned beauty, she was referred to quite derogatorily by Baudelaire's mother as the "Black Venus." Marie Daubrun, an actress and his mistress from 1855 to 1860, as well as Apollonie Sabatier, who presided over a salon for artists and writers, were also the objects of Baudelaire's poetic and as well as romantic attentions.

In 1845, Baudelaire's depression caused him to unsuccessfully attempt suicide. Soon after, he published *La Fanfarlo* (1847), an autobiographical novella that anticipated his experimentation with prose poetry. In 1848, French workers against social injustice minimally involved him in the revolution: He fired a few shots through the barricades and worked on radical political publications.

Baudelaire turned to literary and art criticism, for which he became well respected. His admiration for Delacroix and Constantin Guys influenced his own modern aesthetics. He translated Edgar Allan Poe's works into French, publishing five volumes of these translations from 1856 to 1865. He became greatly influenced by the dark melancholic brooding nature of Poe's works and began to incorporate the ideas into his own writing. He was particularly interested in the transformation of life in the modern city.

Critical Analysis

The first edition of Baudelaire's collected poems, *Les Fleurs du mal* (*Flowers of Evil*) was published in

1857. Focusing on erotic, satanic and often lesbian themes, the work was not well received by the public. Scathing reviews of the work published in literary journals had a profoundly negative effect on Baudelaire's writing career, and both he and the publisher were ultimately prosecuted and heavily fined for offending public morality. Six poems from the collection were expressly banned as too radical for public consumption.

Baudelaire became more depressed as a result of this seeming failure and, after the death of his stepfather, he returned in 1859 to live once again with his mother. He wrote 35 new poems for the second edition of *Les Fleurs du mal* (1861), including one of his best-known poems, "Le Voyage," first published in 1857. He also published a book of essays on the use of drugs, *Les Paradis artificiels* (*Artificial Paradises*, 1860). He had often used opium and hashish as a means of inspiring creativity. He began to become convinced, however, of the dangers inherent in this habit.

Baudelaire's life, however, was plagued by tragedies. He was financially unable to assist his publisher, who had been jailed for debt from the first edition of Baudelaire's poems, and he learned that his mistress Jeanne Duval had been living with another man. He also began to experience severe headaches and suffered from nightmares, most probably as a result of syphilis, which caused him to think he was becoming insane. He moved to Brussels in 1863, hoping to find a new publisher, but his health steadily declined until a series of strokes left him partially paralyzed. He returned once again to Paris, where he died in his mother's arms on August 31.

Baudelaire's works, including his critical essays *Curiosités esthétiques* (*Aesthetic Curiosities*, 1868) and his collections of prose poems *Les Petits poèmes en prose* (*Little Prose Poems*, 1868) and *l'Art romantique* (*Romantic Art*, 1869) were major influences on the symbolist and modernist movements (see MODERNISM). Through his use of irony and his depiction of the scenes of modern life, he transformed poetic language, and his criticism founded an aesthetics of modernism.

Another Work by Charles Baudelaire

Baudelaire: Poems. Translated by Laurence Lerner. London: J. M. Dent, 1999.

Works about Charles Baudelaire

Benjamin, Walter. *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*. Translated by Harry Zohn. London: New Left Books, 1973.

Hyslop, Lois Boe. *Charles Baudelaire Revisited*. New York: Twayne Publishers, 1992.

Richardson, Joanna. *Baudelaire*. New York: St. Martin's Press, 1994.

Beauchamp, Katherine Mansfield

See MANSFIELD, KATHERINE.

Beauvoir, Simone de (Simone Lucie-Ernestine-Marie-Bertrand de Beauvoir) (1908–1986) *novelist, essayist*

Simone de Beauvoir was born in Paris, France, on January 9. A leading feminist and existentialist (see EXISTENTIALISM), her works bear a clear resemblance to those of her lifelong friend, mentor, colleague, and lover Jean Paul SARTRE. Best known for her two-volume work *The Second Sex* (1949), a work in which de Beauvoir calls for the abolition of the myth of the "eternal feminine," she is considered by many scholars working in the field of cultural studies to be the primary voice for early feminist studies. This work quickly became a classic among feminist theorists and scholars and is considered to be the founding text of gender studies.

De Beauvoir's life history is well known, largely as a result of the publication of numerous autobiographical works such as *Memoirs of a Dutiful Daughter* (1958), *The Prime of Life* (1960), *Force of Circumstance* (1963), and *All Said and Done* (1972). In these texts, she also documents the life of Sartre, Albert CAMUS, and other influential philosophers, novelists, and intellectuals from the 1930s to the 1970s.

Educated first at private schools and then at the Sorbonne, where she received a degree in philoso-

phy and first became acquainted with Sartre, de Beauvoir pursued a career as a teacher after receiving her degree. She left this occupation to become a full-time writer in 1943, the same year that she published her first novel, *She Came to Stay* (1943), which explores existential themes by examining the ways in which a relationship between two people is destroyed as a result of a guest, a young girl, who stays for an extended period of time in a young couple's home. Although purportedly fictional, this work was based largely on de Beauvoir's own relationship with Sartre and Olga Kosakiewicz, a former student, who came to stay with them in occupied Paris during the war. Her presence created many difficulties for Sartre and de Beauvoir within their own relationship, but it gave de Beauvoir much inspiration in her work.

Critical Analysis

Although intellectual and existential issues are a concern of all de Beauvoir's works, she is best known for her application of existentialism to an understanding of the oppression of women. In *The Second Sex* she makes known her firm belief that an individual's choices must be made on the basis of equality between the male and female, not on the basis of any essential differentiation between the sexes. The importance of choice—free will—is also a prevalent theme in many of de Beauvoir's other works. Her *Ethics of Ambiguity* (1947) is devoted largely to the study of individual choices and the resultant anxieties associated with the ramifications of those choices, an underlying theme of existentialism.

In addition to feminist issues and free will, de Beauvoir was also interested in the theme of aging. She first covers this topic in *A Very Easy Death* (1964), in which she addresses the issue of her own mother's death. She returns to this theme again in *Old Age* (1970), a work that details the indifference and lack of respect that the elderly receive from society.

Political activism is another theme in de Beauvoir's writings, particularly those works written after World War II when she and Sartre both worked on a leftist journal. She published two nov-

els, *The Blood of Others* (1945), exploring the life of members of the wartime resistance to the Nazi occupation, as well as *The Mandarins* (1954), which describes the struggles faced by middle-class intellectuals as they attempt to enter into the sphere of political activism. Her political views tended increasingly toward the left, and by the 1950s, she was defending communism and criticizing U.S. and Western European capitalism regularly in her works. This attitude becomes even clearer after de Beauvoir visited the United States and, on returning to France, published her observations. Her *America Day by Day* (1948) is a critique of the social problems caused by capitalism in the United States. While there, she also fell in love with fellow writer Nelson Algren, complicating her existing love affair with Sartre. Elements of *The Mandarins* reflect this new development in her life.

De Beauvoir's final years were marked by Sartre's death and her attempts to write about the nature of their relationship, the end result of which she eventually published in *Adieux: A Farewell to Sartre* (1981). It was her desire to remain as honest and true as possible in her examination of their life together. To the critics and to members of Sartre's family, however, it seemed as if she was attacking the late philosopher.

De Beauvoir passed away on April 14. After her death, several additional works were published, including *Letters to Sartre* (1990), *Journal of a Resistance Fighter* (1990), and, in 1997, her passionate *Letters to Algren*. Most important, *The Second Sex* is still considered a primary text for feminist studies.

Other Works by Simone de Beauvoir

All Men Are Mortal. Translated by Euan Cameron. London: Virago, 1995.

When Things of the Spirit Come First: Five Early Tales. Translated by Patrick O'Brian. New York: Pantheon Books, 1982.

Works about Simone de Beauvoir

Bauer, Nancy. *Simone de Beauvoir, Philosophy and Feminism*. New York: Columbia University Press, 2001.

Pilardi, Jo-Ann. *Simone de Beauvoir Writing the Self: Philosophy Becomes Autobiography*. Westport, Conn.: Praeger, 1999.

Scholz, Sally. *On de Beauvoir*. Belmont, Calif.: Wadsworth/Thomson Learning, 2000.

Simons, Margaret A. *Beauvoir and "The Second Sex": Feminism, Race and the Origins of Existentialism*. Boston: Lanham, Rowman and Littlefield Publishers, 1999.

Becher, Johannes Robert (1891–1958)

poet, novelist

Johannes Robert Becher was born into an upper-middle-class Catholic family in Munich, Germany. His father was a high-ranking Bavarian judge. Although Becher studied philosophy and medicine, he favored poetry as the creative outlet for his political views. His early poems were radical and rooted in EXPRESSIONISM. He published his first collection of verse in 1914. During World War I, Becher refused to join the German military and became a pacifist. He joined the left-wing Spartacus League in 1918 and the German Communist Party in 1919.

Becher emerged as a leader among German communists and radical writers in the 1920s. The literary historian Adolf D. Klarmann noted that, at this time, Becher wrote revolutionary poetry that “literally bursts and scatters the traditional shackles of sentence, logic, and grammatical structure.” Becher served as a deputy to the Reichstag (German legislature) in 1925 and became head of the League of Proletarian–Revolutionary Writers in 1928. His book of poetry *Der Leichnam auf dem Thron* (*The Corpse on the Throne*, 1925) and his novel *Levisite oder der einzig gerechte Krieg* (*The Only Just War*, 1926) led to accusations of treason against the German government. The rise of the Nazis to power in 1933 made Germany too dangerous for left-wing writers like Becher. He fled the country and eventually settled in Moscow.

After the defeat of Nazi Germany in 1945, Becher moved to Communist East Berlin. He soon became president of the East German Academy of

Arts. He won several awards for his works, including the Lenin Peace Prize in 1952. Becher’s poem “Auferstanden aus Ruinen” (“Risen from the Ruins”, 1949) was used as the text for his country’s national anthem. In 1954, Becher was appointed cultural minister of East Germany. His support for modernist authors, such as Bertolt BRECHT, created tension with his government, which officially favored SOCIALIST REALISM. Becher’s efforts to promote cooperation with noncommunist German intellectuals earned him a reprimand from his party. He had already lost much of his political power when he died in 1958.

Another Work by Johannes Robert Becher

Farewell. Translated by Joan Becker. Berlin: Seven Seas Publishers, 1970.

A Work about Johannes Robert Becher

Haase, Horst. *Johannes R. Becher, Leben and Werk*. West Berlin: Das Europäische buch, 1981.

Beckett, Samuel (1906–1989) *playwright,*

novelist, poet

Samuel Beckett was born on April 13 in Dublin, Ireland. He was educated at Earlsfort House in Dublin and later in Enniskillen at Portora Royal School, the alma mater of writer Oscar Wilde. Although Beckett came from an Anglo-Irish Protestant family, he wrote most of his work in French. He received a degree from Trinity College in Dublin in Romance languages. During this time, he also began to enjoy the vibrant theater scene that was emerging in a postindependence Ireland. He was particularly influenced by the plays of J. M. Synge, the arrival of American silent movies, and the vaudeville antics of performers such as Charlie Chaplin and Buster Keaton, which he would later incorporate in his plays.

After graduation, Beckett spent two years, from 1928 to 1930, as an exchange lecturer in Paris. While there, he met and became lifelong friends with writer James Joyce. He acted as one of Joyce’s assistants while the author was working on

Finnegan's Wake and, at the same time, began his own career as a writer. He published his first poem, "Whoroscope," which concerns time and the ideas of the philosopher René Descartes, in 1930. That same year, he returned to lecture at Trinity College and began to work on a series of stories about the life of a Dublin intellectual that later formed the collection *More Pricks Than Kicks* (1934). After only four terms at Trinity, Beckett left to pursue a career as a freelance writer, traveling throughout Europe and finally settling in Paris, which was to be his primary home for the rest of his life. He also began work on his first novel, *Dream of Fair to Middling Women* (1932), which was highly autobiographical.

Beckett was seriously injured one night when, as he was walking home, he was stabbed. It was during his hospitalization and recuperation that he cemented his friendship with Joyce, who became his caretaker. He also began a long-term association with Suzanne Deschevaux-Dusmesnil, whom he married in 1961. In 1941, when Paris was invaded, Deschevaux-Dusmesnil joined the resistance with Beckett and they narrowly escaped the arrival of the Gestapo at their apartment. Fleeing to a small town in the south of France, Beckett worked on a farm in exchange for living quarters and continued his writing. After the defeat of the Germans in 1945, he returned to Paris and, at this point, made the decision to write all of his works in French.

Critical Analysis

Taken as a whole, Beckett's works attempt to reduce basic existential problems to a minimalist structure where only the most essential elements are considered. His concerns are commonplace in that they reflect the shared worries of society as a whole, but they are never simple. He ponders such large-scale issues as the nature of life itself, the question of time and its relevance, the concept of eternity, and the sense of isolation, alienation, and loneliness of the individual self.

Beckett's early works are composed of a series of internal monologues: *Molloy* (1951; translated 1955), *Malone Meurt* (1951; translated as *Malone*

Dies, 1956), and *L'Innomable* (1953; translated as *The Unnameable*, 1958). These pieces reflect one of the many paradoxes Beckett explores: the dilemma associated with the fact that the self can never truly know itself. The act of self-observation leads to a split in which the self becomes two individual entities: the observer and the observed. The self is only able to perceive itself through narration, a monologue. This same theme is returned to later in his essentially two-character play, *Fin de partie* (*Endgame*, 1958).

Best known as a playwright, Beckett's major dramatic works, all considered pioneering plays in the emerging tradition of the THEATRE OF THE ABSURD, are *En attendant Godot* (*Waiting for Godot*, 1952), *Endgame*, *Krapp's Last Tape* (1959), *Happy Days* (1961), *Play* (1964), *Not I* (1973), *That Time* (1976), and *Footfalls* (1976). Beckett also wrote a series of radio and television dramas, as well as adaptations of his stage works for film.

Beckett is best known for the play *Waiting for Godot*, an absurdist piece that was first performed on January 5, 1953, in Paris. Two derelict-looking characters, Vladimir and Estragon, sit by the side of a road throughout the two acts, waiting for the mysterious Godot, who never appears (is he to be identified with God? Critics do not agree), and aimlessly discuss possible action. Each of the two acts ends with the same words, except that the roles are reversed. This is the end of Act II:

VLADIMIR: Well, shall we go?

ESTRAGON: Yes, let's go.

They do not move.

The play won worldwide acclaim and was followed by a series of critical successes of plays and novels, some of which he had written much earlier in his life.

Beckett's novels and short stories, such as *Murphy* (1938; translated 1957); *Watt* (1953), which was his last novel initially written in English; and *Texts for Nothing* (1955; translated 1967), also examine the self trapped and isolated in its quest for understanding of identity. The situations are often

grotesque, and the overall tone is one of anguish and suffering, lightened by gallows humor.

In 1969, Beckett was awarded the Nobel Prize for literature. He continued to write and to be involved in literary and dramatic projects, publishing his last major work *Stirrings Still* in 1986. Emphysema forced his hospitalization, and, bedridden, he wrote his last poem, “What Is the Word.” Shortly after, his declining health kept him from writing and forced him into a nursing home, where he remained until his death on December 22. Death, however, was not the end of Beckett’s publishing career. His first play, the previously unpublished *Eleutheria* (1947), which depicts the author’s search for freedom through the character of a young man, was rediscovered and published in English translation in 1995, six years after his death. Beckett had not allowed the play to be printed during his lifetime because he considered it to be a failure. Its publication was the result of a long dispute between Beckett’s American publisher and close friend, Barney Rosset, and his family and his French publisher. Critically, this work is of great importance because it shows the beginnings of the ideas that would define Beckett’s works and predates, as well as predicts, the beginnings of the Theater of the Absurd movement.

Other Works by Samuel Beckett

Gontarski, S. E., ed. *The Theatrical Notebooks of Samuel Beckett, Volume 4: The Shorter Plays*. New York: Grove Press, 1999.

Nohow On: Company, Ill Seen Ill Said, Worstward Ho: Three Novels. Introduction by S. E. Gontarski. New York: Grove Press, 1996.

Works about Samuel Beckett

Bair, Dierdre. *Samuel Beckett: A Biography*. New York: Harcourt Brace Jovanovich, 1978.

Cronin, Anthony. *Samuel Beckett: The Last Modernist*. London: HarperCollins, 1996.

Gordon, Lois. *The World of Samuel Beckett*. New Haven: Yale University Press, 1996.

Knowlson, James. *Damned to Fame: The Life of Samuel Beckett*. New York: Simon & Schuster, 1996.

Bécquer, Gustavo Adolfo (Gustavo Adolfo Dominguez Bastida)

(1836–1870) poet, prose writer

Gustavo Adolfo Bécquer was born in Seville, Spain. The son of José Dominguez Bécquer, a somewhat successful painter, Bécquer was orphaned at the age of 11. Apprenticed to be a painter, as was his brother, he eventually gave up the art when his uncle informed him that he had no talent and would be better off as a writer. His brother continued to paint and, although Bécquer turned to writing, he remained deeply interested in visual art throughout his life. One of his major literary innovations was the way he used striking visual descriptions.

For most of his adulthood, Bécquer lived hand-to-mouth in Madrid, publishing his poems and short stories in small journals and magazines. Toward the end of his life, he was given a government position as a censor, which helped improve his quality of living. By this time, he had contracted tuberculosis.

Most of Bécquer’s work was never published in book form during his life, only in periodicals. After his death, his friends collected his published and unpublished manuscripts and put out a two-volume book simply titled *Works* (1871). It was only then that, for the first time, Bécquer received critical acclaim.

Bécquer’s works can be divided into three major components. The poems or *Rimas* (*Rhymes*, 1860–61), the short stories or *Leyendas* (*Legends*, 1864), and a series of autobiographical literary essays, *Cartas desde mi Celda* (*Letters from My Cell*), which he wrote while convalescing at the monastery of Veruela in 1864.

Bécquer called his poems *Rhymes* to indicate his break with earlier traditions of Spanish verse and to show his poems’ relationship to folk ballads. His simple but very visual language gives the impression that he is expressing true emotions and getting to the essence of things. He has been compared to the GERMAN ROMANTIC poet HEINE, although the two writers were probably not familiar with each other’s work.

His *Legends* are rich with magical imagery and descriptions of nature and the supernatural. Frequently they take the form of fables and have morals at the end. In his *Legends*, Bécquer is exploring a typical romantic tendency to bring folklore and popular stories into the realm of high art.

Finally, *Letters From My Cell* is a collection of essays in which Bécquer explores his moral, artistic, and spiritual beliefs. Written as he was approaching death, they serve as a kind of psychic autobiography.

Bécquer, underappreciated during his life, went on to become one of the most influential Spanish poets of the 19th century. He was the central figure of Spanish ROMANTICISM. The great Latin American poet Ruben DARIO openly acknowledged Bécquer's powerful effect on him. Bécquer died at age 34 from tuberculosis, never knowing the lasting influence his work would have.

See also COSTUMBRISMO.

Another Work by Gustavo Adolfo Bécquer

Legends and Letters. Translated by Robert M. Fe-dorcheck. Cranbury, N.J.: Bucknell University Press, 1995.

A Work about Gustavo Adolfo Bécquer

Bynum, Brant B. *The Romantic Imagination in the Works of Gustavo Adolfo Bécquer*. Chapel Hill: University of North Carolina, Department of Romance Languages, 1993.

Bei Dao (Zhao Zhenkai) (1949–) poet, novelist

Bei Dao was born in Beijing, China, and received a good education until the Cultural Revolution, when the Communist Chinese government sent intellectuals to the countryside to be “reeducated” with revolutionary ideas. Bei Dao was assigned to labor in a construction company outside of Beijing and wrote poetry in his spare time.

He adopted the pen name Bei Dao, which means “north island,” and began to write poetry

and short stories. In 1979, he published the short novel *Waves*, in China's first underground literary journal, *Today*, which he cofounded in 1978. The novel was characterized as modern because it interweaves five separate narrative voices to create a subjective point of view.

Bei Dao is best known for his political poems, such as “The Answer” and “Declaration,” in which he addresses the oppressiveness of the government regime, using thinly veiled, nihilistic language. Bei Dao's poetry was also criticized for its Western roots, impenetrable and sparse language, and confusing metaphors. One critic dubbed it “misty” in the 1980s, when Communist Party leadership and traditional voices in the literary community took modernism to task. *Today* was shut down in 1980; during a 1983 campaign to wipe out literary “pollution” by modernist and avant-garde writers, Bei Dao and the *Today* poets were among the first denounced. Many poets were suspended from their official jobs, and their poetry banned from publication.

The Communist Party just as quickly revised its thinking on modernism, however, and Bei Dao and his colleagues were rerecognized by the party in 1985. Bei Dao even participated in the Beijing Writers Association, and some of his poems were published in state-sponsored magazines that year, including “The Answer.”

Bei Dao continued to write against the mainstream, both in a literary and a political sense. When the prodemocracy movement gained momentum in 1989, he was a leader and activist. Quotations from his poems were chanted and posted at Tiananmen Square. Shortly afterward, he went into exile in Sweden.

Bei Dao currently lives in Davis, California. His works are widely translated, many in English, including *The August Sleepwalker* (1990), *Old Snow* (1991), and *Forms of Distance* (1995).

A Work about Bei Dao

Gleichmann, Gabi. “An Interview with Bei Dao.” Translated and edited by Michelle Yeh. In *Modern Chinese Literature* 9 (1996): 387–93.

Bely, Andrey (Boris Nikolayevich Bugaev) (1880–1934) *novelist, poet*

The only child of Nikolai Vasilevich Bugaev, a Moscow University mathematician, and Aleksandra Dmitrivna Egorova, a musician, Andrey Bely was born in Moscow, Russia. Bely's parents had different attitudes about the relative importance of natural sciences and the arts, and he was constantly caught in their conflict. Aiming to please his father, Bely successfully pursued a degree in natural sciences at Moscow University and graduated in 1903.

Bely began to write poetry as a university student. The main support for his initial efforts came from Mikhail Solovyov, the Bugaevs' neighbor and a younger brother of the famous Russian philosopher Vladimir Solovyov. Solovyov provided financial support for Bely's first published collection of poems, *Second Symphony*, in 1902 and suggested the pseudonym Andrey Bely. After the death of his father in 1903, Bely decided to abandon science and devote himself to writing.

Between 1903 and 1910, Bely wrote for *Vesy*, a major journal of the symbolist movement. In his articles, Bely desperately attempted to define and synthesize some kind of philosophy of SYMBOLISM. Bely wrote more than 200 articles, reviews, and essays during this period, as well as another two volumes of *Symphonies*.

In 1905, Bely left Russia and traveled to Munich and Paris, where he was befriended by Jean Jaurès, the famous socialist leader. When he returned to Russia, Bely established a relationship with Asya Turgeneva, who was to be his lover for many years, and in 1910, they went abroad together. They were drawn to Rudolf Steiner's mystical philosophy, anthroposophy. From 1914 to 1916, when Bely was recalled by the Russian government for military duty, the couple were with Steiner in Switzerland.

Although Bely firmly established himself as a poet, he is mostly known for his prose. In *Petersburg* (1913), Bely explores the social and political turmoil of the Russian Revolution of 1905. The novel centers on a plot to deliver a bomb to a high

government official. It is a commentary on family, the role of the individual, and spiritualism.

In the Joycean autobiographical novel *Kotik Letayev* (1922), Bely incorporates the story of his own childhood, exploring emotional conflicts between parents and the delicate psyche of a child. Bely's intricate prose brilliantly captures intensity of time, translating the sensory experiences into intriguing and powerful works of fiction.

Bely broke with both Steiner and Turgeneva in 1921 and lived in Moscow from 1923 until his death, producing three more novels and three volumes of memoirs.

Most critics today agree on the literary genius and immense impact of Bely's work. Vladimir Nabokov (quoted in Malmstad and Maguire's introduction to their translation of *Petersburg*) ranked *Petersburg* with James Joyce's *Ulysses*, Franz KAFKA's *The Castle*, and Marcel PROUST's *In Search of Lost Time*, as one of the great books of the 20th century.

Other Works by Andrey Bely

Kotik Letayev. Translated by Gerald J. Janacek. Evanston, Ill.: Northwestern University Press, 1999.
Petersburg. Translated by Robert A. Maguire and John E. Malmstad. Bloomington: Indiana University Press, 1978.

Works about Andrey Bely

Janacek, Gerald. *Andrey Bely: A Critical Review*. Lexington: Kentucky University Press, 1978.
 Keys, Roger. *The Reluctant Modernist: Andrey Belyi and the Development of Russian Fiction*. Oxford: Clarendon Press, 1996.

Benn, Gottfried (Kurt Wolff) (1886–1956)
poet, novelist, playwright

Gottfried Benn was born in the German village of Mansfield. His father was a Lutheran minister and his mother was a French-speaking native of Switzerland. Benn attended the Gymnasium at Frankfurt an der Oder. He studied theology and philosophy at the University of Marbach and in 1905 was accepted at Kaiser Wilhelm Akademie, a

prominent military medical school. He earned his doctorate in 1912 and married actress Edith Brosin two years later.

Benn had a private practice in Berlin specializing in skin diseases and served in the German army's medical corps in both world wars. He performed numerous autopsies in his career and frequently wrote about morgues in his early poetry. Benn's scientific background instilled a skepticism and self-criticism that often appeared in his literary work.

Benn published five books of poetry between 1910 and 1925. He also wrote a series of works called the "Rönne novellas," which earned critical praise for demonstrating the concept of "absolute prose." In this unique style, Benn replaced a descriptive, psychologically oriented narrative with a blend of associative and visionary elements. In the 1930s, Benn briefly embraced the Nazis before becoming disillusioned with their barbarism. His popularity increased after World War II with the publication of *Statische Gedichte* (*Static Poems*, 1948), a volume of apolitical modernist poems. In 1951, Benn received the Georg Bücher Prize, one of Germany's most prestigious literary awards. At the age of 67, he finally earned enough money from his writing career to quit his medical practice.

Benn's influences included Friedrich NIETZSCHE and his friend Else LASKER-SCHÜLER, the expressionist poet. Benn's poetry is melancholy and elegiac, conveying cultural despair. His writings were both praised and denounced for challenging established German literary traditions. Critics are also divided on his significance: Edgar Lohner described Benn as "one of the foremost modern European lyric poets," while Michael Hamburger concluded that "Benn was too restricted in tone to be described as a major writer" in *Gottfried Benn: The Unreconstructed Expressionist* by J. M. Ritchie. As an embodiment of the contradictions of literary modernism, Benn will likely remain a debated German literary figure.

Another Work by Gottfried Benn

Prose, Essays, Poems. Edited by Volkmar Sander. New York: Continuum, 1987.

A Work about Gottfried Benn

Ritchie, J. M. *Gottfried Benn: The Unreconstructed Expressionist*. London: Oswald Wolff, 1972.

Bennett, Louise (Louise Bennett-Coverley, Miss Lou, Mrs. Eric Coverley) (1919–) poet, folklorist

Louise Bennett was born in Kingston, Jamaica, to Augustus Cornelius Bennett, a bakery owner, and Kerene Robinson, a dressmaker. English poetry influenced the writing she did as a schoolgirl; she wrote poems in standard English until she overheard a country woman on a Kingston tramcar and wrote the first of many poems in Jamaican dialect. Bennett published her first collection of poems, *(Jamaica) Dialect Verses* (1942), in her early twenties.

Bennett primarily writes in Jamaican dialect about Jamaican people's "now" experiences. One speaker usually uses literary techniques—such as allusions to Jamaican folksongs, the Bible, and English literature—and oral performance techniques—such as rhetorical lists—to address an audience. In a 1968 interview with Dennis Scott, Bennett said that people thought of her "as a performing artist primarily" but added, "I did start to write before I started to perform," and "I felt I wanted to put on paper some of the wonderful things that people say in dialect." *Jamaica Labrish* (1966), her most substantial collection of poems, shows Bennett as performer, poet, and social commentator.

Bennett's work as a journalist, actress, folk singer, radio- and television-show host, and drama and folklore lecturer helped generate a large audience for her poetry. But her poetry did not start to receive critical acceptance until the late 1960s. Many distinguished awards followed, and in "Proverb as Metaphor in the Poetry of Louise Bennett" (1984), Carolyn Cooper called Bennett "the quintessential Jamaican example of the sensitive and competent Caribbean artist consciously incorporating features of traditional oral art into written literature."

Other Works by Louise Bennett

Anancy and Miss Lou. Kingston: Sangster's Book Stores, 1966.

Collected Poems. Kingston: Sangster's Book Stores, 1982.

Jamaican Humour in Dialect. Kingston: Jamaica Press Association, 1943.

Laugh with Louise. Kingston: City Printery, 1961.

Miss Lula Sez. Kingston: Gleaner, 1949.

Works about Louise Bennett

Cooper, Carolyn. "Noh Lickle Twang: An Introduction to the Poetry of Louise Bennett." *World Literature Written in English* vol. 17 (April 1978).

———. *Noises in the Blood: Orality, Gender and the "Vulgar" Body of Jamaican Popular Culture*. Durham, N.C.: Duke University Press, 1995.

Erwin, Lee. "Two Jamaican Women Writers and the Uses of Creole." In A. L. McLeod, ed., *Commonwealth and American Women's Discourse: Essays in Criticism*. New Delhi: Sterling, 1996.

Bernhard, Thomas (1931–1989) *playwright, novelist*

Thomas Bernhard was born in Heerlen, Netherlands, to Hertha Bernhard. He moved with his mother to Austria at age four; Thomas never met his father, an Austrian carpenter. Hertha's father, Johannes Freumbichler, a novelist, was one of Thomas's earliest influences. Bernhard grew up in poverty and did poorly in school, eventually dropping out at age 15. He studied voice at this time and hoped to start a career in music; however, pneumonia and tuberculosis nearly killed him a few years later. His grandfather and mother died while he struggled to recover from his own health problems. These experiences with death and illness created a pessimism that characterized Bernhard's literary work.

Bernhard studied music and drama in Vienna and Salzburg as a young adult. He published three books of poetry in the late 1950s but received little acclaim until he published his first novel, *Frost* (1963). His first drama *Ein Fest Für Boris* (*A Party*

for Boris, 1968) premiered on stage in 1970. A tasteless farce about demented invalids who abuse each other, the play reflects Bernhard's vision of humanity's wretchedness. In the following two decades, Bernhard solidified his reputation as a novelist with works such as *Korrektur* (*Correction*, 1975), a novel about a man's increasing obsession with the manuscripts written by a brilliant mathematician friend who committed suicide. Bernhard also gained fame as a playwright for dramas such as *Die Macht der Gewohnheit* (*The Force of Habit*, 1976), a commentary about the empty rituals of high culture. He won numerous literary awards, including the Georg Büchner Prize (1970).

Bernhard was obsessed with insanity, death, and the wretchedness of the human condition. He sharply criticized the moral failures of Austria's history. His works stirred controversy in their attack on the complacency of German theater and their criticism of modern life. Despite his dark themes, Bernhard was illuminating in his use of language and, as literary scholar J. J. Long comments, "a writer of considerable diversity, who was profoundly concerned with both the problems and potential of storytelling."

Other Works by Thomas Bernhard

Gargoyles. Translated by Richard and Clara Winston. New York: Knopf, 1970.

The Force of Habit: A Comedy. Translated by Neville and Stephen Plaice. London: Heinemann, 1976.

A Work about Thomas Bernhard

Long, J. J. *The Novels of Thomas Bernhard: Form and Its Function*. Rochester, N.Y.: Camden House, 2001.

Bernstein, Ingrid

See KIRSCH, SARAH.

Bhatt, Sujata (1956–) *poet, translator*

Sujata Bhatt was born in Ahmedabad, India, and grew up in Pune in a large household with her extended family. Her paternal grandfather was a

poet, and two of her uncles were famous Gujarati poets. Hearing their stories and listening to their poetry as a child, Bhatt was inspired to write. As a child, she was very proud that she could compose poetry in English, which her family could not do. Her father, a virologist, moved to America in 1968 with the family and wanted Bhatt to become a scientist, too. In school, she obediently took classes in science but slowly gained interest in philosophy, creative writing, and English literature.

Though Bhatt left India at an early age, her childhood years in Gujarat are constantly referred to in almost all her poetry. Written in English, her poetry unabashedly translates sounds of Gujarati words in play with English ones, creating a language-based tension and highlighting the contradictions inherent in translating concepts or ideas from one language to another. Works such as *Brunizem* (1988), however, display her agility in synthesizing the East with the West, a tribute to the positive rewards of a multicultural existence.

In an interview with *PN Review*, Bhatt said that she writes poetry to “break [the] historical silence” surrounding female sexuality, but she also brings out the sensual aspects of seemingly ordinary objects. *Stinking Rose* (1995) is a journey through the myth and history of garlic—its medicinal, herbal, and erotic uses in different cultures through the ages. Her studies in the sciences and her interest in visual arts add dimension to her imagery in matters of light, form, and texture. *A Color for Solitude* (2002) is said to be inspired by the self-portraits of the German painter Paula Modersohn-Becker (1876–1907) during her relationship with poets such as Rainer Maria RILKE.

Bhatt was briefly a professor of writing at the University of British Columbia, Canada, but left when she moved to Germany. She now works as a freelance writer and also translates other Gujarati poetry into English. Her collection *Brunizem* won the Commonwealth Poetry Prize (Asia), and in 1991, she won the Cholmondeley Award for Poetry (U.K.).

Other Works by Sujata Bhatt

Augatora. Manchester, U.K.: Carcanet Press, 2000.

Monkey Shadows. Manchester, U.K.: Carcanet Press, 1988.

A Work about Sujata Bhatt

Pandey, M. S. “The Trishanku Motif in the Poetry of Sujata Bhatt and Uma Parameswaran.” *The Literature of the Indian Diaspora: Essays in Criticism*.

Edited by A. L. McLeod. New Delhi: Sterling Publishers Private Ltd., 2000.

Bing Xin (Ping Hsin; Xie Wanying; Hsieh Wan-ying) (1900–1999) *short-story writer, poet*

Bing Xin, the daughter of a naval officer, was born on October 5 in Fuzhou, the capital of China’s Fujian province. She was raised in Chefoo in Shandong province and moved to Beijing in 1914 where she attended a Congregational missionary school. She then attended Yanjing University in Beijing. In 1919, during the May Fourth Movement against foreign imperialism, Bing Xin changed her major from medicine to literature, believing that writing fiction would have a positive social impact on Chinese society.

In 1923, she published *Superman*, a collection of short stories, and two poetry collections, *The Stars* and *Waters of Spring*. After these works received critical acclaim, Bing Xin traveled to Massachusetts, where she attended Wellesley College and began to write columns for children that were collected in *Letters to My Little Readers* (1926), which was published in China and was immensely popular. She received her master’s degree in 1926 and returned to Yanjing to teach literature. In 1929, she married Wu Wenzao, a sociologist, with whom she had three children. The family moved at the onset of the Sino-Japanese War to Kunming in 1937 and then to Chongqing in 1941.

Bing Xin’s short stories are widely known for their sentimental depictions of motherly love and family life. Some modernist critics have written that her work is old-fashioned and too traditional.

Nonetheless, most of her stories, such as “Loneliness” (1922), are well observed and address the dilemmas of life and love faced by younger Chinese women. In other stories, such as “Our Mistress’ Parlor” (1933), a sarcastic indictment of a shallow Shanghaiese woman, Bing Xin depicts different types of women.

In the 1950s and 1960s, Bing Xin focused on writing children’s literature and translating the Indian poet Rabindranath TAGORE. Like all artists, she was sent to Hubei for manual labor reeducation during the Cultural Revolution but was reinstated to the party in 1980. She continued to write articles and stories and to serve the party in a number of official positions until her death. Although she was often criticized for being overly traditional, her acutely observed stories of young womanhood earned her a reputation as one of China’s foremost women writers.

Other Works by Bing Xin

“Autobiographical Notes” and selected poems. In Special Section on Bing Xin, *Renditions* 16, no. 32 (Fall 1989).

Bingxin Shi Quan Pian = Bing Xin’s Complete Poems. Hangzhou: Zhejiang Wen Yi Chu Ban She, 1994.

A Work about Bing Xin

Cayley, John. “Birds and Stars: Tagore’s Influence on Bing Xin’s Early Poetry.” *Renditions* 16, no. 32 (Fall 1989).

Bitton, Erez (Erez Biton) (1942–) poet

Erez Bitton was born in Algeria. As a child, playing in an abandoned orchard, he discovered an old grenade. The explosion blinded him and cost him partial use of an arm. Ironically, it was this childhood accident that brought him to an institution for the blind where he received an education not previously available to him.

Bitton’s poetry often deals with people who are classified as “other” by a dominant culture, as can be seen in the poem “Summary of a Conversation.” As a *Mizrahi*, a Jew who emigrated to Israel from

other parts of the Middle East, Bitton had first-hand knowledge of what it meant to be “other.”

While the critical establishment views his work as an authentic expression of Middle Eastern Jewry, his poetry defies categorization. He is one of the first poets to weave Middle Eastern themes that explore the question of what actually constitutes an authentic or genuine expression of Middle Eastern Jewry. Bitton even challenges the very notions of such categorization. In “Summary of a Conversation,” Bitton asserts that the resolution to the dilemma faced by those classified as “other” is found within the self.

Bitton lives in Tel Aviv, Israel, where he edits *Aperion*, a literary journal dedicated to Mediterranean and Middle Eastern culture. He also performs dramatic recitals of his work to musical accompaniment as an expression the condition of the Mizrahi experience.

A Work about Erez Bitton

Alcalay, Ammiel. *Keys to the Garden, New Israeli Writing.* New York: City Light Books, 1996.

Bjørnson, Bjørnstjerne (1832–1910)

writer, editor

Bjørnstjerne Bjørnson was born in Kvikne, Norway, to Peder Bjørnson, a Lutheran minister, and Elise Nordraak, a daughter of an affluent merchant. Bjørnson was at first educated by his father and at various country schools. In 1849, to prepare for the university entrance exams, he moved to Oslo where he was planning to study religion, following in his father’s footsteps. Bjørnson entered the university in 1852 but soon abandoned his study for the bustling cultural life of Oslo.

He began his literary career as a theater and literary critic for several daily newspapers in Oslo. He later became an editor of the daily *Norsk Folkeblad*. In 1857, Bjørnson took over the management of the Norske Theater in Bergen from Henrik IBSEN. He returned to Oslo in 1859 and continued to work for newspapers. Bjørnson’s liberal editorials, however, finally led to his resignation. In collabo-

ration with Henrik Ibsen, Bjørnson organized the Norwegian Society for Theater, Music, and Language to promote more liberal notions about drama and theater in general.

Bjørnson began writing fiction in the late 1850s, and published several short stories. His short stories were often set in an idyllic, rural environment and idealized the lives of simple peasants. The conflict in the stories is often created when something new or unexpected disrupts the existing order. In “The Railway and the Churchyard” (1858), Knut Aakre, a chairman of the parish and a member of an old and influential family, protects the interests of the village. His neighbor, Lars Hogstad, decides to build a savings bank, which initially brings prosperity to the village. Lars soon realizes that a railroad is necessary to preserve the savings bank. This railroad must go through the old churchyard, and Knut firmly opposes the idea. When the railroad is finally built, a disaster happens: Lars’s house is set on fire by sparks from the train. Knut is the first one to help his neighbor. The opposition between the old and the new is the source of tension in the story, but the reader finally sees the synthesis of the two opposing points.

Bjørnson also created a number of historical dramas that were quite popular; however, the political and social issues introduced in these works, along with his staunch atheism, produced charges of high treason. Bjørnson then went abroad, spending several years in Italy, the United States, and Finland. He also completed several novels that centered on social themes such as education, inheritance, dogmatism, and the state of peasantry in Norway. Bjørnson also opposed industrialization and joined Emile ZOLA in protest against the bigotry involved in the Dreyfus affair in France.

Despite declining health which left him paralyzed on one side, Bjørnstjerne Bjørnson continued working until his death in Paris in 1910. His work contributed to the formation of modern drama in Norway; his social and political articles eventually prompted change and caused an

upheaval in artistic circles; his short stories and novels promoted understanding of the traditional Norwegian culture. Bjørnson’s stories and novels are still popular in Norway and are considered to be among the classics of Scandinavian literature.

Other Works by Bjørnstjerne Bjørnson

Captain Mansana, and Other Stories. Translated by Rasmus B. Anderson. North Stratford, N.H.: Ayer Co. Publishing, 1980.

Heigen, Einar, ed. *Land of the Free: Bjørnstjerne Bjørnson’s America Letters, 1880–1881.* Translated by Eva Lund Haugen. Northfield, Minn.: Norwegian American Historical Association, 2001.

The Bridal March, and Other Stories. Translated by Rasmus B. Anderson. North Stratford, N.H.: Ayer Co. Publishing, 1969.

Three Plays. New York: Howard Fertig, 1989.

A Work about Bjørnstjerne Bjørnson

Cohen, Georg. *Henrik Ibsen: A Critical Study. With a 42-Page Essay on Bjørnstjerne Bjørnson.* New York: Classic Books, 1964.

Blasco Ibáñez, Vicente (1867–1928)

novelist

Born in Valencia, Spain, Blasco Ibáñez first began writing about life in that Mediterranean seaport. His is the “regional” novel, and his works depict life in his “patria chica,” or place of birth. Blasco Ibáñez writes in the naturalist style: He believes that our behavior is controlled by instinct, emotion, and environment and that we have no free will. His best novel, *La barraca* (1898), takes place in the lovely farmlike regions of Valencia. It presents the animosity held by the half-Moorish peasants toward a stranger in their land.

Around 1902, after writing several novels situated in Valencia, Blasco Ibáñez attempted to describe other areas of Spain, but these works lack the power of his earlier works. His writing became more propaganda than literary expression as he attacked the church, the government, and the military. He carries the reader across Spain, visiting the

religious capital, Toledo; Bilbao, an industrial city, and Andalusia in southern Spain, where he describes the hardships suffered by the peasants. His novel, *Sangre y arena* (*Blood and Sand*, 1906) has been called the most complete portrayal of bullfighting ever presented in fiction. Far from an idealistic account, it is a description of all the blood and gore of the fight and depicts the spectators as monsters.

In 1910, in trouble for his unpopular political opinions and his radical journal, *El Pueblo*, Blasco Ibáñez went to South America, where he hoped to devote a novel to each country. After he wrote *Los argonautas* (1914) about Argentina, the outbreak of World War I caused him to return to Europe. He fought for the Allies, earning the French Légion d'Honneur. His later novels deal with the war, for example, *Los cuatro jinetes del Apocalipsis* (*The Four Horsemen of the Apocalypse*, 1916).

Some critics say Blasco Ibáñez has received more recognition than he deserves. His popularity is partly due to his forceful style. His novels are not delicate. It is the powerful descriptions of his hometown, Valencia, in his earlier novels that most attract his readers.

A Work about Blasco Ibáñez

Day, A. Grove, and Edgar C. Knowlton, Jr. *Vicente Blasco Ibáñez*. Boston: Twayne, 1972.

Blixen, Baroness Karen Christence

See DINESEN, ISAK.

Böll, Heinrich (1917–1985) *novelist, short-story writer*

Heinrich Theodor Böll was born in Cologne to Victor and Marie Hermanns Böll. His father was a carpenter, and his mother was from a farming and brewing family. Böll attended a Catholic elementary school and later graduated from the Kaiser Wilhelm-Gymnasium in Cologne. He studied German and philology for a semester at the University of Cologne before the German army drafted him in

1939. Böll was wounded four times, fighting in World War II. He married Annemarie Cech in 1942.

The postwar years were lean for Böll and his family. He worked in a carpentry shop and as a temporary employee for the city of Cologne. It was not long, however, before he published several short stories. One of these works received the prize from the German authors' association GRUPPE 47. The success of Böll's novel on generational reckoning, *Billard um halb zehn* (*Billiards at Half-Past Nine*, 1959), helped Gruppe 47 become a stronger voice in German literature. His novel criticizing the government and the church, *Ansichten eines Clowns*, (*The Clown*, 1965), marked the start of a new German literary phase in which blunt political reasoning took precedence over formal artistic expression.

Böll's writing career lasted four decades and produced a host of popular and critically acclaimed novels. In a poll taken in the 1970s, West Germans selected him as the fourth-most-influential person in their country. He received the Nobel Prize in literature in 1972, in part for his novel *Gruppenbild mit Dame* (*Group Portrait with Lady*, 1971), about an "author" researching the war experiences of a woman whom he gradually comes to love.

Several themes emerge from Böll's writings. He portrays war as senseless and absurd, refuting the notion of heroism. Böll's opposition of postwar materialism is another common theme. He often challenged authority and criticized the abuses of the Catholic Church. Böll strongly promoted human rights and was considered by many to be the conscience of West Germany. In the words of literary scholar Heinrich Vormweg, "Heinrich Böll created a literary oeuvre which reflects the true history of the Federal Republic as no other has done."

Other Works by Heinrich Böll

Adam, Where Art Thou? Translated by Mervyn Savill. New York: Criterion Books, 1955.

The Lost Honor of Katharina Blum. Translated by Leila Vennewitz. New York: McGraw-Hill, 1975.

The Train Was on Time. Translated by Richard Graves. New York: Criterion Books, 1956.

Works about Heinrich Böll

Heinrich Böll, *on His Death: Selected Obituaries and the Last Interview*. Bonn: Inter Nationes, 1985.

Schwarz, Wilhelm. *Heinrich Böll: Teller of Tales*. New York: Ungar, 1968.

Bonnefoy, Yves (1923–) poet, critic

Yves Bonnefoy was born in Tours, France, on June 24 to a working-class family. His father was a railroad worker, and his mother was a teacher. He received his degree in mathematics and philosophy from the University of Descartes in Tours and then studied mathematics, history, and philosophy at both the University of Poitiers and the Sorbonne.

In 1953, Bonnefoy published his first collection, *Of the Movement and the Immobility of Douve* (1953; translated 1968). These poems were chiefly concerned with human beings' struggle to establish a firm connection among themselves and with the world. Six other collections of poetry followed, including *Ce qui fut sans lumière* (*What Was Without Light*, 1987); *Début et fin de la neige* (*Beginning and End of Snow*, 1991); and *La vie errante* (*The Wandering Life*, 1993) about Helen of Troy, the image of beauty threatened by violence.

In addition to poetry, Bonnefoy has written numerous historical and critical texts, such as *The Art and the Place of Poetry* (1989), and is concerned with the connection between poetry and the visual arts.

Bonnefoy has taught at several universities, both in France and abroad, and has been involved in the translation from English to French of 10 Shakespearean plays as well as an edition of the poetry of Yeats. He is also the editor of *Mythologies* (1991), a two-volume scholarly work: One volume explores and reproduces African, American, and Ancient European myths and the histories of religious traditions; the second volume explores the same themes from Greek and Egyptian traditions, as written by French authors. Bonnefoy has received several awards for his poetry, including the Montaigne prize in 1978 and Grand National Prize for Poetry in 1993.

Other Works by Yves Bonnefoy

In the Shadow's Light. Translated by John Naughton. Chicago: University of Chicago Press, 1991.

Naughton, John, and Anthony Rudolf, eds. *New and Selected Poems*. Chicago: University of Chicago Press, 1995.

Yesterday's Wilderness Kingdom. Translated by Anthony Rudolf. London: MPT Books, 2000.

A Work about Yves Bonnefoy

Naughton, John. *The Poetics of Yves Bonnefoy*. Chicago: University of Chicago Press, 1984.

Borges, Jorge Luis (1899–1986) poet, short-story writer, essayist

Born in Buenos Aires, Argentina, Borges was the son of Jorge Guillermo Borges and Leonor Acevedo de Borges. The Borgeses were a prominent Argentinean family descended from Juan de Garay, the founder of Buenos Aires.

Borges's father, a lawyer and professor of psychology, had Borges tutored at home until the age of 10 by a British governess. The family also had a large library with many works in English, and Borges read, at a very early age authors such as Stevenson, Wells, Kipling, and Poe. These writers influenced him dramatically, tempering his bookishness with a love of adventure stories and fantasy. His first publication was a translation into Spanish of Oscar Wilde's fairy tale *The Happy Prince*, which Borges wrote when he was nine.

At the beginning of World War I, Borges's family moved to Switzerland, where he attended high school and became fluent in French, German, and Latin in addition to English and his native Spanish. After graduating from high school, Borges traveled to Spain where he thrust himself into the avant-garde literary discussions in the cafés and befriended a Spanish poet, Cansinos-Assens, a minor but extremely learned poet. Borges's experience during these years sparked his interest in literary experimentation and solidified his desire to become a writer.

Borges returned to Argentina in his mid-20s, and during the next 20 years, he steadily published volumes of poetry, essays, and short stories. His “fictions,” as he called them, exhibit his extraordinary literary originality. At their best, his stories are a kind of philosophic science fiction. They have a broad popular appeal and have also received the highest literary respect. Borges was one of the first authors in the 20th century to take popular genres, like the science-fiction tale or the hardboiled detective story, and use them to investigate metaphysical ideas that were traditionally explored only in poetry, philosophy, and “serious” prose fiction. This can be seen in the story from *Fictions* (1962), “The Garden of Forking Paths”—a detective story that is also an intricate exploration of the limits of language.

Many of Borges’s stories have little or no plot. They explore instead the different possibilities of an idea. For example, in “The Library of Babel,” also from *Fictions*, the narrator explains to the reader how the Library in which he lives works. The Library is infinite and there is no way out. On the shelves are books filled with random letters. Most of the books are filled with nonsense. However, because there is an infinite number of books, sometimes by chance the letters form words or even whole books that make sense. In fact, simply by the laws of mathematics, every possible book in the world must exist in the Library. The trouble is trying to find the important books among the millions of meaningless ones. Borges, who himself spent many years working as a librarian, thus presents his audience with a symbolic tale about the human condition, his message being that if we had enough time, it would be possible to know everything about the world and ourselves, but time is exactly what is limited.

Death and the Compass, another tale from *Fictions*, is the best example of the “other kind” of Borges short story. It is, in essence, a mystery with an intricate and perfectly constructed plot. However, the hero, Lonnot, is a kind of anti-Sherlock Holmes, a master of logical deduction. In Borges’s world, Lonnot uses this very quality, as he is led

to his doom, to solve his own murder. The story can be read as a parable concerning the dangers to the human soul in our highly rational and scientific culture.

In his later life, Borges received many honorary degrees from such universities as Oxford and Harvard, where he also taught. He was the first Latin-American prose writer to become an internationally recognized literary figure. He has had a strong influence on many of the greatest Latin American authors of the 20th century, for example Gabriel GARCÍA MÁRQUEZ, Carlos FUENTES, and Julio CORTÁZAR, who follow Borges in the art of irony and prose filled with verbal invention and intellectual game playing, rather than the psychological and social drama of REALISM.

Other Works by Jorge Luis Borges

Coleman, Alexander, ed. *Selected Poems*. New York: Penguin, 2000.

Collected Fictions. Translated by Andrew Hurley. New York: Penguin, 1999.

Dreamtigers. Translated by Mildred Boyer and Harold Moreland. Austin: University of Texas Press, 1985.

Irby, James, and Donald Yeats, eds. *Labyrinths: Selected Stories and Other Writings*. New York: Norton, 1988.

Works about Jorge Luis Borges

Barnstone, Willis, ed. *Borges at Eighty: Conversations*. Bloomington: Indiana University Press, 1982.

Bell-Villada, Gene H. *Borges and His Fiction*. Austin: University of Texas Press, 1999.

Brasch, Charles (1909–1973) poet, critic, translator

Charles Brasch was born in Otago, New Zealand, the only son of Jewish parents. His father was an established businessman, but from an early age Brasch, to his father’s disappointment, aspired to be a poet and writer. Unlike some of his peers, Brasch had little confidence in his innate lyrical

gift, and he spent most of his life learning and perfecting the technical aspects of writing poetry. He studied history at Oxford University and worked in the Foreign Office in London before returning to New Zealand permanently in 1945.

In 1947 the journal *Landfall* began publication, with Brasch as its founding editor. For 20 years, Brasch nurtured the talent of young New Zealand writers through his intense editorial scrutiny as well as through contributions from his personal wealth. In addition, each issue of the journal contained an editorial essay by Brasch. *Landfall* is still an important part of New Zealand literary life.

The poems in his first published collection, *The Land and the People, and Other Poems* (1939), betray his preference for accuracy of sense over rhythm; metrically they are a little awkward. Brasch's later poetry finally achieves an impeccable balance between expression in terms of words and cadence. This, however, is the result of a lifetime of hard work.

Brasch's poems deal prominently with his life and travels. Nature and its interaction with human beings constitute an important theme in Brasch's poetry. In the title sequence "The Land and the People," Brasch recounts the past through the reenactment in four poems of the first arrival of people on the islands of New Zealand. The initial arrival is compared to the "original sin," a destruction of nature's paradise. In another poem, "Letter from Thurlby Domain," Brasch sees the ruins of a house as a payment of a debt by human beings to the natural environment they had tried to alter.

Four more collections appeared during his lifetime, including *The Estate and Other Poems* (1957), whose lengthy title poem was written in memory of a friend who died in an accident, and *Ambulando* (1964), in which he began to focus more on his own experience rather than on philosophical subjects and the issue of national identity. As he states in "Cry Mercy":

*Getting older, I grow more personal,
Like more, dislike more
And more intensely than ever . . .*

His final collection, *Home Ground* (1974) was published after his death, as was an unfinished autobiography, *Indirections: A Memoir* (1980). Brasch's extensive and valuable collection of books and paintings was bequeathed to the Hocken Library in Dunedin, New Zealand.

Other Works by Charles Brasch

Roddick, Alan, ed. *Collected Poems: Charles Brasch*. New York: Oxford University Press, 1991.

Watson, J. L., ed. *The Universal Dance: A Selection from the Critical Prose Writings of Charles Brasch*. Otago, New Zealand: University of Otago Press, 1991.

Works about Charles Brasch

Bertram, James. *Charles Brasch*. New York: Oxford University Press, 1976.

Daalder, Joost. "Disputed Ground' in the Poetry of Charles Brasch." *Landfall* 26 (September 1972).

De Beer, Mary, et al. "Charles Brasch 1909–73: Tributes and Memories from his Friends." *Islands* 2 (Spring 1973).

Braschi, Giannina (1954–) poet, novelist, professor

Giannina Braschi was born in San Juan, Puerto Rico, and lived in Madrid, Rome, Paris, and London before settling in New York in the late 1970s. Braschi earned a Ph.D. from the State University of New York. In 1994, her selected works in Spanish were published in English as *Empire of Dreams*, a collection that explores gender and linguistic boundaries. *Yo-Yo Boing!* (1998), a work written in Spanish and English, juxtaposes themes of identity, ethnicity, and globalization with artistic innovations. A *Publisher's Weekly* reviewer wrote, "Braschi's melange of prose and poetry, English and Spanish, is admirable for its energy, its experimental format." *Yo-Yo Boing!* was nominated for the Pulitzer Prize and the American Library Association's Notable Book Award.

Another Work by Giannina Braschi

“Three Prose Poems.” Translated by Tess O’Dwyer. *The Literary Review: An International Journal of Contemporary Writing* 36, no. 2 (Winter 1993): 147–49.

Works about Giannina Braschi

“Giannina Braschi.” *The Literary Review* 36, no.2 (Winter 1993): 14.

“Yo-Yo Boing!” *Publishers Weekly* 245, no. 35 (August 1998): 49.

Brathwaite, Edward Kamau (Lawson Edward Brathwaite) (1930–) *poet, critic, short-story writer, teacher, historian*

Born in Bridgetown, Barbados, Brathwaite was educated at Harrison College in Barbados. He won a Barbados scholarship in 1949 to Pembroke College, Cambridge, where he read history. After graduating in 1953, Brathwaite stayed on one more year to earn a Certificate in Education.

In 1955, Brathwaite left England for Ghana and worked as an education officer for seven years. There he founded a children’s theater and wrote plays, later published as *Four Plays for Primary Schools* (1964) and *Odale’s Choice* (1967). He also published multiple poems in Cambridge University journals and West Indies periodicals, such as *Bim* and *Kyk-Over-Al*. In “Timehri” (1970), Brathwaite remarked on his Ghanaian experiences: “Slowly, ever so slowly, I came to a sense of identification of myself with these people, my living diviners. I came to connect my history with theirs, the bridge of my mind was linking Atlantic and ancestor, homeland and heartland.” The historical and geographical themes expressed in these statements reappear in many of Brathwaite’s works.

Returning to the Caribbean in 1962, Brathwaite worked as a tutor for the University of the West Indies in St. Lucia. One year later he became a lecturer in history at Mona, Jamaica. He completed his first book of poetry, *Rights of Passage*, during his first year there, and it was published in 1967 as the first volume of a trilogy. The *Rights of Passage*, Brath-

waite states on the record sleeve, is “based on my own experience of that old triple journey: in my case, from the Caribbean to Europe, to West Africa and back home again. . . . It is a rite and the possession of the Negro peoples of the New World.” *Masks* (1968) and *Islands* (1969) soon followed. In the deluge of reviews and commentaries generated by the publication of *Islands*, the trilogy was named one of the most ambitious aesthetic and ethical poetic projects from the Antilles. A *Sunday Times* review of *Islands* positioned Brathwaite as “one of the finest living poets of the Western Hemisphere.”

Published as *The Arrivants: A New World Trilogy* in 1973, all three volumes examine African roots to recover West Indian identity. The trilogy explores many themes examined in later works—community, tribal concerns, spiritual growth, and history. Later works, many in dialect, incorporated musical elements of popular culture, such as folk music, jazz, and religious hymns, as well as speech rhythms. Some claimed Brathwaite inadequately recorded intended rhythms in his verse but admit he reads his verse brilliantly.

In subsequent years, Brathwaite successfully published scholarly as well as creative writing. Interested in the relationship of jazz to Caribbean writing, he published *Jazz and the West Indian Novel* in *Bim* in 1967. Other notable scholarly works include *The Folk Culture of Jamaican Slaves* (1969) and *The Development of Creole Society in Jamaica 1770–1820* (1971). Brathwaite’s work positioned him as one of the Antilles’ most consistent and important English-speaking critics.

Multiple collections of poetry followed, but they received less critical attention than *The Arrivants*. Dissatisfied, some critics said *Other Exiles* (1975) merely collected poems not included in *The Arrivants*. Brathwaite’s use of violent demonic imagery to explore Rastafarian subculture and urban slum experiences in *Black and Blues* (1976) earned him a prize at the Cuban Casa de las Américas poetry competition. Critics also quickly recognized Brathwaite’s poetic talent in *Mother Poem* (1977). As Brathwaite writes in the preface, “This poem is about porous limestone, my mother, Barbados.”

Like *Mother Poem*, *Sun Poem* (1982) is autobiographical: Brathwaite universalizes his cyclical masculine experiences. One year after publishing *Sun Poem*, Brathwaite was appointed professor of social and cultural history at the University of the West Indies. Lecturing and reading his poetry allowed him to travel widely in Europe, Africa, North America, and the Far East.

More recent works, including *The Zea Mexican Diary* (1993), *Trench Town Rock* (1994), and *Dream-Stories* (1994), employ what Brathwaite calls the Scyorax writing style. They alter font, type size, and margins, “allowing [Brathwaite] to write in light and to make sounds visible as if [he is] in video,” as stated in an interview with Kwame Dawes in *Talk Yuh Talk: Interviews with Anglophone Caribbean Poets* (2001). Although Brathwaite’s poetry has been translated into Spanish, French, German, and the Sranantongo language of Suriname, he recently admitted, “My big regret is that Caribbean criticism has almost totally disregarded my work since *The Arrivants* as long ago now as 1973.”

A comparative-literature professor at New York University, Brathwaite divides his time between New York and Barbados. To quote editor and interviewer Kwame Dawes, Brathwaite’s “critical work is virtually foundational to an examination of a Caribbean aesthetic; his experimentation with music, popular culture, and various forms of poetic expression has proved influential for a significant number of writers. Brathwaite’s work is challenging because its meaning resides as much in the sounds of his words as in their semantic construction.”

Other Works by Edward Kamau Brathwaite

Ancestors: A Reinvention of Mother Poem, Sun Poem, and X/Self. New York: New Directions, 2001.

Third World Poems. London: Longman, 1983.

Words Need Love Too. Philipsburg, St. Martin: House of Nehesi, 2000.

Works about Edward Kamau Brathwaite

Brown, Stewart, ed. *The Art of Kamau Brathwaite*. Bridgend, Mid Glamorgan, Wales: Seren, 1995.

Reiss, Timothy J. *For the Geography of a Soul: Emerging Perspectives on Kamau Brathwaite*. Trenton, N.J.: Africa World Press, 2001.

Savory, Elaine. “The Word Becomes Nam: Self and Community in the Poetry of Kamau Brathwaite, and its Relation to Caribbean Culture and Post-modern Theory.” In *Writing the Nation: Self and Country in the Postcolonial Imagination*. Edited by John C. Hawley. Amsterdam: Rodopi, 1996: 23–43.

Brathwaite, Lawson Edward

See BRATHWAITE, EDWARD KAMAU.

Braun, Volker (1939–) poet, playwright

Volker Braun was born in Dresden, Germany, less than four months before the start of World War II. His father, a soldier in the German army, was killed in the last year of the war. After completing his schooling, Braun worked as a printer’s assistant, a machine engineer, and a construction worker. In 1960, he joined the Communist Party in East Germany and enrolled at the University of Leipzig, where he studied philosophy for four years. After college, Braun worked as a writer and producer for the Berlin Ensemble, the City Theater of Leipzig, and the Deutsches Theater in Berlin.

Braun wrote several works of poetry and prose but achieved his greatest fame as a playwright. His influences include Bertolt BRECHT and Friedrich SCHILLER. Braun frequently portrayed the individual’s struggle for identity in the face of contrary societal expectations. As an idealist, Braun sought to promote a greater acceptance of socialism with his early plays. He opposed reunification in 1989, hoping for the continuance of an East Germany committed to social justice and the environment. Braun’s awards include the Heinrich Heine Prize, the Heinrich Mann Prize, and Germany’s National Prize.

Another Work by Volker Braun

Das Wirklichgewallte. Frankfurt am Main: Suhrkamp, 2000.

A Work about Volker Braun

Bothe Kathrin. *Die Imaginierte Natur des Sozialismus: eine Biographie des Schreibens und der Texte Volker Brauns (1959–1974)*. Würzburg: Königshausen & Neumann, 1997.

Brecht, Bertolt (1898–1956) dramatist, playwright

Bertold Brecht was born in Augsburg, Germany. His father was an administrator of a paper company. Brecht began writing while he was very young and published a few poems at the age of 16. In school, he developed a reputation as a hooligan and a troublemaker. Despite the constant disciplinary problems, he graduated from school and entered the University of Munich in 1917 to study medicine. His studies were interrupted by the outbreak of World War I, and Brecht enlisted in the German army as a medical orderly. After the war, Brecht briefly resumed his studies but eventually abandoned them to pursue a writing career.

In 1919, Brecht joined the Independent Social Democratic Party and began his lifelong association with communism. Starting in 1920, he began to work as a dramatist and playwright at various theaters throughout Germany. Although his early plays were not directly engaged with politics, Brecht often mocked the conventions of bourgeois sensibility and lifestyle. His political engagement, his indictment of capitalism, and his epic style established Brecht as one of the most radical playwrights in Germany.

After Brecht officially joined the Communist Party of Germany in 1929, his works assumed an even more radical stance and directly addressed important political issues. Brecht's affiliation with the Communist Party made him an unpopular figure with government censors and other officials. Many of Brecht's works were banned in Germany even in the years before Hitler came to power.

The political atmosphere in Germany became dangerous for Brecht during the 1930s because of the rise of the Nazis, who were opposed to

communism. His works were banned throughout the country, and he was forced into exile. Brecht lived in Denmark, Finland, Russia, and finally the United States. While living in the United States, Brecht tried to write screenplays for the movies, but he had difficulty getting his work accepted. He also found the atmosphere in Hollywood intellectually stifling. In 1947, Brecht was investigated by the anti-Communist congressional Committee on Un-American Activities. Although the committee did not establish any definitive charges against Brecht, his reputation was damaged and he could no longer produce any work in the United States.

In 1948, Brecht returned to Germany, settling in Communist East Germany. Brecht founded his own Marxist theater in East Berlin, where many of his plays were produced. Brecht also experimented with many theatrical conventions, such as lighting, sound, and set. Brecht's reputation spread beyond the borders of Germany, and he became an internationally renowned dramatist. In 1955, he was awarded the Stalin Peace Prize, the highest recognition in the Soviet Union, for his contribution to drama.

Critical Analysis

Brecht's drama reflects his view that theater should provide a forum for social and political change, rather than serve a purely aesthetic function geared toward entertainment. Brecht formulated a new style of acting based on the "alienation effect." He wanted his audience to become objective spectators by disassociating themselves from the characters of the play. Moreover, Brecht argued that actors should disassociate themselves from the characters they portray. Instead of creating an illusion of reality, Brecht wanted his audience to understand that the play is not a reality but a forum for social debate. Brecht believed his style of production would make the political lesson more apparent to the masses.

Mother Courage and Her Children (1941), one of Brecht's most famous historical plays, set during the Thirty Years' War, presents a series of conflicts

that occurred between Catholics and Protestants in central Europe between 1618 and 1648. Mother Courage is a woman who depends on the continuation of the war for her economic survival. She is nicknamed Mother Courage for courageously protecting her merchandise under enemy fire. She has three children who die in the war, one by one. Yet, she continues her career as a war profiteer. Staged in East Berlin, the play attracted instant critical attention for its controversial portrayal of war and its dehumanizing effects on people.

The Caucasian Chalk Circle (1948), an adaptation of a medieval Chinese play based on the parable of the chalk circle, centers on a land dispute in a small commune in the Soviet Union after World War II. The main action revolves around the conflict of two women over a child. It is similar to the biblical tale of King Solomon who must resolve a dispute between two women, both of whom claim to be the mother of a child. The play was warmly greeted by audiences and received international recognition.

Among Brecht's most famous plays was *The Threepenny Opera* (1928). This adaptation of John Gay's *Beggar's Opera* presents a universe of beggars, thieves, and prostitutes, a world bereft of honor or trust. Kurt Weill's inventive score adds to the experience of this brittle world, an allegory of Germany's Weimar Republic, the period before Hitler took power. The popular song "Mack the Knife" is from this play.

The Good Woman of Setzuan (1940) tells the tale of three gods who are in search of a truly good person. Their choice is Shen Te, a prostitute. They give her money to start a new life, but she finds that a truly good person cannot survive, so she creates a nasty alter ego, her "cousin" Shu Tai.

Galileo (1939) deals with the historical figure of the famous astronomer, Galileo, who discovers that Earth is not the center of the universe. He holds his findings for eight years but finally reveals them to the pope. The pope subjects Galileo to the Inquisition, and Galileo recants his theory. The play dealt with many political and social issues. The freedom of the individual is juxtaposed against oppressive

society, which is dominated by the religious leaders who are not interested in scientific truth because it threatens to overturn their supremacy.

Brecht is also among the finest poets of the 20th century, a talent overshadowed somewhat by his success as a playwright. Brecht published more than 1,500 poems that span more than 30 years, including both world wars. Brecht's poetry combines lyricism with an epic and Marxist view of society and history. In the poem "1940," for example the speaker says that his young son asks him why he should learn mathematics, French, or history, and the speaker wonders why indeed when "two pieces of bread are more than one's about all you'll end up with" and language is unnecessary to convey hunger—a groan will do—and history does not teach us how to survive. Still he tells his son, with false optimism, to study.

Bertolt Brecht is considered to be among the most influential writers of the 20th century. His theoretical works changed the face of the modern theater, and his emphasis on social responsibility of the individual inspired many playwrights to write works of social significance.

Other Works by Bertolt Brecht

Baal. Translated by Peter Tagel. New York: Arcade, 1998.

Brecht on Theater: The Development of an Aesthetic. Translated by John Willett. New York: Hill and Wang, 1994.

Drums in the Night. New York: Methuen Drama, 1988.

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Esslin, Martin. *Brecht, a Choice of Evils: A Critical Study of the Man, His Works, and His Opinions*. New York: Methuen Drama, 1984.

Munsterer, Hans. *The Young Brecht*. New York: Paul and Co., 1992.

Brentano, Catarina Elisabetha Ludovica Magdalena

See ARNIM, BETTINA VON.

Breton, André (1896–1966) *poet, novelist, essayist*

André Breton was born in Tichenbray, France. He studied medicine in Paris and was assigned to a military hospital, where he worked primarily in the psychiatric wards during World War I.

Breton studied the works of Sigmund FREUD, and Freud's notion of free association greatly influenced Breton's experiments with automatic writing. Aided by French poet Philippe Soupault, he began to work with this concept. He was searching for a higher form of reality that, he assumed, was present at the point where dreams and reality converged. Together, he and Soupault founded the journal *Littérature*, in which they published the works of such writers as Louis ARAGON. Breton also used the journal as a vehicle to express his own views, which he went on to publish in a series of three surrealist manifestos in 1924, 1930, and 1942.

The first of Breton's surrealist manifestos is considered to be the founding text of the surrealist movement. Breton assumed a position of leadership within the movement as a result of this text, and he was joined by numerous talented poets and visual artists, all of whom shared the beliefs he had set forth in his text, causing the movement to gain momentum and eventually to spread beyond Europe.

Critical Analysis

In the middle of this creative tempest, Breton published what is considered critically to be his finest work, *Nadja* (1928), which is based, in part, on firsthand experiences. Breton met and spent time with an unknown girl who was living her life in the same manner that Breton had advocated: She made no distinction between factual reality and fictional reality. Her behavior, however, was not socially acceptable, and she was ultimately placed in an asylum.

Surrealism as a movement was eclipsed after World War II by EXISTENTIALISM and was vehemently attacked by such new voices as SARTRE and CAMUS. Breton was subjected to political derision

for having denounced the 1936 Moscow trials, thus making himself an enemy of the Communist Party as well as forcing him into conflict with several of his former friends and colleagues, such as Aragon and Paul ÉLUARD, who rejected surrealism and fervently promoted communism.

Breton continued to proclaim his theme of the need for artists to focus on individual freedom, to develop an anarchist regime in the arts that functions as the exact antithesis of Stalinism and SOCIALIST REALISM and their attempts to harness creativity under totalitarian rule. In particular, he viewed socialist realism, as enforced by Stalin, to be the negation of freedom and was angered and disheartened to see that it could be supported by someone he had respected as much as Aragon. He denounced the idea of artists falling victim to a blind allegiance to repressive ideology. His essay "The Tower of Light" (1952) is solid evidence of Breton's continuing detachment from materialism and his increasing move toward utopian philosophy. He expresses the idea that revolution, to effect change on society, must first promote change in the mind of the individual.

Breton believed that very little had actually been learned as a result of World War I. In a 1942 address to French students at Yale University, Breton expressed these concerns. He also expressed his hope that the outcome of World War II would be different. This vision was shattered, however, by the emergence of the cold war and the added potential of nuclear weaponry to annihilate the human race. In response, Breton's essay "The Lamp in the Clock" (1948) called for a radical reconsideration of exactly what was at stake: the continued survival of humanity.

Breton also expressed his views through poetry. These works, collected as *Selected Poems* (1948; translated 1969), reflect the influence of other poets such as Paul VALÉRY and Arthur RIMBAUD. Breton continued, throughout his life, to focus on the importance of revelation and the links that can be made through the arts between that which is concrete reality and that which exists solely in the realm of the imagination.

Other Works by André Breton

Break of Day. Translated by Mark Polizzotti and Mary Ann Caws. Lincoln: University of Nebraska Press, 1999.

Poems of André Breton: A Bilingual Anthology. Translated by Jean-Pierre Cauvin and Mary Ann Caws. Austin: University of Texas Press, 1982.

Works about André Breton

Caws, Mary Ann. *André Breton*. Boston: Twayne, 1996.

Polizzotti, Mark. *Revolution of the Mind: The Life of André Breton*. New York: Farrar, Straus & Giroux, 1995.

Breytenbach, Breyten (1939–) poet, novelist, short-story writer, essayist

One of the most controversial figures in South African literary history, Breytenbach was born to an affluent Afrikaner family in the Cape Province. His ancestors settled in South Africa in the early 1700s.

Breytenbach has written wistfully about the poignant beauty of Cape Province. In several of his works, he has written about childhood memories and about the ancestral memory of his people. For example, his great-grandmother, his father, and his mother figure prominently in the retrospective novel *Dog Heart: A Travel Memoir* (1998). His eventual rejection of the Afrikaner tradition echoes all the more loudly because of the depth of his family's connections to the Dutch-settler heritage Afrikaners treasure.

He was seen, even at a young age, to possess great literary and immense talents. His early writings, all written in Afrikaans, such as those in his collection *Catastrophes* (1964), explore his sense of himself as distant from his own people and their traditions. While he was in college in Cape Town in the early 1960s, he was troubled by the encroaching control of the many apartheid laws and chose to go to Europe, where he met and married an Asian woman named Yolande Lien, who figures prominently in his poetry. Breytenbach was trying to return to South Africa in 1965 to accept a liter-

ary award when he was told that his marriage was a serious breach of South Africa's law against interracial marriage. His general distaste for apartheid had become personal, and Breytenbach became a founder and organizer of a group called *Okhela*, meaning to "set fire to." The goal of this group was to persuade white South Africans that the apartheid regime could only be brought down from within.

Issues of personal identity, especially regarding the relationship between art and life intrigued Breytenbach even before the frankly autobiographical writings that would develop from his experiences in the 1970s and 1980s. In poetry written during the 1960s, Breytenbach used only lowercase letters, referred to himself in his own poems, and used profanity. All of his writings stress the fictional nature of "real" life.

Since 1961, he has made his home primarily in Paris. Breytenbach entered South Africa illegally in 1975, using the name Christian Jean-Marc Galaska, and was arrested as a terrorist. His trial was an international event, although most of the proceedings occurred within the limitations and secrecy imposed by the Nationalist government. He was sentenced to nine years in prison, and he served seven. His imprisonment became the subject of some of his major works: a loosely structured collection of fragmentary narratives entitled *Mouiroir: Mirror Notes to a Novel* (1984) and the autobiographical novel *The True Confessions of an Albino Terrorist* (1984). Another novel, *A Season in Paradise* (1980), and several collections of poetry, notably *Judas Eye* (1988), also investigate Breytenbach's time in South African prisons, although they are not all specifically concerned only with his prison experiences. Pressure from the international community, especially by the then-president of France, François Mitterrand, led to Breytenbach's early release from prison, with the provision that he leave South Africa.

Breytenbach has returned to South Africa since the institution of democratic elections, and he has recently championed the cause of the Afrikaner in South Africa as a political minority. In this way,

one can see a consistency in Breytenbach's political ideology: The oppression of dissident groups, whether that of a minority holding a minority in check or that of a willful majority, should not be allowed to pass unremarked.

Critical Analysis

Breytenbach occupies a unique position in the African literary tradition. Like André BRINK and NADINE GORDIMER he has often written of political oppression and his distaste for the apartheid regime in South Africa. Breytenbach and Brink are also the most well-known writers who publish in Afrikaans, the language of the Dutch settlers, and those most often, and sometimes unfairly, vilified for all of apartheid's wrongs. Like another countryman, J. M. COETZEE, Breytenbach often plays with language at multiple levels. Their willingness to experiment with language, reveling in the multiplicity of possibilities for confusion and misunderstanding, is referred to as "postmodernism": a celebration of fragmentary, rather than unified, meaning, the purpose of which is meant to make readers think about not only what they read but also what they believe. This "playfulness" has often been criticized and stands as one end of the spectrum of opinion on Breytenbach. Ultimately, Breytenbach stands alone, like so many of the protagonists of his novels. Isolation, introspection, scathing self-analysis, and a refusal to use fictions as a crutch for existence mark both his poetry and his prose. For example, in *Dog Heart: A Memoir* (1999), he writes that he needs to see the child he once was to determine how he has become the man he is: "Why, after all these years, do I feel the urge to go and look for the other one, the child I must have been?"

J. M. Coetzee has commented on *Dog Heart* in his collection, *Stranger Shores: Literary Essays 1986–1999* (2001). He sees Breytenbach's text as typical of those narratives which mine his, and South Africa's, past: "Like Breytenbach's other memoirs, *Dog Heart* is loose, almost miscellaneous, in its structure. Part journal, part essay on autobiography, part book of the dead, part what one might call speculative history, it also contains

searching meditations on the elusiveness of memory and passages of virtuoso writing . . . breathtaking in the immediacy of their evocation of Africa."

Even in what are recognizably novels, Breytenbach melds the real with the fantastic. For example, *Memory of Snow and Dust* (1989) concerns itself with fables of identity and the uncertainty that lies underneath our solid sense of who we are. The plot involves an Ethiopian journalist who meets and impregnates a mixed-race South African woman while they are in Switzerland for an arts festival, a "neutral" cultural and political space carved out by both custom and art. The journalist agrees to act as a spy for an antiapartheid group and goes to South Africa under an assumed name. But the identity under which he is traveling is accused of murder, and the would-be spy and absentee father cannot clear himself without revealing his own identity and betraying his political comrades. Fictions such as *Memory of Snow and Dust* call into question the seemingly simple injunction that the lives and works of artists are cleanly and clearly separate.

Breytenbach's contributions and importance to world literature are linked to the combination in his works of the personal, political, and cultural in ways that force readers to acknowledge the naturalness of the connections.

Other Works by Breyten Breytenbach

In Africa Even the Flies are Happy: Selected Poems, 1964–1977. London: Calder, 1978.

Return to Paradise: An African Journal. New York: Harcourt Brace, 1993.

A Work about Breyten Breytenbach

Jolly, Rosemary. *Colonization, Violence, and Narration in White South African Writing: André Brink, Breyten Breytenbach, and J. M. Coetzee*. Athens: Ohio University Press, 1996.

Brink, André (1935–) *novelist, essayist, playwright*

André Brink, a white South African, writes in Afrikaans, a national South African language de-

rived from Dutch. His first two novels, *A Dry White Season* (1969) and *Looking on Darkness* (1973), were banned because of their political implications, which prompted Brink to write in English as well.

Brink is part of the Sestiger group (also known as the Sixtyers), a loose network of Afrikaans writers who began their careers in the 1960s and whose works combine Afrikaans literature with European literary trends and an antiapartheid political consciousness. The Sestigers depicted sexual and moral matters and examined the political system in a way that rapidly antagonized the traditional Afrikaner reader. The group opposed the rising authoritarianism of South Africa and provided a voice against racism in the language of the dominant National Party. Brink's works are the most politically committed of the group's collective writings, which led to many of his works being banned until the end of apartheid in the early 1990s.

Much of Brink's work deals with the structures that informed apartheid, such as slavery, interracial relationships, and abuse of police power. In *Cape of Storms* (1992), he uses allegory and myth, which he calls "African magical realism," to depict a historical relationship and the social transition of South Africa. Some critics saw this book as a confused search for identity. His later book, *On the Contrary* (1993), seemed to have an easier time finding its voice within history, perhaps because of Brink's narrative technique, which is based in the oral tradition of African culture. The narrator, Estienne Barbier, speaks to an imaginary woman—an escaped slave whose name might be Rosette and who might or might not exist. The doubt and lack of permanence inherent in the narrator's tale determines the reader's perception of Barbier's life. Her stories, as Brink tells them, seem to determine the content and style of human lives.

Another of Brink's texts, *The Rights of Desire* (2001), deals with racial conflicts. The protagonist, Ruben Olivier, a 65-year-old librarian, is cared for by his black housekeeper, Magrieta, and

Antje of Bengal, the ghost of a 17th-century slave who was executed for murdering her master and his wife. Olivier's children force him to take in a lodger, who appears to bring Olivier out of the books and into life. Olivier, thus, represents an Africa that needs to be brought out of the past and into the present.

Brink is a professor of Afrikaans and Dutch literature. In April of 2000, he received two literary awards: the Hertzog Prize for Afrikaans Literature and the National Book Journalist of the Year award. Brink had previously won the Hertzog Prize in 1994, but turned it down because, he said, "at the time the Akademie appeared to be wholly 'untransformed' and unrepentant about it [apartheid]. To accept the prize seemed like allowing myself to be co-opted into an establishment (the cultural wing of the apartheid regime) with which I could not accept to be identified" (*Monday Paper*). He has now accepted the award because the academy can no longer represent the "old Afrikaner establishment because that establishment no longer exists" (*Monday Paper*).

Other Works by André Brink

A Chain of Voices. New York: Morrow. 1982.

A Dry White Season. New York: Morrow. 1980.

Writing in a State of Siege. New York: Summit Books. 1983.

Works about André Brink

"André Brink Wins Literary Double." *Monday Paper* (University of Cape Town) 19:12, May 8–15, 2000.

Jolly, Rosemary Jane. *Colonization, Violence, and Narration in White South African Writing: André Brink, Breyten Breytenbach, and J. M. Coetzee*. Athens: Ohio University Press, 1996.

Brinkmann, Rolf Dieter (1940–1975)

poet, short-story writer

Rolf Dieter Brinkmann was born in Vechta, Germany. After completing high school, he worked in a variety of temporary jobs. He began writing at a

young age and published his first collection of poems in 1962. He studied at the Teachers' College in Cologne for two years before dropping out. In the late 1960s, Brinkmann edited and translated three anthologies of American post-beat-generation poets. He studied at the Villa Massimo in Rome from 1972 to 1973 with a scholarship from the German government and in 1974 was a visiting lecturer at the University of Texas. The following year, he was killed in London by a hit-and-run driver.

American beat and underground poetry were Brinkmann's heaviest literary influences. The leading German-language pop poet of his day, he helped introduce American pop culture to his country. Brinkmann hoped to free German society from inhibitions and constraints. His poems exhibit a thematic and stylistic break from German tradition. Brinkmann used everyday speech geared to the senses to describe the transitory occurrences of daily life. Scholar Peter Demetz explains that Brinkmann "wanted to quicken the demise of old forms and metaphysical attitudes by a new kind of imagism 'catching momentary impressions' in 'snapshots,' precise, firm, and 'translucent'; he advocated 'no more big emotions,' but 'small momentary excitations.'"

Largely ignored in his lifetime, Brinkmann attained fame after his death. His last collection of poems *Westwärts 1 & 2* (*Westward 1 & 2*, 1975), published posthumously, won the Petrarca Lyric Prize and became a best-seller. In the 1980s, critics recognized Brinkmann as a precursor of postmodernism and an articulator of his generation's consciousness.

Another Work by Rolf Dieter Brinkmann

Keiner weiß mehr. Berlin: Kiepeheuer & Witsch, 1968.

A Work about Rolf Dieter Brinkmann

Schafer, Jorgen. *Pop-literatur: Rolf Dieter Brinkmann und das Verhältnis zur Popularkultur in der Literatur der Sechziger Jahre*. Stuttgart: M & D Verlag für Wissenschaft und Forschung, 1998.

Broch, Hermann (1886–1951) *novelist, dramatist*

Herman Broch was born to Jewish parents in Vienna, Austria. His father Josef Broch, a flannel merchant, and his mother Johanna Schnabel were both wealthy. In 1904, Broch graduated from the kaiserlich-königlich Staats-Realschule (Imperial and Royal State Secondary School). Acceding to his father's wishes, Broch studied to be a textile engineer at the Spinning and Weaving School in Alsace. He also studied philosophy and mathematics for a semester at the University of Vienna. In 1909, he converted to Catholicism to marry Franziska von Rothermann, a sugar heiress. He became director of his father's Teesdorf textile factory that same year.

As part of the Vienna intellectual scene, Broch became concerned with the disintegration of values. Influenced by Friedrich NIETZSCHE and Immanuel KANT, Broch published his first articles on philosophy in 1913. In 1925, he resumed his study of mathematics and philosophy at Vienna University. Three years later, he left the Teesdorf factory to write full time. His first major work was the trilogy *Die Schlafwandler* (*The Sleepwalkers*, 1930–32). He wrote several novels, dramas, and essays in the 1930s, but his works did not fare well financially, due to opposition from the anti-Semitic government. Broch was arrested by Nazis in 1938, but influential friends arranged for his emigration to the United States. In America, Broch wrote his best-known novel, *Der Tod des Vergil* (*The Death of Virgil*, 1945), a lyrical prose recounting of the last hours of the famous poet's life.

Broch's powerful works address the issues of mass psychology, moral decay, ethics, and death. Although an industrialist, he had socialist tendencies and worked to help laborers, needy children, and refugees. He wrote didactic fiction, hoping to improve the condition of humanity and society. In the words of German literary scholar Theodore Ziolkowski, Broch "was conscious of a mission in life, to which he devoted himself with absolute consistency and an almost messianic zeal" (*Herman Broch*, 1964).

Other Works by Herman Broch

The Guiltless. Translated by Charles Wharton Stark.

New Haven, Conn.: Yale University Press, 1974.

The Unknown Quantity. Translated by Willa and

Edwin Muir. Marlboro, Vt.: Marlboro Press, 1988.

Works about Herman Broch

Lützelzer, Paul Michael. *Hermann Broch: A Biography*.

Translated by Janice Fureness. London: Quarter, 1987.

Ziolkowski, Theodore. *Herman Broch*. New York: Columbia University Press, 1964.

Bruman, Simone

See SCHWARZ-BART, SIMONE.

Bryusov, Valery (1873–1924) poet, novelist, critic

Valery Yakovlevich Bryusov was born in Moscow, Russia, to an affluent middle-class family. He was educated at Moscow University and could speak and write fluently in several European languages, including French, English, and German. He was a fundamental figure in the establishment of the Russian symbolist movement (see SYMBOLISM), outlining the movement's aesthetic goals in his book *The Russian Symbolists* (1894). Despite being a prolific poet and novelist, Bryusov today is mostly remembered for his role as the editor of the symbolist publication *Vesy* between 1904 and 1909.

Bryusov's verse has often been described as sophisticated and graceful, yet marked by frequent use of cryptic language that praises sensuous delights and bodily pleasures. *Stephanos* (1906) is perhaps the best known of his poetry collections. In addition to composing his own poetry, Bryusov produced a number of magnificent translations of American, French, and Armenian poets into Russian.

Bryusov wrote two novels, *The Fiery Angel* (1908), a mystical novel that depicts a cult of practitioners of black magic in 16th-century Germany,

and *Altar of Victory* (1911–12), an obscure post-symbolist novel.

In 1908, after a bitter disagreement with other symbolist writers, Bryusov disassociated himself from the movement. He devoted himself to teaching and to writing a number of respected scholarly works. After the communist revolution, Bryusov indirectly joined the Bolshevik cause and worked for the Soviet literary establishment as a director of several artistic and educational institutions, mainly as a bureaucratic administrator.

Today, Valery Bryusov is mostly remembered for his initial guidance of the symbolist movement and as a literary scholar. His own works are mainly forgotten and only studied in the context of the symbolist movement. His corpus of literary criticism and translations is still respected and used in Russian academic institutions.

Other Works by Valery Bryusov

Diary of Valery Bryusov, 1893–1905. Translated by Joan Delaney Grossman. Berkeley: University of California Press, 1980.

The Republic of the Southern Cross and Other Stories. Translated by Stephen Graham. New York: Hyperion Press, 1977.

A Work about Valery Bryusov

Grossman, Joan Delaney. *Valery Bryusov and the Riddle of Russian Decadence*. Berkeley: University of California Press, 1985.

Büchner, Georg (1813–1837) dramatist

Georg Büchner was born in the Hessian village of Goddelau. At the age of three, he moved to Darmstadt with his father, Ernst Karl Büchner, a physician, and his mother, Caroline Louis Reuß Büchner. In 1831, Büchner graduated from the Darmstädter Großherzogliches Gymnasium, one of the finest schools in Hesse, and then studied medicine and natural sciences at the University of Strasbourg. In 1833, he continued his studies at the University of Gießen. Sympathetic with the social misery of the peasant class, he founded a student

group committed to radical democratic reform. Büchner anonymously published a pamphlet, *Der Hessische Landbote* (*The Hessian Courier*, 1834), which called for a peasant revolt to end the oppressive rule of the elite class. To avoid arrest, Büchner had to flee to Darmstadt in 1834 and to Strasbourg in 1835.

While at Darmstadt, Büchner wrote the complex historical drama, *Dantons Tod* (*Danton's Death*, 1835). Considered a masterpiece of German literature, this work displays many levels of meaning in its study of the French Revolution and the purpose of history. He later translated two of Victor HUGO's works. Büchner's last work, *Woyzeck* (1877), is a drama about an army barber who murders his unfaithful lover. Noted for its originality, the play was a precursor to both expressionism and naturalism in German theater. In 1836, Büchner took a position as a lecturer in comparative anatomy at the University of Zurich. He soon became ill and died in February 1837 from typhoid.

Aside from *Dantons Tod*, all of Büchner's works were published posthumously. His melancholy writing addressed the conflict between the ideals of human freedom and the circumstances of history. Büchner captured the contradictions of his age and in the 20th century became an important influence in the development of German modernism. In his book *Georg Büchner: The Shattered Whole*, scholar John Reddick explains that Büchner's genius stems in part from "the sheer subtlety and complexity of his poetic vision" and "his compulsion to explore questions rather than present answers." The Georg Büchner Prize for literature created by the city of Darmstadt in 1923 is one of the most coveted German literary awards.

Another Work by Georg Büchner

Leonce and Lena. Translated by Hedwig Rappolt. New York: Time and Space Limited, 1983.

A Work about Georg Büchner

Reddick, John, *Georg Büchner: The Shattered Whole*. Oxford: Clarendon Press, 1994.

Bulgakov, Mikhail (1891–1940) *novelist, short-story writer, dramatist*

Mikhail Afanasievich Bulgakov was born in Kiev, Ukraine, to Afanasy Bulgakov, a professor of history of religion and a censor, and Varvara Pokrovskaya, a teacher. He was the youngest of six children. When Bulgakov was 16 years old, his father died unexpectedly. Bulgakov studied medicine at the Imperial University of St. Vladimir in Kiev, married Tatiana Lappa in 1913, and received his degree in 1916.

Russia was in the middle of World War I when he volunteered to work as a doctor at the front line for the Russian Red Cross. Along with his wife, a trained nurse, Bulgakov worked in the army for several months. Between 1916 and 1919, he intermittently worked as a doctor in villages and towns throughout Russia. After the Bolshevik revolution in 1917, Russia was engulfed by civil war. Bulgakov served as an army doctor in the forces opposing the revolutionary regime and witnessed firsthand the horrors of war. Discharged in 1919, he settled in the city of Vladikavkaz.

Between 1919 and 1920, Bulgakov gave up his medical career to work as a journalist and dramatist. He wrote feuilletons (short literary articles or sketches that appear in the entertainment section of a newspaper), gave lectures on literature, and produced his first plays. Despite these efforts, Bulgakov and his wife lived in poverty. They survived by cutting and selling Bulgakov's golden chain, given to him by his father, piece by piece. During the summer of 1921, Bulgakov attempted to emigrate from Russia, now controlled by the Communist regime, but health and money problems prevented him from leaving the country. He moved to Moscow, where he lived for the rest of his life.

In 1924, Bulgakov published the first part of *White Guard*, a novel largely based on the experiences during his service in the army at the time of the Russian civil war. Set in Kiev, the novel describes the war's effect on a middle-class family. *White Guard* was not published in its entirety in the Soviet Union until the 1960s, but the complete text, edited by Bulgakov, was published in Paris in

1929. He also published his first collection of short stories, *Diaboliad*, during the same period. Between 1925 and 1927, Bulgakov also published individual short stories based on his experiences as a doctor before and during the war. These stories were later compiled as *Notes of a Young Doctor*.

In 1925, Bulgakov published a novella, *Heart of a Dog*. Bulgakov tells a tale of a stray dog that gains human intelligence when a Moscow professor transplants human glands into the animal's body. The work's elements of surrealism were offensive to Communist orthodoxy of the time and brought Bulgakov under close government scrutiny.

From 1927 until his death in 1940, Bulgakov was in constant conflict with government censors. According to the official Big Soviet Encyclopedia, Bulgakov was considered as a "slanderer of Soviet reality" because of his satirical treatment of the Soviet regime and government officials. Bulgakov continued to work in various theaters in spite of the censorship, but by 1929 his plays *Days of the Turbins*, *Zoya's Apartment*, and *The Crimson Island* were officially banned. In despair, Bulgakov burned all of his manuscripts. Ill and poverty stricken, he wrote a letter to Joseph Stalin, the leader of the Soviet Union, requesting permission to leave the country, stating, "there is no hope for any of my works" in Russia. His petition was denied; instead, he was granted a minor position in a Moscow theater.

Between 1928 and 1940, Mikhail Bulgakov wrote his most famous and complex novel *The Master and Margarita*. Now considered a major masterpiece of Russian literature, the novel remained unpublished until 1966, more than 25 years after its completion.

After an extended illness that resulted in kidney failure, Bulgakov died in 1940 at the age of 49. Shortly before his death, Bulgakov suffered a nervous breakdown. He eventually lost his sight and his ability to speak and communicated with his wife through gestures. Bulgakov completed *The Master and Margarita* on his deathbed. He did not achieve his current reputation as one of the most influential Russian writers until after his death.

Critical Analysis

As Bulgakov admitted in his diaries, *The Master and Margarita* was mostly influenced by Nikolai GOGOL, an earlier master of Russian mysticism. Besides being a devastating political satire, the novel is an allegory of good and evil. The work's main character, Satan, appears in the guise of a foreigner and self-proclaimed black magician named Woland. Along with a talking black cat and a "translator" wearing a jockey's cap and cracked pince-nez, Woland wreaks havoc throughout literary Moscow. The parallel narrative in the work centers on Master, a writer driven to insanity by criticism and political persecution, and his unpublished book about Pontius Pilate. Irreducible to a single theme, *Master and Margarita* comments on authorship, religion, spirituality, politics, and the role of an individual in a socially repressive society.

During the early 1950s, the monument of Nikolai Gogol's grave was renovated by the government. Bulgakov's widow purchased the original headstone and placed it on the grave of her husband. Bulgakov had referred to Gogol as a teacher, writing in one of his letters, "Teacher, cover me with your heavy mantle." The request came true after Bulgakov's death.

Other Works by Mikhail Bulgakov

Black Snow. Translated by Michael Glenny. New York: Harvill Press, 1999.

The White Guard. Translated by Michael Glenny. Chicago: Academy Chicago Publishers, 1995.

Works about Mikhail Bulgakov

Curtis, J. A. E. *Mikhail Bulgakov: A Life in Letters and Diaries*. New York: Overlook Press, 1992.

Proffer, Ellendea. *A Pictorial Biography of Mikhail Bulgakov*. Ann Arbor, Mich.: Ardis, 1984.

Bunin, Ivan (1870–1953) poet, novelist, short-story writer, translator

Ivan Alexeyevich Bunin was born in Voronezh, Russia, to poor provincial aristocrats Alexei and Ludmila Bunin. The family situation of the Bunins

was in constant jeopardy because of the father's heavy drinking and gambling. In 1881, Bunin was accepted into a small grammar school where he received a classical education suitable for entry into the civil service. Bunin's brother, Julian, joined the socialist cause, for which he was sent into exile by government authorities. Bunin briefly joined his brother's revolutionary clique, but he was ultimately disenchanted with politics and left revolutionary circles to concentrate on his writing.

Bunin first published his poems in 1887 and released his first volume of poetry in 1891. To earn money, Bunin worked as a translator. In 1899, he completed translations of the English poet George Gordon, Lord Byron and the American poet Henry Wadsworth Longfellow that were so successful that Bunin was awarded prestigious Pushkin Prize in 1903. Inspired by his friendships with Anton CHEKHOV and Maxim GORKY, Bunin turned to prose. Bunin's fiction, influenced by Ivan TURGENEV and Leo TOLSTOY, often addresses the dynamics of family and the social position of an individual in rapidly changing Russia. The revolution of 1905 had a dramatic effect on Bunin: He saw the growing power of the Bolsheviks as a threat to Russian social and cultural traditions.

Despite Bunin's aversion to radical reform, his prose often exposes social injustices. In the internationally acclaimed novel *The Village* (1910), Bunin reveals the horrors of peasant life in Russia. In *Dry Valley* (1911), Bunin analyzes the degeneration of family order and economic stability among the aristocratic gentry in provincial Russia. Bunin's themes, however, are not limited to a social agenda. In his collection of short stories, *The Gentleman from San Francisco* (1915), Bunin's thematic focus explores moral decay, death, and pride. Bunin's fiction is marked by a delicate understanding of human nature, as well as by a keen awareness of the social environment.

As a result of the Bolshevik revolution, Bunin left Russia for France in 1919. In France, he continued his prolific output of prose. *The Well Days* (1930), Bunin's autobiographical novel, was hailed as a masterpiece by a number of critics. In

1933, Bunin was awarded the Nobel Prize in literature.

Bunin lived the rest of his life in Paris, where he died in 1953. His contribution to Russian literature is immeasurable. His elegant prose, combined with lively poetic diction, is remarkable for its literary value, as well as for its social commentary and insight.

Other Works by Ivan Bunin

Edited and translated by Thomas Gaiton Marullo.

Cursed Days: A Diary of Revolution. Chicago: Ivan R. Dee, 1998.

The Life of Arseniev: Youth. Translated by Gleb Struv and Hamish Miles. Evanston, Ill.: Northwestern University Press, 1994.

Sunstroke: Selected Stories of Ivan Bunin. Translated by Graham Hettlinger. Chicago: Ivan R. Dee, 2002.

Works about Ivan Bunin

Marullo, Thomas Gaiton. *If You See the Buddha: Studies in the Fiction of Ivan Bunin.* Evanston, Ill.: Northwestern University Press, 1998.

Woodward, James B. *Ivan Bunin: A Study of His Fiction.* Chapel Hill: University of North Carolina Press, 1980.

Burkart, Erika (Erika Halter)

(1922–) poet, novelist

Erika Burkart was born in Aarau, Switzerland. Her father was a writer, hunter, and adventurer. Burkart became a schoolteacher and taught at a primary school from 1942 to 1952. At age 30, however, she gave up teaching to write full time and lived in isolation to better connect with nature—the inspiration for her writing.

Burkart's early volumes of poetry include *Der dunkel Vogel* (*The Dark Bird*, 1953) and *Die gerettete Erde* (*The Saved Earth*, 1960). These collections convey her belief in the divinity of nature and her empathy with the natural world. Burkart's reputation increased after she won the Annette von Droste-Hülshoff Prize in 1957. Her poems in the

1960s express her anxiety about the threats to nature. Her first novel *Moräne* (1970) vividly describes the Swiss countryside and, with its attention to the beauties of nature, reflects the influence of the French writer Marcel PROUST. Burkart's works in the 1980s and 1990s show her continued affinity and concern for the landscape. She is widely admired for her commitment to ecology and her efforts to heal the rift between humanity and nature.

Another Work by Erika Burkart

Der Weg zu den Schaffen. Zurich: Artemis, 1979.

A Work about Erika Burkart

Rudin-Lange, Doris. *Erika Burkart, Leben und Werk*. Zurich: Juris Druck and Verlag, 1979.

Busia, Abena (1953–) *poet, essayist, scholar*

Abena Busia was born in Ghana, daughter to the former prime minister. As a youth her family was forced into exile following a coup d'état. Her personal history is marked by the experience of exile, as she traveled the world encountering other people of African descent in the Americas and Europe. Her focus became the points of cultural connection within the African Diaspora (the scattering of

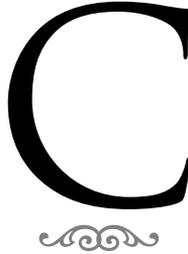
African peoples throughout the world through slavery). She received her Ph.D. from Oxford writing her dissertation on images of Africa in the colonial imagination.

Her collection of poems, *Testimonies of Exile* (1990), speaks to multiple experiences of exile. Her poetry expresses the complexity of her cultural experience: She dresses in traditional Ghanaian attire and speaks with a British accent that reveals the history of colonization yet never betrays the pulsating rhythms and culture of her native Africa.

As a professor she has taught at Yale, UCLA, and University of Ghana and is currently an associate professor at Rutgers University. Much of her recent work focuses on black feminism, exploring the issues of identity, race, and politics. She is currently the codirector of *Women Writing Africa*, a Ford Foundation literary project of the Feminist Press that publishes African women's written and oral narratives.

Another Work by Abena Busia

"What Is Your Nation? Reconnecting Africa and Her Diaspora through Paule Marshall's *Praisesong for the Widow*." In Cheryl Wall, ed., *Changing Our Own Words: Essays on Criticism, Theory, and Writing by Black Women*. London: Rutgers University Press, 1989.



Cabrera Infante, Guillermo (G. Cain)
(1929–2005) *novelist, essayist*

Cabrera Infante was born in Gibara, Cuba. His father was a journalist and typographer. Both of his parents were leaders in the then-underground Cuban Communist Party. When Cabrera Infante was 14 years old, his parents were arrested for holding secret political meetings in their home and spent three months in jail. This infringement on their freedom gave Cabrera Infante a strong dislike for authority. Even after the Cuban revolution, when he was given a number of prestigious literary appointments, he was still unable to abide government censorship and control.

Because his father had lost his job, after Cabrera Infante's parents were released from jail, the family was forced to move to Havana. The urban culture and nightlife of Havana affected Cabrera Infante enormously, and the city at night became the setting for his most famous novel, *Three Trapped Tigers* (1971).

When he was 18, he read *El Señor Presidente* by Guatemalan novelist Miguel Angel Asturias (1899–1974). Cabrera Infante decided that if Asturias was considered a writer, he could be one too, and he began to write short stories and sketches. During the next few years, he published his writing in and founded several small magazines. At age 23,

he was jailed for what the government called “publishing profanities in English.” When he was forbidden to publish anything using his name, he assumed the pseudonym G. Cain and continued to write and publish until the Cuban revolution.

It was not until Cabrera Infante was sent to Brussels as a cultural attaché at the Cuban embassy that he completed and published *Three Trapped Tigers* (1970), which gained him international attention. In this book, Cabrera Infante uses humor and wordplay to challenge every type of authority, even the authority of language itself. The book is written using a great deal of Cuban slang, undermining the authority of standard literary Spanish. Cabrera Infante's idiomatic language captures the flavor of nightlife in prerevolutionary Havana one evening in 1958. On first reading, the book appears to be a series of unrelated episodes that are unified only by their setting. However, on careful examination, it becomes obvious that the book is carefully structured so that each episode corresponds to a biblical story, beginning with a creation story and moving on to stories that correspond to the fall from the Garden of Eden, the events related to the Tower of Babel, and the apocalypse. This structuring is both profound, giving depth to the frivolous scenes of nightlife, and irreverent, proposing a highly unorthodox commentary on the Bible and society.

Infante's Inferno (1984), his second novel, centers on a single character. The book follows a young boy growing up in Havana and is semiautobiographical. It focuses on the loves and erotic adventures of the narrator, who claims to be a modern-day Don Juan. The book begins when the boy is 12 years old and follows him, as he matures, through a series of frivolous relationships. Finally, as an adult, he finds an exalted and ideal form of love. Like Cabrera Infante's other works, this book is filled with game playing, literary allusion, and humor. However, it also established that he is one of the great erotic writers of Latin America.

Cabrera Infante has been a major proponent of interpreting books based on the text alone, without relying on historical context. He believes that once a fact is placed into a work of fiction, it is no longer connected to the reality that may have inspired its author to create it. This idea, combined with his playful literary style, has made him one of the major proponents of "art for art's sake" in 20th-century Latin American literature.

Other Works by Guillermo Cabrera Infante

Guilty of Dancing the Chachacha. Translated by the author. New York: Welcome Rain Publishers, 2001.

Holy Smoke. New York: Harper & Row, 1985.

View Of Dawn in the Tropics. Translated by Suzanne Jill Levine. New York: Harper & Row, 1978.

Works about Guillermo Cabrera Infante

Hall, Kenneth E. "Cabrera Infante as Biographer" in *Biography* 19:4 (Fall 1996): 394–403. Hawaii: University of Hawaii Press, 1996.

Souza, Raymond D. *Guillermo Cabrera Infante: Two Islands, Many Worlds*. Austin: University of Texas Press, 1996.

Caeiro, Alberto

See PESSOA, FERNANDO.

Cain, G.

See CABRERA INFANTE, GUILLERMO.

Calvino, Italo (1923–1985) *novelist, short-story writer, journalist*

Born in Santiago de las Vegas, Cuba, Italo Calvino is the son of Mario Calvino and Eva (Mameli) Calvino, both tropical agronomists. Calvino grew up on the family farm in San Remo, where his father grew tropical fruit for experimentation and acted as a curator for a botanical garden. Early on, Calvino was enchanted by Rudyard Kipling's stories. He enrolled in the University of Turin with plans to study agronomy, but his plans changed in the early 1940s when he joined the Italian resistance in World War II to fight against the Nazis and fascists.

After the war, Calvino resumed studies at the University of Turin in 1945, this time focusing his attention on literature. He wrote his thesis on novelist Joseph Conrad. In 1945, Calvino combined writing with his wartime efforts by contributing to leftist newspapers such as *Il Politecnico*. He produced his first novel, *The Path to the Nest of Spiders* (1947), two years later. The book, which won him the Premio Riccione award, is based on his time as a partisan fighter, yet it retains an innocence that is part of much of his early narratives. "The problems of our time appear in any story I write," Calvino told the *New York Times Book Review* in 1983.

The Path to the Nest of Spiders lacks the grimness of much of Italian neorealism, both in fiction and in films, partly because of an exuberant, picaresque flavor for which Calvino is indebted to his boyhood reading of Robert Louis Stevenson's *Kidnapped* and *Treasure Island*.

Other notable works followed, including the collection, *Short Stories* (1958) and a three-volume edition of *Italian Folktales* (1956). In his introduction to the latter, Calvino states, "Folktales are real. These folk stories are the catalog of the potential destinies of men and women, especially for that stage in life when destiny is formed, i.e., youth." Calvino's stories and novels use elements of fantasy and fable, displaying the influence of Italian folktales and other traditional narratives. In one of his best-known novels, *Invisible Cities* (1972), for example, an imaginary Marco Polo describes the cities of his empire to Kublai Khan.

One of his most popular novels with readers in the United States was *If on a Winter's Night a Traveler* (1979). In this work, the protagonist is the reader. Calvino's characters are highly self-conscious, and his novels are self-referential. Irish author Silas Flannery, one of the characters in *If On a Winter's Night a Traveler*, states, "I have had the idea of writing a novel composed only of beginnings of novels. The protagonist could be the reader who is continually interrupted."

At his death in 1985, Italo Calvino was the best-known and most-translated contemporary Italian writer. He has accumulated numerous honors and accolades through the span of his career, earning the Italian equivalent of the Pulitzer Prize in literature in 1972.

Other Works by Italo Calvino

Mr. Palomar. Translated by William Weaver. San Diego: Harcourt Brace Jovanovich, 1985.

Under the Jaguar Sun. Translated by William Weaver. Harvest Books, 1990.

Works about Italo Calvino

McLaughlin, Martin. *Italo Calvino*. Edinburgh: Edinburgh University Press, 1998.

Weiss, Beno. *Understanding Italo Calvino*. Columbia: University of South Carolina Press, 1995.

Campos, Alvaro de

See PESSOA, FERNANDO.

Camus, Albert (1913–1960) *novelist, essayist, playwright*

Albert Camus was born in Mondovi, Algeria, on November 7. Perhaps because he was born to a poverty-stricken family, his education was taken seriously. He attended the university in Algiers, where he became interested in both sports and the theater. He was forced to end his education early, however, by an acute bout with tuberculosis, a disease that continued to plague him throughout his life. The experience of poverty and the fear of

death take on major significance in Camus's series of Algerian essays, collected in *L'Envers et l'endroit* (*The Wrong Side and the Right Side*, 1937), *Noces* (*Nuptials*, 1938), and *Été* (*Summer*, 1954).

Recovered from his illness, Camus went to work in the early 1950s as a journalist for the anticolonialist newspaper *Alger-Républicain*, for which he wrote daily articles on the impoverished lives of Arabs in the Kabyles region. He later collected these works in *Actuelles III* (1958). His journalistic background proved invaluable when he went to France during World War II. While working for the combat resistance network, he began to edit a clandestine journal. The subject of his editorials showed a strong desire to integrate political activism with strict morality.

During the war years, Camus also began to explore what came to be known as his doctrine of the absurd. It was his view that all things in life become meaningless as a result of the fact that the human mind has no rational capacity to understand the experience of death. His novel *L'Étranger* (1942; translated as *The Stranger*, 1946), for example, explores the concept of alienation. *The Myth of Sisyphus* (1942; translated 1955) and two plays published in 1944, *Cross Purpose* (1944; translated 1948) and *Caligula* (1941; translated 1948), all explore the idea of nihilism.

Although considered an absurdist, Camus had difficulty with the idea that the absurd entailed a lack of morality. His own life and his experiences in occupied France during the war would not allow him to abandon all concepts of moral responsibility. This idea became the focus of *Letters to a German Friend* (1945). Camus began to rebel against the absurd, seeking ways to create a greater strength of humanity guided by morality. His novel *The Plague* (1947; translated 1948), for example, details the struggle of those who fight against the bubonic plague, an allegory for the struggle against the evils of war. Instead of focusing on whether or not the battle against evil can be successful, he chooses instead to glorify dignity, as exemplary of humanity's strength in the face of devastation.

Camus also became embroiled in a bitter controversy with fellow philosopher Jean Paul SARTRE as a result of the publication of his controversial essay *L'Homme Révolté* (1951; translated as *The Rebel*, 1954). In this essay, Camus criticized the absolutism of the Christian belief in eternal life in heaven and of the Marxist belief in political utopia. He argued instead that the more moral concept was that of Mediterranean humanism, a doctrine that placed value on nature and temperance in behavior over blind belief and the descent into violence as an acceptable solution to problems. Camus further explores the concept of modern amorality in his novel *La Chute* (*The Fall*, 1956).

As a playwright, Camus published two political dramas, *State of Siege* (1948; translated 1958) and *The Just Assassins* (1950; translated 1958), as well as adaptations of Faulkner's *Requiem for a Nun* (1956) and DOSTOYEVSKY's *The Possessed* (1959).

In 1957, Camus was awarded the Nobel Prize for literature. He had become the leading voice for morality and for writing as a means to achieve social change in his generation. He was at the height of his popularity when he died in an automobile accident near Sens, France, on January 4.

Other Works by Albert Camus

Between Hell and Reason: Essays from the Resistance Newspaper "Combat," 1944–47. Translated by Alexandre de Gramont. Middletown, Conn.: Wesleyan University Press, 1991.

The First Man. Translated by David Hapgood. New York: Knopf, 1995.

Works about Albert Camus

Bronner, Stephen Eric. *Camus: Portrait of a Moralist.* Minneapolis: University of Minnesota Press, 1999.

Camber, Richard. *On Camus.* Belmont, Calif.: Wadsworth/Thompson Learning, 2002.

Canetti, Elias (1905–1994) *novelist, essayist, playwright*

Elias Canetti was born in Ruse, Bulgaria, to a wealthy Jewish merchant family. After the sudden death of his father, he moved with his mother to Vienna, where he learned German, the language he would ultimately choose for his writing.

Canetti produced his first play *Junius Brutus* while studying in Zurich between 1916 and 1921. However, it was during a visit to Berlin in 1928 when, influenced by the ideas of Bertold BRECHT, George Grosz, and Isaac BABEL, Canetti developed the idea for a series of works that would explore human madness. This later became the basis of his novel *Die Blendung* (1935; *The Tower of Babel*, translated 1947 and 1964). The tale of a madman who only feels at home with his books and shuns human contact in any form, the novel was banned by the Nazis as subversive but was well received internationally after World War II.

In 1927, another event influenced Canetti's writing: A crowd of angry protestors burned down the Palace of Justice in Vienna, and Canetti was caught up in the mob. Later, he turned this incident into the basis for his best-known book, *Crowds and Power* (1960), a fictional study of death, disordered society, and mass movements. Drawing not only on his own experience but also on history, folklore, and mythology, this work received critical acclaim that culminated in Canetti's receipt of the Nobel Prize for literature in 1981.

In his later years, Canetti returned to his focus on death. He wrote three largely autobiographical works, including *Die Gerettete Zunge* (1978; *The Rescued Tongue*, translated 1980) about his father's death. He lived modestly in Hampstead, England, avoiding critical attention as much as possible to the point of writing his own diary in a code so that intrusive readers would not be able to understand it after his death.

Other Works by Elias Canetti

Crowds and Power. Translated by Carol Stewart. New York: Continuum Pub Group, 1982.

The Play of the Eyes. Translated by Ralph Manheim. New York: Farrar Straus & Giroux, 1986.

The Wedding. Translated by Gitta Honegger. New York: PAJ Publications, 1986.

A Work about Elias Canetti

Falk, Thomas H. *Elias Canetti*. Boston: Twayne, 1993.

Capécia, Mayotte (1928–1953) novelist

Mayotte Capécia was born in Carbet, Martinique, but spent most of her adult years in France. Barely able to read when she arrived in Paris in 1946, Capécia published her first novelette, *Je suis Martiniquaise (I Am a Martinican Woman)* in 1948. According to *Mayotte Capécia ou l'Alienation selon Fanon* (1999), Capécia drew on a lover's manuscript and used several ghostwriters and editors to construct her novelettes.

Je suis martiniquaise and *La Nègresse blanche (The White Negress, 1950)*, her second novelette, explore themes of miscegenation, racial identity, and exile. They also examine people in Martinique and Guadeloupe during the German occupation of France in World War II. Frantz FANON criticized both works for exemplifying the hatred of blacks and used them as examples of Caribbean alienation. Others have also criticized the novels for positioning whites as superior.

Counterattacks in defense of Capécia's work have since surfaced, acclaiming their exploration of race relations in the West Indies. In a 1998 review in *World Literature Today*, Robert P. Smith Jr., asserts, "in spite of their date, Capécia's novelettes remain contemporary in today's complex world of illusion and reality."

Another Work by Mayotte Capécia

I Am a Martinican Woman & The White Negress.

Translated by Beatrice Stith Clark. Pueblo, Colo.: Passeggiata Press, 1997.

Works about Mayotte Capécia

Hurley, E. Anthony. "Intersections of Female Identity or Writing the Woman in Two Novels by Mayotte Capécia and Marie-Magdeleine Carbet." *The French Review*, 70, no. 4 (1997): 575–86.

Sparrow, Jennifer. "Capécia, Conde and the Antillean Woman's Identity Quest." *Journal of the Association of Caribbean Women Writers and Scholars*, 1 (1998): 179–87.

Stith Clark, Beatrice. "Who was Mayotte Capécia? An Update." *CLA Journal*, 39, no. 4 (1996): 454–57.

Carey, Peter (1943–) novelist

Peter Carey was born in Bacchus Marsh, Victoria, Australia. He studied chemistry at Monash University but failed his first-year examinations and dropped out of college. Carey then found work as an apprentice writer in an advertising agency in Melbourne, and this became the turning point in his life. At the agency, Carey met writers and playwrights, especially Barry Oakley, who would forever influence him. Oakley introduced Carey to the works of writers such as James Joyce, William Faulkner, and Samuel BECKETT, which had a powerful influence on Carey's writings. Carey next worked in advertising agencies in London and Sydney before settling down in New York in the late 1980s.

Carey's novels are often described as a mix of seriousness and surrealism. His preference for the macabre and the unusual is exemplified by the assortment of strange and tormented characters in his stories, such as the minister in the grip of a gambling compulsion in *Oscar and Lucinda* (1988). The absurdity of the characters' internal world is complicated by their actual situations in the external world in which they live. Through the clever twisting of his tales, Carey is able to communicate the phantasmagoric but realistic situations of ordinary human experiences. His stories are sardonic commentaries on the bittersweet and inextricably welded relationship between the individual and the society. The often seedy and shadowy nature of Carey's actors makes it hard for some readers to empathize with their tragic and unfortunate experiences. This controversial nature of Carey's novels makes them compelling and thought-provoking to read.

Carey sees himself as an Australian writer, and his works are predominantly set in Australia, either

in the countryside or on the streets of big cities. His characters, however, have a variety of backgrounds and origins. They range from the average man on the street to infamous outlaws. Though most of Carey's characters are fictional figures, he has also used historical materials to reconstruct the life and exploits of certain historical figures, such as Ned Kelly in *The True History of the Kelly Gang* (2000). Ned Kelly was a celebrated outlaw who eluded the police for many years before he was captured and hanged in 1880. An unlikely hero, Kelly is a powerful legendary figure who is admired and respected for his filial piety and loyalty. Many of Carey's protagonists share a similar characteristic—they are social failures and misfits. By narrating their stories, Carey attempts to show that these characters, through their unconventional behavior and personality, challenge a society that does not endorse difference; it is society's inflexible institutions that make the characters victims within their own societies.

Critical Analysis

Carey is an accessible writer whose works appeal to a mass audience. Carey wrote several short stories before the publication of his first novel (*Bliss*, 1981). These stories won Carey a large following of fans in Australia, especially among the younger generation. One of these stories is "Crabs," a powerful depiction of the sense of alienation. "Crabs" tells the tale of a young man who transforms himself into a tow truck after he realizes that he and his girlfriend are marooned at the drive-in theater. The young man finally realizes in the end that although he has successfully escaped, he is all alone in the world as is everyone else who is still at the drive-in theater.

Carey's later short stories also examine the theme of estrangement. In "The Fat Man in History," for instance, a fat man finds himself caught in a world that favors slim and muscular bodies. In a postrevolutionary era, where humanity is reduced to forms and shapes of its bodies, the protagonist declares obesity to be subversive and challenges the status quo. Through his misfit cen-

tral characters, Carey is able to poke fun at the mindless fashion trends of contemporary society where men and women are reduced to mere objects. "The Fat Man in History" was published in a collection of short stories of the same title in 1980.

Bliss, which won the Miles Franklin Award in 1982, is a nightmarish and surrealistic tale of a man who dies three times but is resurrected each time to face new challenges. This novel combines light comedy with cynical jabs at the contemporary situation. The story has a political message, as it laments the role of American companies and popular culture in influencing and changing Australia.

Carey's second novel, *Illywhacker* (1985), which is set in Australia's bushwhacking country, conveys a bleak view of Australian society. The narrator, the 139-year-old Herbert Badgery, represents the first generation of Australia's inhabitants whose desire to make good and succeed in society is not fulfilled. Badgery's failure to market the plow he has invented is an allegory of Australia's own failure to extract itself from its economic crisis. The poignancy of Badgery's experiences is worsened by his observation that, two generations later, his descendants, now pet-shop owners, find themselves imprisoned within metaphorical cage similar to those in which the pets are kept constrained.

The most influential of all Carey's books are those that examine the history of Australia's social outcasts, such as the convicts, the poor, and the gang members. *Jack Maggs* (1997), which won the 1998 Commonwealth Writers Prize, is the tale of a young man who inherits money from a convict. It critiques the oppressive influence of English literary writing on Australian literature and represents an attempt to break free of the English conventions of writing.

Carey gains more recognition with every publication. *The True History of the Kelly Gang* won the 2001 Commonwealth Writers' Prize and 2001 Booker Prize and was shortlisted for the Miles Franklin Award. Anthony J. Hassall, after describing a harrowing death by drowning in the final scene of *Oscar and Lucinda*, remarks, "All of Carey's stories offer such fierce and dangerous

pleasures, and despite the terrors they also enact and arouse, they create a wild, apocalyptic beauty.” He sums up Carey as “a tribal teller of tales, whose stories strive to articulate an indigenous Australian mythology needed to replace the cultural narratives of successive colonial masters.”

Other Works by Peter Carey

Collected Stories. St. Lucia: University of Queensland Press, 1994.

The Big Bazoohley. Illustrated by Abira Ali. New York: Henry Holt, 1995.

The Tax Inspector. New York: Vintage, 1993.

The Unusual Life of Tristan Smith: A Novel. New York: Vintage, 1996.

30 Days in Sydney: A Wildly Distorted Account. London: Bloomsbury USA, 2001.

Works about Peter Carey

Hassall, Anthony J. *Dancing on Hot MacAdam: Peter Carey's Fiction*. St. Lucia: University of Queensland Press, 1998.

Huggan, Graham. *Peter Carey*. New York: Oxford University Press, 1997.

Woodcock, Bruce. *Peter Carey*. Manchester: Manchester University Press, 1997.

Carpentier, Alejo (1904–1980) novelist

Alejo Carpentier was born in Havana to European parents. His father, a French architect, and his Russian mother, a medical student, had been living in Cuba for only two years when Carpentier was born. Carpentier's first language was French, and the family returned to Paris while he was still young, so he received both his elementary and secondary education in French schools. Nevertheless, Carpentier felt very strongly attached to his Cuban roots. All of his literature was inspired by what he felt to be the inner spirit of the indigenous Cuban culture.

Carpentier was obsessed with music and was particularly influenced and inspired by the experimental techniques of Igor Stravinsky. Stravinsky's ballet *The Rite of Spring*, which employs tribal rhythms, awakened Carpentier to the creative re-

sources that Afro-Cuban music and culture offered for use as raw material by avant-garde literature. Carpentier went on to become a distinguished musicologist, and his interest in music guided his literary development throughout his career.

When he returned to Cuba in his early 20s, he did not have much time to write fiction because of his political activities. He joined the resistance against Cuban dictator Machado and, in 1927, was arrested. He spent seven months in jail, which ironically gave him time to begin his first novel, *Ecue-Yamba-O!* (1933), which means “God be praised” in the language of the native Cuban religion of Lucumi. This realistic historical novel depicts the struggles of Africans in the new world; however, the book also includes many scenes of mythic and religious rituals that prefigure MAGIC REALISM, one of Carpentier's key contributions to world literature.

Carpentier was released from jail but was not allowed to leave Cuba. Using forged papers, he escaped and returned to France, where he became involved in surrealism and contributed frequently to André BRETON's journal *Révolution Surréaliste*. However, he later rejected the shocking absurdity of surrealism for a literary style that was closer to myth.

Carpentier's historical novel, *The Kingdom of This World* (1949), takes place in early 19th-century Haiti under the rule of the Emperor Henri Christophe, a Haitian man who became ruler of the island after the French were overthrown. It is based on research that Carpentier did when he visited Haiti in 1943. While *The Kingdom of This World* still follows many of the conventions of traditional historical novels, in this book Carpentier first displays his particular style of magic realism, using historical facts as a backdrop for a narrative filled with myth and magic.

In his collection of short stories *War of Time* (1958), Carpentier used the same musical and mythological style to tell four vaguely autobiographical tales in which he explores the theme of how individuals interact with the larger forces of history around them. These stories examine how everyday reality can take on mythic force. For ex-

ample, in “The Pursuit,” which takes place in a Havana concert hall during a Beethoven symphony, a young man listens to the music and waits to be assassinated for betraying the Cuban Communist Party to Machado’s forces. The story, which has the plot of an espionage tale, is told in a kind of symbolic montage that is itself a sort of symphony.

After the Cuban revolution, Carpentier became an active member of Castro’s government and continued to write lyrical novels that, most important, saw individuals as capable of determining their own fate through acts of everyday magic.

Other Works by Alejo Carpentier

Explosion in a Cathedral. Translated by John Sturrock; introduction by Timothy Brennan. Minneapolis: University of Minnesota Press, 2001.

The Lost Steps. Translated by Harriet de Onis; introduction by Timothy Brennan. Minneapolis: University of Minnesota Press, 2001.

A Work about Alejo Carpentier

Gonzalez Echevarria, Roberto. *Alejo Carpentier: The Pilgrim at Home*. Ithaca, N.Y.: Cornell University Press, 1977.

Castellanos, Rosario (1925–1974)

diplomat, novelist, poet, short-story writer, playwright, critic

Born in Mexico City, Rosario Castellanos grew up in the town of Comitán, Chiapas, Mexico, close to the Guatemalan border. She was educated at the University of Mexico, where she eventually taught literature, although her work as a novelist and poet was the major source of her income. Her familiarity with the lives of the Indians of Chiapas and Guatemala caused her to focus on their plight in many of her works.

Castellanos began her writing career as a poet, publishing her first book of poems, *Trajectory of Dust*, in 1948. She continued to write many volumes of poetry, including *Poetry Is Not You* (1972), which focused on human frailty, the limitations of love, and the problems generated by social injus-

tice. Her first novel, *The Nine Guardians*, first appeared in 1958 and was translated into English in 1970. The story tells of a seven-year-old girl who fights the prevailing exploitation of the indigenous (native) people, as well as social and gender prejudice prevalent in the 1930s in Chiapas. *The Nine Guardians* won the 1958 Chiapas Prize.

Castellanos’s involvement in the arts and her efforts on behalf of the Mexican feminist movement and indigenous Mexican women led her to be a cultural promoter at the Institute of Science and Arts in Tuxtla Gutiérrez, Chiapas. Her play, *The Eternal Feminine*, published posthumously in 1975, was first performed in Mexico in 1976 and is considered among the most original and important feminist works of literature in Latin America today.

Castellanos’s 1960 collection of short stories, *City of Kings*, which focuses on the deceitful treatment of the Chiapa people by white landowners, won the Xavier Vaillaurrutia prize, and her novel, *Labors of Darkness* (1962), earned the 1962 Sor Juana Inés de la Cruz prize, the 1967 Carlos Trouyat Prize in Letters, and the 1972 Elías Sourasky Prize in Letters. When she accidentally died of electrocution while serving as Mexico’s ambassador to Israel, Rosario Castellanos was regarded as Mexico’s major 20th-century female novelist, a title she continues to hold.

Another Work by Rosario Castellanos

A Rosario Castellanos Reader. Translated by Maureen Ahern et al. Austin: University of Texas Press, 1988.

A Work about Rosario Castellanos

Bonifaz Caballero, Oscar. *Remembering Rosario: A Personal Glimpse into the Life and Works of Rosario Castellanos*. Translated by Myralyn F. Allgood. Potomac, Md.: Scripta Humanistica, 1990.

Castro, Rosalía de (1837–1885) poet, novelist

Rosalía de Castro was born in Santiago de Compostela, a region in the northwest of Spain where

Galician, similar to Portuguese, was the dominant dialect. She was illegitimate, the child of Teresa de Castro y Abadía, a Galician from a well-off family, and José Martínez Viojo, a seminarian who eventually rose to become the chaplain of Iria. Castro was raised in the countryside with a peasant family and then “reclaimed” by her mother when she was 13. Thus, her early years gave her the opportunity to learn the folklore and songs of Galicia, while her adolescence introduced her to a more traditional education typical for women of her time: learning how to play music, draw, and speak a foreign language.

At the age of 21, Castro married another Galician, Manuel Murguía, a dwarf who had favorably reviewed her first book of poems, *The Flower* (1857). After returning with her husband to her native Santiago in 1859, she bore six children and lived to bury three of them. Her life was difficult, characterized by illness, poverty, and the frustrations associated with being a woman writer in a male-dominated society.

Although her early work is written in the more widely read Castilian, the Spanish language, Castro later chose to write in her beloved Galician, the musical language in which Spanish medieval poetry was written. However, by the 19th century, Galicia was a poor region that provided many of the servants employed by wealthy Castilians, so her work was not appreciated or read by the majority of people. Critics now believe that writing in Galician most likely limited Castro’s audience and postponed her current recognition as one of Spain’s major 19th-century poets.

Rosalía de Castro was the author of four novels. The first, *Daughter of the Sea*, was published in 1859, and the last, *The First Madman*, was published in 1881, both touching on the pain experienced by children. During this period she published two volumes of poetry written in Galician, *Galician Songs* (1863) and *New Leaves* (1880), with themes of nature, solitude, and the plight of women and the poor. Her final volume of poems, *On the Shores of the Saar* (1884), expressing the disillusionment of adulthood, was written in

Spanish and appeared shortly before she died of cancer.

Although Castro’s novels contributed to her fame, her poetry established her talent and success. As noted by Salvador de Madariaga, quoted in *The Defiant Muse: Hispanic Feminist Poets from the Middle Ages to the Present*, Castro’s poetry can be considered “the best written in Spain in the nineteenth century.”

Another Work by Rosalía de Castro

Poems. Translated by Anna-Marie Aldaz and Barbara N. Gantt. Albany: State University of New York Press, 1991.

Works about Rosalía de Castro

Dever, Aileen. *Radical Insufficiency of Human Life: The Poetry of R. de Castro and J. A. Silva*. Jefferson, N.C.: McFarland & Company, 2000.

Stevens, Shelley. *Rosalía de Castro and the Galician Revival*. London: Tamesis Books Ltd., 1986.

Cattopadhyay, Bankim-Chandra

(Bankim Chandra Chatterji) (1838–1894)
novelist

Bankim-Chandra Cattopadhyay was born in Kantalpara, West Bengal, India. His father worked as a tax collector for the government. Cattopadhyay was the first Indian to graduate from Calcutta University (in 1858) at a time when only British people were enrolled. He worked for the government for 30 years while also writing literature. He founded the literary magazine *Bangadarsan* (Mirror of Bengal) in 1872 and was always very involved in supporting Bengali journalism.

Cattopadhyay started to write poetry but soon turned to the novel. His attempt at the novel was written in Bengali and submitted for a writing contest; it did not win and has never been published. Cattopadhyay’s first published novel, *Rajmohan’s Wife* (1864), was written in English and is considered to be a reworking of his earlier unpublished novelette. He published numerous romance novels, which display his ability to rewrite histori-

cal moments within romantic and melodramatic contexts. His development of the novel in India had an immense impact, as he rejected the conventional Sanskritized literary movement, which supplanted Perso-Arabic words with Sanskrit ones and developed a more Westernized approach to Indian themes. Western ideas, such as romance and sensibility, were seen to be more important than the Indian sense of duty. This shift comes out most strongly in his depiction of women who are often compelled to transgress convention in the pursuit of love. Their love is tragic, however, because it can never be fully realized. In *Durgesnandini* (1865), for instance, the volatile politics between Pathans and Mughals in 16th-century Bengal is offset by a Pathan princess's refusal to accept racial boundaries in her love. Famous for such historical novels, Cattopadhyay is today viewed as the "father of the Indian novel."

Cattopadhyay is also seen as a national poet. The patriotic poem "Vande Materam" ("I Worship Mother") from his novel *Ānandamāth* (*The Abbey of Bliss*, 1882) was adopted throughout India as its unofficial national anthem in the early decades of the 20th century. It was adopted into a song by another famous Bengali poet Rabindranath TAGORE. The novel is a powerful story based on the 1773 resistance against Muslim and British conquerors of India by a group of Hindu hermits.

Cattopadhyay's work has been translated into every major Indian language. In 1884, his novel *Bishabriksa*, was translated into English for publication outside India. In 1892, the British government awarded Cattopadhyay the title of *Ray Bahadur* (Brave leader) in honor of his worldwide literary achievements.

Another Work by Bankim C. Cattopadhyay
Krishnakanta's Will. Norfolk, Conn.: New Directions, 1962.

Cavafy, Constantine P. (1863–1933) *poet*
Constantine P. Cavafy was born in Alexandria, Egypt, on April 29. He died in Alexandria on the

same date. The son of a wealthy English businessman, he moved with his mother to England after his father's death in 1870. He stayed there for seven years, until the family business folded, causing Cavafy and his family to return to Alexandria in poverty. During his time in England, Cavafy became fluent in English and developed a love of English literature that would ultimately influence his decision to become a poet.

Cavafy's first job in 1885 was as a journalist. During this time, he began to publish a few poems on conventional romantic themes. Eventually, he gained steady employment and continued to write poetry. Between 1891 and 1904, he distributed his poetry exclusively to friends. His collected works did not emerge until two years after his death and did not become well known among English audiences until 1952.

After his death, Cavafy's reputation grew, and his poetry, often referred to as disturbing yet beautiful, began to influence other Greek poets. His poetry is known primarily for its themes of love and longing, as well as for its open expression of homosexuality. Often filled with a sense of nostalgia and regret at the decay of culture and the failure of human aspirations, his works are unsentimental.

Cavafy spent most of his life alone. He developed two short-lived relationships, both with men, which shaped the sense of longing in his poems. He also had a long-term acquaintance with the English novelist E. M. Forster. Cavafy died of cancer in Alexandria. It was reported that his final action was to draw a circle on a sheet of paper and enclose within it a period.

Another Work by Constantine P. Cavafy

Before Time Could Change Them: The Complete Poems of Constantine P. Cavafy. Translated by Theoharis Constantine Theoharis. New York: Harcourt Brace, 2001.

A Work about Constantine P. Cavafy

Keeley, Edmund. *Cavafy's Alexandria*. Princeton, N.J.: Princeton University Press, 1995.

Cela, Camilo José (1916–2002) *novelist, short-story writer, essayist*

Camilo José Cela was born in Iria Flavia, Spain, the eldest of seven children in a conservative upper-middle-class home. When he was 20, the Spanish civil war erupted and he was caught in the siege of Madrid. The horrors he saw at that time became the source for much of the imagery he uses in his later novels. He joined Franco's army and, after the fascists' victory, was given a number of important literary and political positions. His work, however, can be seen as an ironic subversion of some of the regime's principles.

Cela's first novel, *The Family of Pascual Duarte* (1942), has been compared to Albert CAMUS's novel *The Stranger*. *The Family of Pascual Duarte* tells the story of a peasant, Pascual Duarte, who is waiting in jail to be executed. Pascual relates, in a distant and emotionally flat tone, a series of horrible acts that he has committed. Cela uses this contrast to explore existential feelings of disconnection. The novel shows the influence of Pío BAROJA Y NESSI in its terse style and complicated structure, and it has inspired many imitators in modern Spanish prose. It is also one of the precursors of OBJECTIVISMO.

Cela went on to write a number of innovative novels that experimented with structure. *San Camilo 1936* (1969), written entirely in the second person, is a long monologue that depicts life in Madrid just before the outbreak of war.

In 1989, Cela won the Nobel Prize in literature. His novels and essays walk a fine line between representing traditional literary and political modes and ironically undermining them. His address to the Nobel Committee expresses his respect both for tradition and for the need to push against its limits: "Let us never forget that confusing procedure with the rule of Law, just as observing the letter rather than the spirit of the Law, always leads to injustice which is both the source and consequence of disorder."

Another Work by Camilo José Cela

The Hive. Translated by J. M. Cohen in consultation with Arturo Barea. New York: Noonday Press, 1990.

A Work about Camilo José Cela

Kirsner, Robert. *The Novels and Travels of Camilo José Cela*. Chapel Hill: University of North Carolina Press, 1964.

Celan, Paul (Paul Antschel) (1920–1970)
poet, essayist, translator

Paul Celan was born Paul Antschel, the only child of German-speaking Jewish parents, in Cernauti, Romania. Young Celan attended German-speaking school and Hebrew school in his childhood. He shared a passion for German poetry with his mother, Fritzi Antschel, especially the ROMANTICISM of Novalis. Celan went to Paris in 1938 to study medicine and then to the University of Czernowitz to learn romance philology. He was particularly attracted by the poetry of Georg TRAKL and Rainer Maria RILKE. During World War II, Celan's parents were killed by the Nazis in a concentration camp. Celan was able to survive by working in a forced labor camp until it was liberated by Russian troops in 1943.

In 1944, Celan moved to Bucharest, Romania, where he worked as a translator and editor for a publishing company. In 1947, he emigrated to Vienna, and the following year, he permanently settled in Paris, where he taught German language and literature at the École Normale Supérieure. Celan began writing poetry in the late 1940s to relate his experiences of the Holocaust. He was published in several magazines and newspapers throughout West Germany.

Celan gained critical recognition and acclaim in 1952 with the publication of *Poppy and Memories*, a collection that thematically focused on the Holocaust and the Jewish experience under the Nazi regime. The imagery in the collection is nightmarish and surreal, marked by the underlying violence of the place and time, as can be seen in "Death Fugue," the most famous poem in the collection: "Black milk of morning we drink at you at dusk-time . . . /We scoop out a grave in the sky where it is roomy to lie."

During the 1960s, Celan extensively translated French poetry into German. In 1960, he was

awarded the prestigious Georg Büchner Prize for his poetry. Celan's mental health deteriorated rapidly during these years; apparently, he could not reconcile his Jewish origins and the Holocaust experience with his love for the German language. Although he visited Israel and frequently introduced Jewish themes in his work, the memory of his suffering and the medium of his poetic expression (German) proved to be utterly irreconcilable. He entered a psychiatric hospital in 1965. After being accused of plagiarism, seemingly without grounds, Celan suffered a complete nervous breakdown. He killed himself at the age of 49.

Paul Celan made a tremendous contribution to the German language and the expression of the Jewish experience during and after the Holocaust. The fragmented syntax and minimalism often found in his verse represents the violence and the shattered world of the Holocaust survivor. He is widely read and studied throughout the world.

Other Works by Paul Celan

Glottal Stop: 101 Poems. Translated by Nikolai Popov. Boston: University of New England Press, 2000.

Selected Poems and Prose of Paul Celan. Translated by John Felsteiner. New York: Norton, 2000.

A Work about Paul Celan

Felsteiner, John. *Paul Celan: Poet, Survivor, Jew*. New Haven, Conn.: Yale University Press, 2001.

Céline, Louis-Ferdinand (1894–1961) *novelist*

Louis-Ferdinand Céline was born Louis Ferdinand Destouches on May 27 in Courbevoie to a working-class family. He grew up in Paris, where his mother ran a lace shop. In 1912, he enlisted in the army and served in World War I, where he was severely wounded and left with permanent disabilities. He returned to France to study medicine, going on to become a doctor.

Céline became famous as a writer with the publication of his first novel, *Journey to the End of the*

Night (1932; translated 1943). Praised by right-wing extremists, the work was largely based on Céline's own adventures: in the trenches during World War I, running a trading post in Africa, working in a factory in the United States, and returning to Paris to practice medicine. His second novel, *Death on the Installment Plan* (1936; translated 1938), which continues the protagonist's story from *Journey to the End of the Night*, was also a critical success. Céline's popularity stemmed largely from the contemporary nature of his writing and its relevance to the understanding of current events and world situations.

In the late 1930s, Céline traveled to the Soviet Union, where he wrote the first of several notorious anti-Semitic, pacifist pamphlets, declaring his disenchantment with war. He began to focus his writing in an attempt to prevent his country from entering World War II. After the war, Céline was accused of having Nazi sympathies. He fled to Germany, where he remained in exile until 1951.

In all of Céline's works, his characters' lives are filled with failure, anxiety, and nihilism. He had difficulty communicating during his life and sank progressively into depression, madness, and rage. His novels display this through their depictions of giants, paraplegics, and gnomes, as well as graphic visions of dismemberment and murder.

Céline died on July 1 of a ruptured aneurysm. Though his works remain controversial, his attacks against war have influenced such writers as Henry Miller and Kurt Vonnegut, Jr. His influence on world literature stems largely from his willingness to write about controversial subjects and his innovative style (his use of first-person narrative and slang).

Another Work by Louis-Ferdinand Céline

Ballets Without Music, Without Dancers, Without Anything. Translated by Thomas and Carol Christensen. Los Angeles: Green Integer, 1999.

A Work about Louis-Ferdinand Céline

Hewitt, Nicholas. *The Life of Céline: A Critical Biography*. Malden, Mass.: Blackwell, 1999.

Césaire, Aimé (1913–) *poet, teacher, playwright, politician*

Aimé Césaire was born into a family of seven children in Basse-Pointe, Martinique. Césaire's father worked as an accountant for the colonial internal-revenue service, and his mother was a seamstress. After earning a scholarship in 1924, Césaire left his local elementary school to attend the Lycée Schoelcher in Fort-de-France, the capital of Martinique. There Césaire met classmate Léon Damas, who later contributed to NÉGRITUDE, and instructor Octave Manoni, whose theories of colonization Césaire later critiqued.

The top student at Lycée Schoelcher in 1931, Césaire earned a scholarship to Paris's prestigious Lycée Louis-le-Grand. There Césaire read widely, including the works of Marx, Freud, and the precursors of surrealism, Lautréamont and Rimbaud. With Léopold Sédar Senghor, head of the African students, and Damas, Césaire published *L'Étudiant Noir* (*The Black Student*) in 1934 "for all black students, regardless of origin." Now considered the cofounder of négritude with Senghor, Damas claimed that Césaire first used the word *négritude* in a *L'Étudiant Noir* editorial. The small student newspaper appeared five or six times during the next two years until funding difficulties and French authorities stopped publication.

After taking and passing entrance exams to L'École Normale Supérieure in 1935, Césaire went to Yugoslavia with classmate Peter Guberina. A visit to Martinska, or St. Martin's Island, contributed to notes which became *Cahier d'un retour au pays natal* (*Return to My Native Land*), published in 1939, near the time Césaire became a teacher of classical and modern literature at the Lycée Schoelcher. Themes of black West Indian identity run through this and subsequent works, including *Tropiques*, a quarterly journal founded in 1941 with his wife Suzanne and other Martinican intellectuals. Reading *Cahier d'un retour au pays natal* prompted André Breton to publish "Un grand poète noir" in a 1943 New York-based French-English review. This essay served as the preface to subsequent editions of the original text.

Césaire lived in Haiti and lectured on French poetry after the Provisional French government, which took over in 1943, sent him there as a cultural ambassador. Working in Haiti gave Césaire enough material to write a celebratory historical study on Haiti and his first play written for the stage, *La Tragédie du roi Christophe* (*The Tragedy of King Christophe*, 1963). The play draws on the life of Henri Christophe, one of Haiti's earliest leaders, and employs Shakespearean style and tone.

In 1945 Césaire became Mayor of Fort-de-France on a Communist ticket and the following year was the deputy for Martinique in the French National Assembly. In response to criticism of his critiques of French government, Césaire published *Discours sur le colonialisme* (*Discourse on Colonialism*, 1950). The pamphlet critiques racist tendencies in French government and "universal" values based on white civilization, and it calls for political change.

Césaire continued combining literary endeavors with political activism. The surrealistic style of his poetry prompted praise from Jean-Paul Sartre and criticism from Communist Party members, who called it "decadent." Frustrated with attitudes and actions of the French Communist Party, which Césaire accused of "empire building" in the Third World in a *Lettre à Maurice Thorez* (*Letter to Maurice Thorez*), Césaire founded the Martinican Progressive Party in 1958.

Plays published during the 1960s caused some to consider Césaire one of the leading black dramatists of French expression. *Une saison au Congo* (*A Season in the Congo*, 1966) focuses on the demise of Congolese premier Patrice Lumumba and was not as well received by critics or audiences as Césaire's first play, *La Tragédie du roi Christophe*. Césaire's radical adaptation of Shakespeare's *The Tempest* as *Une tempête* (*A Tempest*, 1969) focuses on the relationship between the colonizer and the colonized and uses modern language and three acts instead of five. *Une tempête* initially generated much negative commentary by Western critics but was well received by international audiences when performed.

The younger generation of Martinican writers, including Bernabé, Chamoiseau, and Confiant,

disagree with Césaire's allegiance to writing black literature in French. As Ernest Moutoussamy remarks in *Aimé Césaire, Député à l'Assemblée Nationale, 1945–1993* (1993), "His poetic discourse is that of a prophet, his political discourse is that of a realist and as such makes room for compromise."

Other Works by Aimé Césaire

Aimé Césaire: The Collected Poetry. Translated by Clayton Eshleman and Annette Smith. Berkeley: University of California Press, 1983.

Lyric and Dramatic Poetry, 1946–82. Translated by Clayton Eshleman and Annette Smith. Charlottesville: University Press of Virginia, 1990.

Works about Aimé Césaire

Davis, Gregson. *Aimé Césaire*. Cambridge: Cambridge University Press, 1997.

Hale, Thomas, ed. *Critical Perspectives on Aimé Césaire*. Washington, D.C.: Three Continents Press, 1992.

San Juan, E. *Aimé Césaire: Surrealism and Revolution*. Bowling Green, Ohio: Bowling Green State University Press, 2000.

Chamoiseau, Patrick (1953–) *nonfiction and fiction writer*

Patrick Chamoiseau was born in Fort-de-France, Martinique. Educated as a lawyer in Martinique and France, Chamoiseau worked as a full-time probation officer for 15 years. In an interview with James Ferguson, Chamoiseau said, "It sounds terrible, but understanding these people's experiences has helped me hugely as a writer, as it has allowed me to look into aspects of life that you wouldn't normally encounter." By writing evenings, weekends, and holidays, Chamoiseau managed to publish prolifically—novels, memoirs, literary criticism, and a collection of short stories.

Chamoiseau sees himself as a "word scratcher"—novelist or writer—who communicates traditions of *créolité*. To Chamoiseau, "Créolité tries to restore to the modern-day writer that status of storyteller by breaking down the barrier between the

written and spoken French and Creole. If a writer can use Creole, then he's much more in touch with the thoughts and expressions of ordinary people."

Chamoiseau's own multivocal novels explore sociolinguistic realities by juxtaposing French and Creole, producing what Pierre Pinalie calls "Fréole," a nonspoken, partially invented, and playful language. In his first published novel, *Chronique des sept misères* (*Chronicle of the Seven Sorrows*, 1986), he examines the lives and stories of Martinican workers. His second novel, *Solibo Magnifique* (*Solibo Magnificent*, 1988), a murder suspense story, allegorizes the Creole oral culture. Themes of slavery, class, and colonialism run through Chamoiseau's fictional works.

Inspired by Edouard Glissant's *Discours Antillais*, Chamoiseau collaborated with Raphaël Confiant and Jean Bernabé on "Éloge de la Créolité." Published in 1989, the first sentence reads, "Neither Europeans, nor Africans, nor Asians, we proclaim ourselves Creoles." The literary manifesto sparked the French-Antillean Créolité movement by challenging many ideas proposed by another Martinican writer, Aimé CÉSAlRE, including the NÉGRITUDE literary movement.

"Éloge de la Créolité" generated much controversy, but it was the novel *Texaco*, published in French in 1992, that more staunchly positioned Chamoiseau as an exceptionally talented, internationally significant writer. In *Texaco*, the character Marie-Sophie Laborieux tells the history of the village of Texaco to save it from an urban planner's intended alterations. *Texaco* won France's prestigious Prix Goncourt the year it was published, prompting the translation of a number of Chamoiseau's works into multiple languages.

Apart from novels, Chamoiseau has published two autobiographical narratives on his childhood in Fort-de-France: *Antan d'enfance* (*Childhood*, 1993) and *Chemin-d'école* (*School Days*, 1994). *Antan d'enfance* explores Chamoiseau's magical experience of childhood and foregrounds his mother, who raised five children amidst poverty. The sequel *Chemin-d'école* introduces readers to Chamoiseau's Francophile and Africanist teachers,

as well as the imaginative Big Bellybutton, who tells fantastical stories. Like Chamoiseau's other works, *Chemin-d'école* received accolades: "Imaginative and moving," said the *Washington Post*.

In the 1999 afterword to the English translation of the *Chronicle of the Seven Sorrows*, Linda Coverdale asserted, "Chamoiseau is a free-range writer who tries to keep his language 'open' so that readers will feel its humble, questing flexibility, a kind of remarkable mongrelism that proves perfect for the task at hand: presenting a deftly self-conscious form of Creoleness in this chronicle of 'mouth-memory' telling stories to a word scratcher."

Other Works by Patrick Chamoiseau

Creole Folktales. New York: New Press, 1994.

Seven Dreams of Elmira: A Tale of Martinique. Nashville, Tenn.: St. Albans, 2001.

Strange Words. London: Granta Books, 1998.

Works about Patrick Chamoiseau

Milne, Lorna. "From Creolite to Diversalite: The Post-colonial Subject in Patrick Chamoiseau's *Texaco*." In Paul Gifford and Johnnie Gratton, eds., *Subject Matters: Subject and Self in French Literature from Descartes to the Present*. Amsterdam, Netherlands: Rodopi, 2000.

———. "Sex, Gender and the Right to Write: Patrick Chamoiseau and the Erotics of Colonialism." *Paragraph: The Journal of the Modern Critical Theory Group* 24, no. 3 (2001): 59–75.

Shelly, Sharon L. "Addressing Linguistic and Cultural Diversity with Patrick Chamoiseau's *Chemin-d'école*." *French Review: Journal of the American Association of Teachers of French* 75, no. 1 (October 2001): 112–26.

Char, René (1907–1988) poet

One of the early surrealists, René Char was born in Provence and educated at the University in Aix. A controversial figure, he had a great many admirers and an equal number of detractors. As a writer, Char was a key figure in the surrealist movement, from which he later branched off to pursue his

own unique direction. His poetry was marked by its extreme economy of language. As a political figure, he was very active in the French Resistance movement.

Char was most deeply affected and inspired by his experience as the leader of a resistance group in Provence during World War II. He understood the tragic nature of war and the difficult attempts of humanity to achieve freedom. These themes are reflected in his works, such as the poems in his collection *Hypnos Waking* (1956). Unlike the majority of his contemporaries, however, Char does not focus on the disillusionment and despair inherent in war. Instead, he is more concerned with humanity's capacity to hope and to love. What bothered him most was immobility, the lack of change that allowed for the acceptance of the status quo.

Char's major contribution to world literature stems from his use of the written word as a means of bringing about positive solutions to social change. In his introduction to *Hypnos Waking*, Jackson Matthews say that Char "has faced the difficult conditions of human freedom, and understood the role of the imagination in the life of man."

Other Works by René Char

Leaves of Hypnos. Translated by Cid Corman. New York: Grossman, 1973.

Poems of René Char. Translated and annotated by Mary Ann Caws and Jonathan Griffin. Princeton, N.J.: Princeton University Press, 1976.

Works about René Char

Caws, Mary Ann. *René Char*. Boston: Twayne, 1977.

Matthews, Jackson. "Introduction." In René Char, *Hypnos Waking: Poems and Prose*. New York: Random House, 1956.

Piore, Nancy Kline. *Lightning: The Poetry of René Char*. Boston: Northeastern University Press, 1981.

Chateaubriand, François-René, vicomte de (1768–1848) novelist, nonfiction writer

François-René de Chateaubriand and Jean-Anthelme Brillat-Savarin once met at a restaurant to

celebrate the publication of Chateaubriand's *The Genius of Christianity*. The chef surprised the diners by already having prepared a new recipe and named it in honor of the author, thus giving birth to the famous Chateaubriand steak.

Chateaubriand was born to nobility, and he grew up in the castle of Combourg, his family's isolated estate in Brittany. His world was devastated by the French Revolution, which forced him into exile. An avid adventurer with a great interest in American Indians, Chateaubriand visited the United States in 1791 to do research for a book on the massacre of the Natchez and to search for the Northwest Passage. However, his journey took him only as far as Niagara Falls, at which point he returned briefly to France before becoming an émigré and living in England until 1800. While there, Chateaubriand decided to pursue a career as a writer and published his first book, *Essai historique, politique, et moral sur les révolutions anciennes et modernes (Historical, Political, and Moral Essays on the Ancient and Modern Revolutions, 1797)*. The publication of his book *The Genius of Christianity* (1802; translated 1856), with its frank and honest treatment of its subject matter, brought Chateaubriand's name to the forefront of French literature. In spite of his upper-class background, Chateaubriand worked diligently during the French Revolution to eradicate religious barriers, which he viewed as directly responsible for the severe restrictions levied against the poor and the uneducated. *The Genius of Christianity* was his attempt to restore a lost religion to his people. His *The Martyrs* (1809; translated 1812) celebrates Christianity's triumph over paganism.

In addition, two tragic love stories, the unfinished *Atala* (1801) and *René* (1802), stand as prime examples of the ways in which Chateaubriand utilized the melancholy and exotic descriptions of nature and the language of nostalgia that came to characterize the ROMANTIC movement in French literature. Other works that fall under this style of writing include *Les Aventures du dernier des Abencérages (The Adventures of*

the Last of the Abencérages, 1826), a romance novel set in Spain.

In addition to his writing career, Chateaubriand was also politically active. He was appointed by Napoleon in 1803 as secretary of the legation to Rome and promoted, in 1804, as minister to Valaise. However, on hearing of the execution of the duc d'Enghien, he became outraged and resigned from his position. He channeled his anger into becoming a bitter anti-Bonapartist, going on to support the Bourbons. He served as ambassador to London in 1822 and as the minister of foreign affairs from 1823 to 1824.

Chateaubriand abandoned political activity in 1830 to devote the final years of his life to composing his own personal history, which he collected as *Memoirs from Beyond the Tomb* (1849). Although he was often accused of plagiarism and exaggeration by scholars, particularly in his purportedly factual travel narratives, his richly detailed and evocative language greatly enhanced and influenced the romantic movement. In response to this criticism, Chateaubriand once said, "The original writer is not he who refrains from imitating others, but he who can be imitated by none."

Another Work by François-René vicomte de Chateaubriand

Travels in America. Translated by Richard Switzer, Lexington: University of Kentucky Press, 1969.

Works about François-René vicomte de Chateaubriand

Painter, George Duncan. *Chateaubriand: A Biography*. New York: Knopf, 1978.

Smethurst, Colin. *Chateaubriand, Atala and René*. London: Grant and Cutler, 1995.

Chatterjee, Upamanyu (1959–) novelist

Upamanyu Chatterjee was born in India. He comes from a family of civil servants, and after completing a degree in English Literature, he

joined the Indian Administrative Services (IAS) in 1983. This professional move, however, signifies not only the beginning of Chatterjee's career in writing but also the source behind much of the content of his novels.

While in high school, Chatterjee wrote a play adopted from a Hitchcock story called *Dilemma*. It was never published but won the school drama competition despite its open caricaturing of school rules and regulations. Since then, he has written three novels, all of which have received similar critical and political approval in spite of a style that parodies the state legal systems, in which he also holds a job, and its effect on human behavior.

The novel *English, August: An Indian Story* (1988) and its sequel *The Mammaries of the Welfare State* (2000) are based on a civil servant's experiences working in small-town politics. The adventures of the protagonist, Augustya, take him from a position of naïveté to cynicism after initiation into the politics of the real world. The sequel continues with the life of Augustya, further exposing the parasitic nature of civil servants and the political system of which they are a part. In addition, *mammaries* is a common "Hinglish" (Hindi-English) mispronunciation of the word *memories*. Thus, Chatterjee begins with a joke by teasing the reader from the moment one encounters the title of his book.

Chatterjee's novels are told in a relentlessly satirical style that is intended to broaden the concept of comedy. He wishes to go beyond satire, parody, and burlesque. His intent is to provide comic relief from the hypocrisies that are inherent in society by revealing the idiosyncrasies produced when idealism meets with reality.

Another Work by Upamanyu Chatterjee

The Last Burden. New York: Penguin, 1997.

Chatterji, Bankim Chandra

See CATTOPADHYAY, B(ANKIM)-C(HANDRA).

Chatterji, Sarat Chandra (Sarat Chandra Chattopadhyay) (1876–1938) novelist

Sarat Chandra Chatterji was born in Bengal, India. He was born into a very poor family and did not have the opportunity to pursue a higher education. As a young adult, he spent a number of years wandering all over India dressed as a beggar. Despite these trying early years, Chatterji did eventually reclaim his family responsibilities and started to work as a clerk. During his posting in Burma, he began writing and was eventually able to achieve enough financial stability to return to India.

Chatterji's writing was influenced by Bengali renaissance literature by Bankim-Chandra CATTOPADHYAY and Rabindranath TAGORE. Their focus on the beauty of human life and nature can be found in Chatterji's works. In addition, he was an early proponent of women's rights, and many of his works offer unflinching criticism of the gender inequalities of his time. His novel *Palli Samaj* (Village Society, 1915–16) caused a sensation because of its open acknowledgment of a woman's desire for a man after the death of her husband. His "feminist" novels, however, eventually conformed to social norms despite the revolutionary thoughts expressed in his prose work. Chatterji continued his criticism, however, in such essays as "Narir Mulya" (1922–23) that denounce society's maltreatment of women, especially in middle-class Bengal.

Chatterji also wrote numerous political novels. He wrote *Pather Dabi* (*The Right Way*, 1926) while he was president of the Congress Committee of Howrah District in West Bengal, India. Based on the rebel forces in Burma and Singapore, this novel prescribed violence as the only path for a free India and upheld anti-British sentiments. Much controversy surrounded this work, especially because Chatterji then held a post in the Congress Party, which was then still subject to British authority.

Chatterji's romance novels were a sensational success all over India. Much of his national popularity had to do with the fact that his stories were so often adapted for commercial Hindi (not just Bengali) movies. His first novel *Devadas* (1917) in-

roduces a new type of character in Chandramukhi, a “noble” prostitute. This is a story about the suppression of love and desire by those whom society rejects. Her story also reveals social patriarchy’s hypocritical views on female chastity. In *Srikanta* (1917–33), Chatterji’s most famous work, the union of a singer-dancer and her lover serves to criticize the institution of marriage by examining its social and ethical definition. *Srikanta* is a partly autobiographical collection of episodes in four volumes.

Even today, Chatterji’s Bengali novels are the most often translated works into almost all mainstream Indian languages.

Another Work by Sarat Chandra Chatterji

Devdas and Other Stories. Translated by V. S. Naravane. Ottawa: Laurier Press Ltd., 2000.

A Work about Sarat Chandra Chatterji

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Chattopadhyay, Sarat Chandra

See CHATTERJI, SARAT CHANDRA.

Chekhov, Anton (1860–1904) *short-story writer, dramatist*

Anton Pavlovich Chekhov was born in Taganrok, a small provincial town in Russia. His father, Pavel Yegorovich, owned a small grocery where Anton worked after school. Taganrok was on an important commercial route, and Chekhov had an opportunity to meet a variety of people from all walks of life—an invaluable experience for a developing writer. In school, Chekhov particularly excelled in German and scripture. When Chekhov was 16, his father, facing bankruptcy and imprisonment, escaped to Moscow. Eventually, his wife and the younger children joined him, leaving Chekhov behind in Taganrok, where he worked as a tutor and sent most of his money to help his family.

In 1879, Chekhov rejoined his family in Moscow. In that same year, he entered Moscow University to study medicine. While there, Chekhov began to write to help support the family. His first story appeared in 1880 in a comic magazine called *Fragments*. While working for *Fragments*, Chekhov developed a keen ability to capture the speech patterns of characters from all levels of society. Chekhov’s characters ranged from thieves to wealthy landowners and every type in between. Chekhov also honed his narrative technique during the five years he worked for *Fragments*. In the typical Chekhov story, the narrative begins in the present, and the characters’ motives are seldom explicitly explained. Everyday life is not simply background in Chekhov’s fiction; it forms the dynamic center of the narrative.

Chekhov graduated in 1884 and began to practice medicine. He also continued to write. In 1886, *New Time*, one of the most prestigious and popular newspapers in Russia, began to publish his work. Chekhov developed a warm relationship with the editor of *New Time*, Alexey Suvorin, who encouraged Chekhov and often helped him financially.

In 1887, Chekhov received the prestigious Pushkin Prize for *At Dusk*, a collection of short stories, and completed his first play, *Ivanov*, the story of a young man, very like Chekhov himself, who commits suicide. Chekhov’s second play, *The Wood Demon*, was a failure and caused him to stop writing for a period. His first great success in the theater came with *The Seagull* (1896), a tragic tale of love gone awry.

The popularity of his works was such that Chekhov finally achieved financial independence and was able to buy a country estate in Melikhovo and spend money on philanthropic pursuits, such as a free medical clinic he ran between 1892 and 1893 during a devastating outbreak of cholera. Instead of fully concentrating on his writing career, Chekhov extended his medical practice and treated as many as 1,500 patients a year.

In 1897, Chekhov was diagnosed with tuberculosis, and his health deteriorated rapidly. On

doctor's orders, Chekhov moved to the small tourist town of Yalta on the Black Sea where the salt air was supposed to help his lungs recover. He found Yalta to be dull and depressing; however, it was there that he created some of his most famous works, including the *The Cherry Orchard*. In Yalta, Chekhov was often visited by his famous friends, such as the writer Maxim GORKY, the poet Ivan BUNIN, and the composer Sergey Rakhmaninov, which helped alleviate his loneliness and sense of isolation. Despite his doctors' warnings, Chekhov continued to work throughout his long illness. He died on July 14, 1904, at a German health resort.

Critical Analysis

In most of Chekhov's work, one notices a complete absence of an authorial view. A contemporary critic, Aleksandar Chudakov said that other "Critics called into question his narrative patterns in the short stories, the absence of extended introductions, of definite conclusions, of the elaborately detailed pre-histories for his characters, or clear-cut motives for their actions." Chekhov's short-story technique was thus innovative not only in terms of subject matter but also style. Eventually, most critics came to recognize the genius of Chekhov's prose, although belatedly, and he was ranked among the giants of Russian literature during his lifetime.

Chekhov's ground-breaking dramatic techniques were not very well received in 1896, and *The Seagull*, one of his most famous plays, was essentially a failure the first time it was performed. When it was later performed by the Moscow Art Theater, however, the play was a critical and popular success because this troupe used realistic acting techniques and an ensemble cast, which were perfectly suited to Chekhov's drama. The Moscow Art Theater eventually staged all of Chekhov's plays. Unlike his fiction, Chekhov's major dramatic work focused on the politics and psychology of bourgeois life. One often finds the same feeling of hopelessness and claustrophobia in the conflicts of the middle-class families in Chekhov's plays as one does in the works of French naturalist writer Emile ZOLA.

The Seagull focuses on such diverse themes as family life, suicide, love, and the mother-son relationship in the context of middle-class dynamics. The action of the play revolves around Arkadina, a famous actress with an established household in the country, whose son, Konstantin, kills a seagull one day. The plot is complicated by the presence of Trigorin, a novelist who is writing a story about Arkadina's household.

Chekhov's last play, *The Cherry Orchard*, was a tremendous success when it was first staged in 1904. The play delineates the tragic downfall of the Ranevskaya family. Madame Ranevskaya, driven by financial despair, reluctantly decides to cut down the cherry orchard on her family estate. In *Cherry Orchard*, Chekhov explores the results of social change on the Russian aristocracy and on the freed serfs. A major theme of the play is independence and the meaning of freedom as it applies to each of the characters.

Chekhov's legacy as a writer and dramatist extended beyond the borders of Russia. His innovative narrative techniques, which contributed to the development of MODERNISM, influenced later generations of writers. His plays, still widely popular today, are produced all over the world. Chekhov taught future generations of writers to present life without authorial commentary—in all its complexity, and in all of its absurdity—and to avoid omniscient explanations and pat answers to life's dilemmas.

Other Works by Anton Chekhov

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Gottlieb, Vera, and Paul Allain, eds. *The Cambridge Companion to Chekhov*. Cambridge: Cambridge University Press, 2000.

Rayfield, Donal. *Anton Chekhov: A Life*. Chicago: Northwestern University Press, 2000.

Chen Yuan-tsung (1932–) *novelist*

Chen Yuan-tsung was born in Shanghai, China, was raised in a wealthy household, and received a Western-style education at a missionary school. During the Sino-Japanese War, she lived in Chongqing but returned to Shanghai, where she lived in 1949, the year of the Communist takeover. Chen stayed in China because of her idealistic belief in the revolutionary cause.

In 1950, at age 18, she acquired her first job at the Film Bureau of Beijing, but this did not last long. The Communist Party leadership began to “send down” young people from cities to the countryside to participate in the so-called agrarian revolution. In 1951, Chen left Beijing for Gansu province in northwestern China to join this revolution and manually work the land. She became a young revolutionary, known as a *cadre*. She worked at land reform and endured extreme hardships, such as starvation, during Mao Zedong’s failed industrial and agrarian initiative known as the Great Leap Forward. She wrote and read as much as possible during this time but suffered during the Cultural Revolution when the oppressive regime persecuted writers, artists, and intellectuals as counter-revolutionaries.

Chen immigrated to the United States in 1972 with her husband, Jack Chen, an artist and writer, and their son and later taught at Cornell. She determined to publish her story from writings she had hidden during her cadre years, which was the tale of millions of young people who came of age in Communist China. She fictionalized her life in her only work—the 1980 novel, *The Dragon’s Village*. The novel follows Guan Ling-ling, a young woman from a wealthy family who becomes swept up in the revolutionary fervor of pre-Communist China and joins the Red Guards. She encounters both corrupt officials and cadres, but she finds kindness among comrades and endures the same hardships that Chen herself did. Chen lives with her husband in El Cerrito, California.

Works about Chen Yuan-tsung

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Stone, Judy. “A Talk with the Author/An Author’s Ordeal.” *New York Times Book Review*, May 4, 1980.

Chernyshevsky, Nikolay (1828–1889)

essayist, fiction writer

Nikolay Gavrilovich Chernyshevsky was born in Saratov, Russia. At first educated by his father, a priest of the Russian Orthodox Church, Chernyshevsky was admitted into a seminary, an institution that prepared students for careers in the clergy. While in the seminary, he demonstrated great ability as a scholar, and his parents decided to send him to a university in St. Petersburg, where he enrolled in the department of philology.

Socially awkward and financially destitute, Chernyshevsky isolated himself from his fellow students. He was an avid reader and dreamed of becoming a great social reformer and philosopher. Between 1855 and 1862, Chernyshevsky worked for a political publication, *The Contemporary*, where he published translations, criticism, and political articles. He was greatly influenced by European socialist thinkers, such as Hegel. Chernyshevsky advocated agrarian reform, emancipation of the serfs, and establishment of communal agrarian communities, which he viewed as a transition to socialism. His politically radical thinking and attacks on government policies, particularly on the institution of serfdom, resulted in almost 20 years of exile to Siberia, where he was sent in 1864. He continued to attack government policies relentlessly and became a member of several underground radical organizations that wanted to reform Russia by any means necessary, including violence against representatives of the government.

Although Chernyshevsky is remembered as a forerunner of the Russian revolutionary movement, he is also noted for his novel, *What Is To Be Done?* (1863). This polemical novel explores the social inequalities of Russian society. The plot concerns a group of young, idealized intellectuals who go to the countryside to ease the lives of peasants through scientific means. The novel condemns

moderates for their seeming inability to engage in social transformation and calls for a swift, radical movement. The novel was generally praised by the radical reformers but was condemned by government officials.

Chernyshevsky left a radical legacy for Russian socialism. His works influenced a number of historical figures, including Vladimir Lenin, who participated in the Russian Revolution. Chernyshevsky is considered to be one of the greatest social philosophers of Russia.

Other Works by Nikolay Chernyshevsky

Prologue: A Novel for the 1860's. Translated by Michael J. Katz. Evanston, Ill.: Northwestern University Press, 1995.

Selected Philosophical Essays. Moscow: Foreign Languages Publishing House, 1953; reissued 2002.

A Work about Nikolay Chernyshevsky

Paperno, Irina. *Chernyshevsky and the Age of Realism*. Stanford: Stanford University Press, 1988.

Chughtai (Chughtai), Ismat (1915–1991)

poet, dramatist, novelist, short-story writer, scriptwriter

Ismat Chughtai was born in Aligarh, India. Though she was one of 10 children, Chughtai spent most of her time alone, climbing trees, running after chickens in her backyard and watching the world go by. From an early age, Chughtai collected mental pictures of everyday life whose simplicity underlies the complex emotional portraits of her characters.

Her father worked at court and played a seminal role in allowing Chughtai to pursue a freedom in thought and deed that was denied to most women of her time. In her autobiographical essay, “My Autobiography,” she calls herself “Ismat the rebel,” perhaps the best description of both her personality and her work. Her unflinching, interrogative look at social rules helped to pave the way for much of the Indian fiction that was written by women in the second half of the 20th century.

Chughtai constantly used the freedoms allowed to her brothers as the model for her own rights. When her parents decided that she would get married when she turned 13, she threatened to renounce Islam. Her father sent her to school, which she entered in fourth grade and received a double promotion immediately. She then left her home to continue her education in Lucknow and finally gained financial independence by becoming a headmistress of a school for girls.

All of Chughtai’s work is written in Urdu. The quality and success of her poems changed the previously held conception that only men could write good Urdu poetry. After Munshi PREMCHAND, who is considered the father of the Urdu short story (“Afsara”), Chughtai is one of the most popular and prodigious writers of Urdu fiction. She wrote about the lives of the middle class, national politics, and gender at a time when such topics were not explored in popular fiction, especially by women writers. Her works confuse the private realm of a person’s mind with the moral codes of the social world. The story *The Quilt* (1942) uses the context of a loveless marriage to question assumptions surrounding female sexuality. The quilt becomes a metaphor for all that is hidden behind the words society uses to construct meaning.

Chughtai’s legacy is not limited to the book world. Her husband, a film producer, took her stories to directors and producers who adopted her work for cinema. Chughtai won several National Awards for her Hindi films. She wrote for 11 films and is one of the few female scriptwriters ever to have written for Hindi cinema.

Another Work by Ismat Chughtai

The Quilt and Other Stories. Translated by Tahira Naqvi. New York: Sheep Meadow Press, 1994.

Cixous, Hélène (1937–) *poet, nonfiction writer*

A feminist and theorist, Hélène Cixous was born in the French colony of Oran, Algeria, and grew up in a German-Jewish household. She received a de-

gree in English from the Lycée Bugeaud in Algiers in 1959 and a doctorate in 1968. After graduation, Cixous held teaching posts at several French universities, including the University of Bordeaux, the Sorbonne, and Nanterre, before finally establishing herself at the University of Paris VIII–Vincennes. At the Sorbonne, Cixous participated in the 1968 student uprisings. Later, at Vincennes, she instituted several courses in experimental literature, particularly the significance to women of the relationship between psychoanalysis and language. She also established a center for women's studies at the University at Vincennes and cofounded the structuralist journal *Poétique*.

Cixous was greatly influenced by the progressive ideologies of such intellectuals as Heinrich von Kleist, Franz KAFKA, Arthur RIMBAUD, Clarice LISPECTOR, Jacques Derrida, Jaques Lacan, Sigmund FREUD, and Heidegger. In the 1970s, Cixous, along with other theorists, such as Kristeva, Barthes, and Derrida, began to explore the complex relationships that exist between sexuality and writing. From this study, she produced several influential feminist texts, including "Sortie" (1975) and "The Laugh of the Medusa" (1975).

Critical Analysis

The essay "Sortie" is of particular importance in that she uses it to establish a basic understanding of the hierarchy of opposites, such as in culture/nature; head/heart; colonizer/colonized; and speaking/writing. She then proceeds to link these opposites to the differences that exist between the male and the female genders in a discussion that calls for the abolition of such dichotomies as a means of empowering women.

"The Laugh of the Medusa" discusses feminine repression as a direct result of male-dominated cultural discourse. Cixous depicts this repression through the image of a dark, unexplored room that stands, metaphorically, for the largely unexplored area of female language and sexuality. It is Cixous's belief that women do not explore these areas of the self out of a deep-rooted fear that has been placed in them by a language deeply rooted in

male dominance. She goes on to theorize that women can shed light on this darkened existence simply by questioning their fears. Through this questioning, they will come to find that there is nothing about which to be frightened and that all of their preconceived fears were created by male images and standards that must be viewed as obstacles that can and must be overcome. Cixous also insists that the only way in which women can overcome the obstacles placed before them is to learn to speak with their bodies, using the body as a medium from which they can regain their inner voice. In the absence of a true feminine discourse, as language itself is historically the realm of the masculine, the language of the body takes on significance in its power to change and to reclaim.

In both "The Laugh of the Medusa" and "Coming to Writing" (1977), Cixous tackles many difficult ideas. She explains the idea of feminine discourse, a concept that eludes definition, by arguing convincingly that any attempt to define the term using the language of masculinity would destroy its inherent beauty; therefore, it must be left undefined. She relies heavily on Freudian concepts mingled with certain feminist ideas, such as a rereading of the Medusa myth as an analogy for female empowerment, rediscovered from Greek mythology. She also fervently expresses the idea that the only escape from masculine discourse is to understand and use the link between language and sexuality. Freedom of language results directly from freedom of sexuality. This freedom leads to what Cixous refers to as *jouissance*, a term that relates to a fulfillment of desire that fuses the erotic, the mystical, and the political in a way that goes beyond mere physical satisfaction. It is through this fulfillment, which can be found specifically in writing, that feminine discourse is discovered.

Since her emergence as a strong voice on the literary scene in the 1970s, Cixous has developed even greater complexity in her style and has become somewhat more mysterious in her thinking; however, her radical feminist ideology has softened somewhat as she seeks to explore the idea of collective identities. Cixous continues to lecture at the

University of Paris VIII–Vincennes, where she is active in women’s studies. Her major contribution to world literature lies in her advancement of feminist ideas.

Other Works by Hélène Cixous

Cixous and Jacques Derrida. *Veils*. Translated by Geoffrey Bennington with drawings by Ernest Pignon-Ernest. Stanford: Stanford University Press, 2001.

The Third Body. Translated by Keith Cohen. Evanston, Ill.: Hydra Books/Northwestern University Press, 1999.

A Work about Hélène Cixous

Penrod, Lynn. *Hélène Cixous*. Boston: Twayne, 1996.

classicism

Classicism as a term is generally accepted as indicative of clarity in style, adhering to principles of elegance and symmetry, and created by attention and adherence to traditional forms. It has often been used synonymously with generic terms such as excellence or artistic quality. The term has its basis in the study, reverence for, and imitation of Greek and Roman literature, art, and architecture. Because the principles of classicism are deeply rooted in the history, rites, rituals, and practices of specific ancient cultures, the term also came to apply to specific cultural, literary, artistic, and academic canons.

The first full-scale revival of classicism occurred during the Renaissance when intensified interest in Greek and Roman culture, especially the literary works of Plato and Cicero, influenced a renewal of classical standards in literature. In the 18th and 19th centuries, following the archaeological discovery of the remains of Pompeii and Herculaneum, there was again a revival of interest first in the culture of Rome and later in the ideas of ancient Greece. This period, generally referred to as neoclassicism, was actually the start of the larger romantic movement (see ROMANTICISM). The revival was closely linked to the American and

French Revolutions and draws parallels between ancient and modern forms of government.

In Central Europe, during the early part of the 20th century, there was again a spirit of revolution that coincided with a revival of interest in Greek literature. The classical models were somewhat reinvented. This was particularly apparent in the renewed interest in Greek literature and in a tendency among many Greek writers to look to the past—to history, myth, and folklore—as a means of understanding the present situation.

The Greek poet and Nobel laureate George SEFERIS was particularly interested in awareness of the past and the ways in which history can be used to understand the present. His collection of poems, *Mythistorema* (1935; translated 1960) applied the Odyssean myths to modern situations and circumstances. Homer’s *Odyssey* became the symbolic basis for many of his works.

Other poets and novelists, such as Tudor ARGHEZI and Nikos KAZANTSAKIS, based elements of their works on principles of classicism and turned their attention to myth as an allegory for modern times. Although his writing was modern in its sense of restlessness and was bold and innovative in its use of often crude, forceful language, Arghezi leaned toward the traditional elements of classicism in his tendency to rely on folklore and mythology. Kazantsakis’s epic poem *Odyssey: A Modern Sequel* (1938) picks up Ulysses’ tale where Homer leaves off and brings it to a more solid conclusion.

Although classicism cannot be said to have ever been abandoned completely during any period of literary history, its resurgence is cyclical and responsive to historical circumstances. As a result of the early 20th-century interest in revolution and change, similar to the spirit of Greek and Roman times as well as that of the Renaissance, classicism experienced a literary resurgence throughout 20th-century Central Europe.

Works about Classicism

Buxton, John. *The Grecian Taste: Literature in the Age of Neo-Classicism 1740–1820*. New York: Barnes & Noble, 1978.

Knox, Bernard. *Backing into the Future: The Classical Tradition and its Renewal*. New York: Norton, 1994.

Claudel, Paul (1868–1955) *poet, playwright, essayist*

A prominent figure in the early 20th-century French Catholic renaissance, Paul Claudel was born in Villeneuve-sur-Fère-en-Tardenois, in Aisne, France. He came from a family of farmers, Catholic priests, and landed gentry. A profound religious experience at the age of 18 changed not only his view of the world but also impacted his future as a writer. On Christmas day, during services at Notre Dame cathedral, he heard a distinct voice above him proclaim, “There is a God.” He became a fervent Catholic and turned to the Bible as his source of inspiration.

As a poet, Claudel’s most influential work is his *Five Great Odes* (1910). Claudel uses this poem in five parts to relate poetic inspiration as a gift from God, describing the mystery and wonder of the universe.

As a journalist and literary critic, Claudel also based his beliefs and impressions in his strong religious faith. He regularly attacked musician Richard Wagner, stating that, while he admired Wagner’s music, he disliked what it expressed in Wagner’s *Der Ring des Nibelungen*. He also wrote on the subject of French literature, particularly admiring BAUDELAIRE and RIMBAUD.

Claudel debuted as a playwright with *Tête d’or* (1889), a drama largely influenced by his own religious experiences. This work was followed by the trilogy of plays, *L’otage* (*The Hostage*, 1911), *Le Pain dur* (*Crusts*, 1918), and *Le Père humilié* (*The Humiliation of the Father*, 1920), which trace the degeneration the nobility. Another dramatic work, *Break at Noon* (1906), dealt with the theme of adultery and was based on an experience in Claudel’s own life in which, for a four-year period in the early 1900s, he had engaged in a passionate affair with a married Polish woman. This episode caused him to contemplate the complexities inher-

ent in the theme of forbidden love. One of Claudel’s best-known dramas is *The Satin Slipper* (1924), about the epic adventures of Rodrigue and the woman he loves.

On May 1, 1950, as a result of his contributions to literature in the form of religion, Claudel was honored by the pope. He died five years later in Paris on February 23.

Another Work by Paul Claudel

Claudel on the Theatre. Translated by Christine Trollope. Coral Gables, Fla.: University of Miami Press, 1972.

Works about Paul Claudel

Caranfa, Angelo. *Claudel: Beauty and Grace*. Lewisburg, Pa.: Bucknell University Press, 1989.

Knapp, Bettina L. *Paul Claudel*. New York: Ungar, 1982.

Cliff, Michelle (1946–) *novelist, poet, short-story writer, teacher, critic, editor*

Michelle Cliff was born in Kingston, Jamaica. As a young child, she moved to New York City with her family. After attending public schools and graduating from Wagner College in 1969 with a B.A. in European History, she worked for the New York publisher W. W. Norton from 1970 to 1971. Then she studied at the Warburg Institute in London, earning a master of philosophy degree in 1974. She returned to W. W. Norton as a copy editor and then as a manuscript and production editor. She resigned in 1979 to focus on writing, and in 1980, she published her first book, the prose poem *Claiming an Identity They Taught Me to Despise*.

Themes of race, gender, and power run through Cliff’s internationally known poetry, novels, essays, articles, lectures, and workshops. In “Clare Savage as a Crossroads Character” (1990), Cliff acknowledges the autobiographical strands present in her prose poem and earliest novels, *Abeng* (1984) and *No Telephone to Heaven* (1987). *Abeng*, the African word for “conch shell,” alludes

to Caribbean, United States, and world history. The novel narrates how two runaway slaves, Nanny and Cuffee, lead raids to liberate other slaves. Both *Abeng* and its sequel, *No Telephone to Heaven*, were critically acclaimed for their dexterous linguistic shifts from Jamaican creole to standard English.

Critics name *Free Enterprise* (1993) her strongest novel. In it, female protagonists Annie Christmas and Ellen Pleasant work with freedom fighters to liberate slaves. To quote *Booklist*, “In tall tales and legends, cherished memories, and regrettable misunderstandings, *Free Enterprise* explores the multiple meanings of freedom and enterprise and of a society that enshrines selected meanings of both.”

In *Writing in Limbo* Simon Gikandi claims, “The uniqueness of Cliff’s aesthetics lies in her realization that the fragmentation, silence and repression that mark the life of the Caribbean subject under colonialism must be confronted not only as a problem to be overcome but also as a condition of possibility—as a license to dissimulate and to affirm difference—in which an identity is created out of the chaotic colonial and postcolonial history.”

Other Works by Michelle Cliff

Bodies of Water. New York: Dutton, 1990.

The Land of Look Behind: Prose and Poetry. Ithaca, N.Y.: Firebrand Books, 1985.

The Store of a Million Items: Stories. Boston: Houghton Mifflin, 1998.

Works about Michelle Cliff

Berrian, Brenda F. “Claiming an Identity: Caribbean Women Writers in English.” *Journal of Black Studies* 25 (December 1994): 200–16.

Edmonson, Belinda. “Race, Privilege, and the Politics of (Re)Writing History: An Analysis of the Novels of Michelle Cliff.” *Callaloo* 16, no. 1 (1993): 180–91.

Gikandi, Simon. *Writing in Limbo: Modernism and Caribbean Literature*. Ithaca, N.Y.: Cornell University Press, 1992.

Schwartz, Meryl F. “An Interview with Michelle Cliff.” *Contemporary Literature* 34, no. 4 (Winter 1993): 595–619.

Cocteau, Jean (1889–1963) poet, novelist, dramatist

Jean Cocteau was born in Maisons-Lafitte, France. His father, a lawyer and amateur painter, committed suicide when Cocteau was nine. This experience left him with an intense awareness of human frailty and an almost uncanny ability to identify with the world of the dead, as is seen in his earlier poetry such as *L’Ange Heurtebise* (1925).

A mediocre student who failed several attempts to pass the secondary-school graduation examination, poetry was Cocteau’s first artistic outlet. He published his first volume of poems, *Aladdin’s Lamp*, at the age of 19. Influenced by surrealism, psychoanalysis, cubism, and Catholicism, coupled with a frequent use of opium, Cocteau promoted the avant-garde in his works. He counted among his closest friends prominent artists such as Pablo Picasso, composer Erik Satie, and Russian stage director Sergey Diaghilev.

Cocteau met Pablo Picasso and Sergey Diaghilev in 1915. They challenged Cocteau to write a ballet, which is the collaborative work *Parade* (1917), produced by Diaghilev, with scenic design by Picasso and music by Erik Satie. Cocteau went on to firmly establish himself as a writer with the prose fantasy *Le Potomak* (1919) about a creature trapped in an aquarium.

Another close and influential friend was the poet and novelist Raymond Radiguet, whose death from typhoid fever caused Cocteau to experiment with opium. Under influence of the drug, he began to write psychological novels such as *Thomas the Impostor* (1923) and his masterpiece, *Les Enfants terribles* (*The Incurable Children*, 1929) about a group of children trapped in their own scary world.

In 1929, Cocteau was hospitalized for opium addiction, the experience of which he recounts in *Opium* (1930). On his release, he began to

work on a series of films that often depicted mirrors as doors to alternate realities. He also befriended the young actor Jean Marais in 1937 and thereafter designed and wrote roles especially for him, producing such works as *Orphée (Orpheus)*, 1950), a one-act tragedy about death's connection to inspiration, and *Le Testament d'Orphée (The Testament of Orpheus)*, 1961), whose theme was death.

Branded a decadent during World War II, Cocteau continued to lead an active literary life. Always seeking to shock, he had a facelift and began to wear leather trousers and matador's capes in his declining years. He died on October 11, 1963.

Another Work by Jean Cocteau

Tempest of Stars: Selected Poems. Translated by Jeremy Reed. Chester Springs, Pa.: Dufour Editions, 1992.

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Knapp, Bettina L. *Jean Cocteau*. Boston: Twayne, 1989.

Saul, Julie, ed. *Jean Cocteau: The Mirror and the Mask: A Photo-Biography*. Introduction by Francis Steegmuller. Boston: David Godine, 1992.

Coetzee, J(ohn) M. (1940–) novelist and essayist

John M. Coetzee was born to a middle-class family in South Africa. His parents were of African and German heritage, but he writes only in English. Like the narrator of his 1997 memoir, *Boyhood*, he spoke both Afrikaans and English fluently as a boy but was an outsider in both communities.

J. M. Coetzee studied undergraduate English in Cape Town but found old, canonized British literature dull. He turned to mathematics for comfort and worked for IBM as a computer systems designer in England in the early 1960s. He returned to literature, however, and came to the United States to study at the University of Texas at Austin, where he received his doctorate in liter-

ature in 1969. Coetzee's graduating thesis studied the work of Irish playwright Samuel BECKETT, a major influence on his own writing. Also while at the university, he started historical research into the life of explorer and ancestor Jacobus Coetzee, the results of which became his first novel, *Dusklands* (1974).

Critical Analysis

Dusklands simultaneously tells the stories of two main characters, an American bureaucrat in 1970s war-torn Vietnam and an Afrikaner explorer moving into 18th-century South Africa. The book compares America's involvement in Vietnam with the Dutch colonization of South Africa. Coetzee, in essence, explores the imperialist mentality of believing one's own culture superior to others.

In his next novel, *In the Heart of the Country* (1976), Coetzee uses a woman's point of view to tell the story of Magda, who cannot recover from the tragedy of her father's death and her own rape. The book ends with Magda in a state of hysterical loneliness. In his 1980 book, *Waiting for the Barbarians*, Coetzee turns the colonial experience into allegory, telling the story of an imaginary country being overrun by barbarians.

Coetzee received worldwide recognition with *The Life and Times of Michael K.*, which won England's Booker Prize in 1983. The story introduces another important subject matter of Coetzee's works: the relationship between parents and their children. The narrator, Michael K., escapes from the civil strife and violence of apartheid Cape Town to his mother's farm. He is a simple-minded gardener who lives with his dying mother until their farm is destroyed in the ongoing civil war. Michael and his mother are innocent victims of their political surroundings, but Michael has a simple attitude: He says, "one can live."

Coetzee wrote three more works of fiction in the late 1980s and early 1990s before taking home the Booker Prize again for his 1999 *Disgrace*. In two of these, *Foe* (1986) and *The Master of Petersburg* (1994), he responds to and rewrites great works of European literature. *Foe* is the story of an

unnamed woman who tells the story of *Robinson Crusoe* to author Daniel Defoe. This woman, like the colonized people of South Africa, loses her voice in the great machine of colonial history and is unrecognized and forgotten.

Russian author Fyodor DOSTOYEVSKY is the hero of *The Master of Petersburg*, a fictional account of Dostoyevsky tracing the steps of his recently dead stepson, Pavel, around the city of St. Petersburg. The novel is Coetzee's most postmodern work in that it explores the act of writing and the power of language. The character of Dostoyevsky does not use writing's power to help the Russian revolutionaries, however, but to understand and come closer to his dead stepson.

Coetzee's novel *Disgrace* is similar to *The Life and Times of Michael K*, in that its main character, David Lurie, like Michael K., suffers greatly to achieve a small amount of clarity and redemption. David Lurie loses his job as a professor, becomes a caretaker for dying animals, is refused by prostitutes, and considers castrating himself.

Disgrace is Coetzee's first book to deal with postapartheid South Africa directly. Political change does little to improve the lives of the individuals in the novel. Andrew O'Hehir writes that in Coetzee's novels "political and historical forces blow through the lives of individuals like nasty weather systems" (www.salon.com). Again and again, Coetzee presents characters who are tossed about violently but who, in every novel, pick up and move on.

The major influences on his work are Franz KAFKA and Samuel BECKETT. Like Kafka and Beckett's characters, the people in Coetzee's books have a troubled existence in which suffering seems to be the defining characteristic of life.

Coetzee's books have been translated into more than 20 languages. Coetzee has held visiting professorships across the United States, including Harvard, the University of Chicago, and Johns Hopkins University. Besides fiction, he has written many books of essays, including *White Writing: On the Culture of Letters in South Africa* (1988) and *The Lives of Animals* (1999).

J. M. Coetzee's work eloquently deals with South Africa's political history; the nature of writing, language, and power; and how human relationships are divided by the gap between the powered and the powerless. Coetzee won the Nobel Prize in 2003.

Other Works by J. M. Coetzee

Giving Offence: Essays on Censorship. Chicago: University of Chicago Press, 1996.

A Land Apart: A Contemporary South African Reader. New York: Viking, 1987.

Works about J. M. Coetzee

Atwell, David. *J. M. Coetzee: South Africa and the Politics of Writing*. Berkeley: University of California Press, 1993.

O'Hehir, Andrew. "'Disgrace' by J. M. Coetzee." *Salon Books* 5, November 1999. www.salon.com/books/review/1999/11/05/coetzee

Viola, Andre. "An Interview with J. M. Coetzee." *Commonwealth Essays and Studies* 14, no. 2 (Spring 1992): 6–7.

Colette (Sidonie–Gabrielle Colette)

(1873–1954) *novelist*

Considered one of the leading French novelists of the 20th century, Colette was born in the village of Saint-Saveur-en-Puisaye, Burgundy. She was the daughter of a retired army captain, Jules-Joseph Colette, who had lost a leg in the Italian campaign, and the highly unconventional Adèle Eugénie Sidonie Landoy, known as "Sidonie" or "Sido." Her mother's down-to-earth personality, devotion to animals, reading, and gardening greatly influenced Colette.

Colette's career as a novelist began when she was in her early 20s and continued into her mid-70s, during which time she wrote more than 50 books, numerous short stories, and articles for major newspapers and magazines. Always in some way autobiographical in nature, her works blur the boundaries between reality and fiction in an attempt to explore love and female sexuality in a masculine world.

Colette was first encouraged to write by her first husband, writer and music critic Henri Gauthier-Villars. According to some sources, he locked her in her room and would not let her leave until she had completed a requisite number of pages. Regardless of how she started, however, Colette published four of what came to be known as her *Claudine* novels in rapid succession between 1900 and 1903, using her husband's pen name Willy. The novels, all recounting the often prurient adventures of a teenage girl, became so successful that they inspired other products, including a musical adaptation, costumes, soap, cigars, and perfume.

Becoming disillusioned by her husband's repeated adultery, Colette separated from him in 1905 and was divorced in 1906. She went to work as a music-hall performer, doing such memorable things as baring her breasts and simulating sex on stage, an act that resulted in a riot at the Moulin Rouge.

During this period, Colette found a protector, a woman known as "Missy," the niece of Napoleon III, and who was instrumental in establishing Colette's image as a writer, an actress, and a lesbian. "Missy" committed suicide in 1944. Colette was later known, at various points in her life, to have become friends and, most likely, lovers with noted American lesbian Natalie Clifford Barney and Italian author Gabriele D'ANNUNZIO. Such an independent and gregarious lifestyle eventually filtered into Colette's writing. She remained devoted to her independence, however, and published *La Vagabonde* (1910), a story about an actress who decides to reject the man she loves to protect her ability to live her life as she pleases.

In 1912, Colette married newspaper editor Henri de Jouvenel des Ursins. She wrote theater articles and short stories for his paper and bore him one child, Colette de Jouvenel. Colette had not wanted children and, consequently, neglected her daughter. She also began a questionable relationship with her stepson, Bertrand de Jouvenel, which resulted in much gossip. She depicts this affair in her novel *Chéri* (1920), as told from the point of view of a sexually naive young man.

Critical Analysis

Colette's works are generally divided into four phases. Her early works are the *Claudine* novels, followed by a time when she wrote predominantly about life in the theater, followed by works about the politics of love, and ultimately followed by her more mature works depicting reminiscences of youth and family. Her fame began to expand in the 1920s, and by 1927 she was often referred to as France's leading female writer. Her mature works, written during this time, depict a peaceful world and the delicate nature of the mother-daughter bond. *La Maison de Claudine* (*My Mother's House*, 1922), *La Naissance du jour* (*A Lesson in Love*, 1928) and *Sido* (1929) all celebrate her carefree rural childhood and her mother's strength and vitality. This period marks a distinction from the darker world depicted in her earlier works. Her use of the character/narrator "Colette" in works such as *L'Étoile vespérale* (1946) and *Le Fanal bleu* (1949) further blurred her distinctions between fiction and reality.

Colette received many awards throughout her lifetime. She was the first woman to be granted admission to the prestigious Goncourt Academy, and in 1953, she was elected a grand officer of the Legion of Honour. A crippling form of arthritis haunted the last 20 years of her life; however, she still managed to publish *Gigi* (1945) at the age of 72. The novel was later made into a film in 1948 and into a musical in 1958, directed by Vincente Minnelli.

Colette died on August 3 in Paris. Because of her popularity, she was granted a state funeral that was attended by thousands of her admirers but was denied Catholic rites because she had been divorced.

Another Work by Colette

Break of Day. New York: Ballantine Books, 1983.

A Work about Colette

Thurman, Judith. *Secrets of the Flesh: A Life of Colette*. New York: Knopf, 1999.

Collymore, Frank (Colly) (1893–1980)
*poet, short-story writer, teacher, lexicographer,
 editor*

Frank Collymore was born in St. Michael, Barbados, to Joseph Appleton Collymore, a government customs officer, and Rebecca Wilhelmina, née Clark. Collymore attended Combermere School, a grammar school for boys, from 1903 to 1910 and taught at the same school from 1910 until 1963. George LAMMING, the West Indian novelist, poet, and critic, was one of his many students.

Collymore did not publish his first book of poetry, *Thirty Poems*, until 1944. Poems in this and other collections both humorously and seriously examine a variety of topics—landscape, love, war, conformity, and history. After the productive poetry years of the 1940s when he published three books containing 103 poems, Collymore shifted his attention to writing short stories. Eighteen of his short stories appeared in *Bim*, a magazine started by the Young Men’s Progressive Club of Barbados. Many of these stories have a dark, even morbid edge, and the mind appears as a recurring theme. In his story *Shadows*, published in *Bim* in December 1942, for example, the narrator asks:

“The mind. What do you and I know of the mind, and of the vast forces which lie around us, in us and yet not wholly of us, secret, prowling, mysterious, fraught with such power as is beyond our knowledge, watching and waiting to encompass us, to overthrow what we call the seat of the reason—the mind whose powers and weaknesses we can never hope to comprehend?”

Working with the editing and publishing of *Bim* from 1942 to 1975 enabled Collymore to influence the production and consumption of West Indian literature significantly, as explained by Lamming in a special introduction to the June 1955 issue:

“There are not many West Indian writers today who did not use *Bim* as a kind of platform, the surest, if not the only avenue, by which they

might reach a literate and sensitive reading public, and almost all of the West Indians who are now writers in a more professional sense and whose work has compelled the attention of readers and writers in other countries, were introduced, so to speak, by *Bim*.”

Collymore also used other avenues to introduce readers to West Indian writers; he introduced a 19-year-old Derek WALCOTT as a true poet in *Savacou* (1949). In a 1986 essay in *Fifty Caribbean Writers*, Edward Baugh asserts, “Collymore earned his reputation as a doyen and godfather of West Indian Literature.” In a 1971 essay in *West Indian Poetry 1900–1970*, Baugh goes on to say that Collymore’s poetry marked “something of an advance in West Indian poetry,” his influences having been “more twentieth-century than those of his coevals [contemporaries].”

Other Works by Frank Collymore

The Man Who Loved Attending Funerals and Other Stories. Edited by Harold Barratt and Reinhard Sander. Portsmouth, N.H.: Heinemann, 1993.

Rhymed Ruminations of the Fauna of Barbados. Bridgetown, Barbados: Advocate, 1968.

Selected Poems. Bridgetown, Barbados: Coles Printery, 1971.

Works about Frank Collymore

Baugh, Edward. “Frank Collymore: A Biographical Portrait.” *Savacou: A Journal of the Caribbean Artists Movement* 7–8 (1973): 139–48.

Sander, Reinhard W., Esmond D. Ramesar, and Edward Baugh. *An Index to Bim 1942–1972*. St. Augustine, Trinidad: University of West Indies Extra-Mural Studies Unit, 1973.

Condé, Maryse (1934–) *novelist,
 playwright, essayist, critic, professor*

Maryse Condé was born in Pointe-à-Pitre, Guadeloupe. A bright student with a penchant for reading, Condé attended school in Guadeloupe before continuing her education in France. Studying black

stereotypes in Caribbean literature, she earned a doctorate in comparative literature in 1975 from the Université de Paris III (Sorbonne Nouvelle).

Condé taught French in multiple countries, including Guinea, Accra, and Sénégal, from 1960 to 1968. After working as a program producer for the French Services of the BBC from 1968 to 1970, she became an editor at the Paris publishing house *Présence Africaine* and, in 1973, began to teach Francophone literature at Paris VII (Jussieu), X (Nanterre), and III (Sorbonne Nouvelle).

While teaching, Condé also wrote. She published numerous novels after the release of her first, *Hérémakhonon* (*Welcome Home*) in 1976. In *Hérémakhonon*, Veronica, a young Guadeloupien woman who was educated in Paris, goes to West Africa to examine her history. Although multiple similarities exist between Veronica's and Condé's life experiences, Condé denies that Veronica is an autobiographical character. Like the first novel, *Une Saison à Rihata* (*A Season in Rihata*, 1981) follows a Guadeloupien female protagonist to a fictional West African country repressed by postcolonial regimes. Both novels use multiple points of view to reconstruct history.

Ségou (*Segu*, 1984, 1985), Condé's third novel and written in two volumes, positioned her as a premier contemporary Caribbean writer. Set in the African kingdom of Segou between 1797 and 1860, the novel follows four sons of a royal family to Brazil and the Caribbean while addressing religion, slavery, corruption, incest, and rape. Some criticized the novel as soap-operaesque, but in *The New York Times Book Review*, May 31, 1987, Charles Larson called *Ségou* "the most significant historical novel about black Africa published in many a year." It weaves relatively unknown fragments of African history with compelling personal narratives.

Between *Hérémakhonon* and *Ségou*, Condé published numerous theoretical essays on Antillean culture and literature, but afterward she focused on creative writing. The focus of her fiction also shifted from Africa to the African diaspora after *Ségou*. *Moi, Tituba, sorcière noire de Salem* (*I, Tituba, Black Witch of Salem*, 1986) uses first-

person narrative to tell the story of an obscure historical figure, Tituba—a black slave from Barbados arrested for witchcraft in the United States during the 17th century. Subsequent works, such as *La Vie scélérate* (*The Tree of Life*, 1987) and *Les Derniers Rois Mages* (*The Last Magi*, 1992) continue to explore themes of exile, psychological dislocation, race, class, gender, and history. An indication of Condé's widespread acclaim, her novels have been translated into English, German, Dutch, Italian, Spanish, Portuguese, and Japanese.

In 1990, Condé took a position at the University of California, Berkeley. Since then, she has worked at the University of Virginia, the University of Maryland, and Harvard. Condé, at the University of Columbia since 1995, has chaired the Center for French and francophone studies. Her multifaceted writing techniques and narrative strategies, as well as her work's political and cultural themes, make her one of the most important Caribbean francophone writers.

Other Works by Maryse Condé

Crossing the Mangrove. Translated by Richard Philcox. New York: Anchor Books, 1995.

Land of Many Colors & Nanna-ya. Translated by Nicole Ball. Lincoln: University of Nebraska Press, 1999.

Tales from the Heart: True Stories from My Childhood. Translated by Richard Philcox. New York: Soho, 2001.

Works about Maryse Condé

Apter, Emily S. "Crossover Texts/Creole Tongues: A Conversation with Maryse Condé." *Public Culture* 13, no. 1 (Winter 2001): 89–96.

Arowolo, Bukoye. "The Black Caribbean Woman's Search for Identity in Maryse Condé's Novels." In *Feminism and Black Women's Creative Writing: Theory, Practice, and Criticism*. Edited by Aduke Adebayo. Ibadan, Nigeria: AMD, 1996.

Suk, Jeannie. *Postcolonial Paradoxes in French Caribbean Writing: Césaire, Glissant, Condé*. Oxford: Clarendon, 2001.

Constant de Rebecque, Benjamin(1767–1830) *nonfiction writer, novelist*

Henri-Benjamin Constant de Rebecque was born on October 25 in Lausanne, Switzerland. His mother died from complications in childbirth one week after Constant was born. Tutored as a young child, he read daily for eight to 10 hours. He was sent at a young age to the University of Erlangen in Bavaria, where he learned German, one of three languages in which he was proficient by the time he was 18. He later transferred to the University of Edinburgh where he studied under distinguished proponents of freedom, including Adam Smith, Adam Ferguson, and Dugald Stewart. He subsequently moved to Paris to study with the intellectual Jean-Baptiste-Antoine Suard. While there, he became close friends with the great Lafayette, among other influential thinkers.

In 1794, he met Germaine de STAËL, whose influence piqued his interest in politics. He began to publish political pamphlets and was appointed a member of the Tribunal under Napoleon. But Constant was critical of Napoleon's policies, especially his project to make himself consul for life (and later emperor), and when in 1802 Napoleon banished de Staël, Constant accompanied her in her exile from France.

Constant's works of political theory include *De l'esprit de conquête et de l'usurpation (On the Spirit of Conquest and Usurpation, 1814)* and *Principes de politique (Political Principles, 1816)*. One of his principles was the importance of protecting individual liberty against both government and the encroachments of the majority. He also wrote a five-volume treatise, *De la religion (On Religion, 1824–31)*. Unlike many French thinkers of his time, he believed that religion was a positive force in society and a necessary balance to the power of government.

In 1816, a short novel Constant had written 10 years previously, *Adolphe*, was published. With great economy of style, the work tells the story of a young man's involvement with an older woman and his painful efforts to disentangle himself from the affair. It is presumed that the story has autobi-

ographical elements, though whether the unfortunate Eleanore is based on Madame de Staël or on one of the other women in Constant's life has not been established. Ironically, Constant is better remembered for *Adolphe*, a work to which he attached no great value but which is seen as an important forerunner of the psychological novel than for his immense work on religion, which occupied decades of his life.

Constant produced dozens of works that defied laws limiting freedom of speech and freedom of the press. He campaigned against the African slave trade and fought for civil liberties alongside Lafayette. Constant's health began to decline rapidly in 1830, and he died on December 8. At his funeral service, people lined the streets to wave the tricolor flags of the Liberal Party in his honor.

Other Works by Benjamin Constant

Adolphe. Translated by Margaret Mauldon. New York: Oxford University Press, 2001.

Political Writings. Translated by Biancamaria Fontana. New York: Cambridge University Press, 1988.

Works about Benjamin Constant

Holmes, Stephen. *Benjamin Constant and the Making of Modern Liberalism*. New Haven, Conn.: Yale University Press, 1984.

Todorov, Tszvetan. *A Passion for Democracy: Benjamin Constant*. New York: Algora, 1998.

Wood, Dennis. *Benjamin Constant: A Biography*. New York: Routledge, 1993.

Cortázar, Julio (1914–1984) novelist, short-story writer, translator

Julio Cortázar was born in Brussels, Belgium, to Argentinean parents. He moved to Argentina with his family after World War I when he was four years old, having learned by then to speak French as well as Spanish. Not long after returning to Argentina, his father abandoned his family, leaving Cortázar to be raised by his mother. As a student, Cortázar was interested in literature, attending the

Teacher's College in Buenos Aires from which he received a degree in literature in 1935. His earliest jobs were as a secondary school teacher in various towns in Argentina.

In 1945, Cortázar left teaching to become a translator of both English and French writers for various publishing houses in Argentina, but by 1951 he was so much against the Perón regime in Argentina that he turned down the opportunity to have a chair at the University of Buenos Aires and instead went to live in France, where he remained until his death. While in France, he also worked as a translator for UNESCO, dividing each year so that he would translate for six months and write fiction and play jazz trumpet the remaining six months. He lived part of the time in Paris and the rest at his home in the Provençal village of Saignon in the south of France. Cortázar was committed to the revolutionary political movements in Latin America, as witnessed by his visit to Cuba in 1961, his support of the United Chilean Front, and his visit to Nicaragua in 1983.

By his own admission, Cortázar was influenced by SYMBOLIST and surrealist writers such as Comte de LAUTREAMONT, Arthur RIMBAUD, Stéphane MALARMÉ, Alfred JARRY, Jean COCTEAU, and Jorge Luis BORGES. He was also influenced by Edgar Allen Poe, John Keats, and Virginia Woolf. Both his fiction and interviews with him reveal his belief that reality is actually a collage of the rational and the irrational, the linear and the nonlinear, fantasy and what we generally tend to consider "real," all existing on different planes at the same time. In his humorous and satirical book *Cronopios and Famas* (1962), for example, Cortázar divides the world between *cronopios*, imaginary creatures who represent the magical in life, and *famas*, those who represent conventional reality. In addition, his novel *The Winners* (1960) is composed of various disparate characters who, after winning a lottery, find themselves together on a holiday cruise, their prize. This external voyage becomes a metaphor for the internal, metaphysical confrontation that each character has with himself or herself.

Of all that Cortázar has written, however, he is best known for being the author of the short story "Blow-Up" (which inspired Michelangelo Antonioni's famous film of the same name) and of the novel *Hopscotch*, which first appeared in 1963. A novel that works on a number of levels, *Hopscotch* consists of a series of numbered chapters that can be read "in normal fashion" or in an entirely different sequence, which Cortázar provides, informing the reader, "In its own way, this book consists of many books, but two books above all." Like a labyrinth or the actual game of hopscotch, the reader who follows the nonlinear "sequence" jumps around while trying to keep his or her balance as the characters search for heaven or hell or the center of the labyrinth. Considered to be one of the major novels written by a Latin American in the 20th-century, *Hopscotch* has been called an "antinovel" in its methods of breaking with traditional form and content while maintaining a comical sense of the absurd.

Julio Cortázar is now considered one of the most important 20th-century Latin American writers, known for his experimentalism and MAGIC REALISM. His short stories and novels, written with wit and a startling sense of fantasy, portray complex characters faced with metaphysical anguish.

Other Works by Julio Cortázar

62: *A Model Kit*. Translated by Gregory Rabassa. New York: New Directions, 2000.

Blow Up and Other Stories. Translated by Paul Blackburn. New York: Pantheon, 1985.

Final Exam. Translated by Alfred J. MacAdam. New York: New Directions, 2000.

Works about Julio Cortázar

Moran, Dominic. *Questions of the Liminal in the Fiction of Julio Cortázar*. Oxford: European Humanities Research Centre, 2001.

Standish, Peter. *Understanding Julio Cortázar*. Columbia, S.C.: University of South Carolina Press, 2001.

Stavans, Ilan. *Julio Cortázar: A Study of the Short Fiction*. New York: Twayne, 1996.

Costumbrismo

Costumbrismo was a main feature of Spanish romanticism. It was, in the most general of terms, the practice of creating literary sketches that captured realistic details about local life and customs. The word *costumbrismo* comes from the Spanish *costumbres*, which means “customs.”

Although this practice was a feature in all of Europe’s romantic traditions, such as French ROMANTICISM and German Romanticism, it was so pronounced and so central to the Spanish romantics that it deserves notice.

Romanticism in Spain in the late 18th and early 19th centuries was a reaction to the previous century’s domination by the aesthetic ideas of the Enlightenment. The Enlightenment proposed that there were universal standards for beauty and harmony and that the arts should always follow neo-classical models. Spanish Costumbrismo is a reaction against this sort of subtle cultural imperialism. By concentrating on the aesthetic value of the extremely local and idiosyncratic elements of Spanish culture, the writers of the Spanish romantic movement, for example Gustavo Alfonso BÉCQUER, were rebelling against the tyranny of the ideal in favor of their own experiences.

Other romantic writers used Costumbrismo for other purposes. For example, the author Mariano José de Larra (1809–37) used Costumbrismo as a mode to satirize peculiar Spanish customs and point out the absurdity and barbarity of his contemporaries.

Costumbrismo used slang and local dialects to such a degree that a literary portrait written in Seville was unlikely to be understood by a citizen of Barcelona.

In Enlightenment thought, the individual is always subservient to a norm that may be discovered empirically. The consequence of this line of thinking is that the individual artist is discouraged from expressing idiosyncratic points of view in favor of attempting to express values and ideas that are universally applicable to all humanity. Costumbrismo challenges these ideas by focus-

ing on art’s relationship to the specific and immediate environment in which it is made. As a result many works of Costumbrismo are not portable to other times and are not easily translated or understood. On the other hand, Costumbrismo has a nuance and a level of vivid, sensuous detail that is often lacking in the didactic works of Enlightenment literature, which are mostly philosophical treatises.

Costumbrismo reintroduced the more personal dramas of everyday life into Spanish literature. In addition, the roots of the 19th-century novel and even of MODERNISM may be seen in Costumbrismo.

A Work about Costumbrismo

Tully, Carol Lisa. *Creating a National Identity: A Comparative Study of German and Spanish Romanticism*. Stuttgart, Germany: H. D. Heinz, 1997.

Coverley, Mrs. Eric

See BENNETT, LOUISE.

Crayencour, Marguerite de

See YOURCENAR, MARGUERITE.

Cronin, Jeremy (1949–) poet and essayist

Jeremy Cronin was born in Durban, South Africa, and studied at the University of Cape Town and the Sorbonne. He was arrested under the 1976 Terrorism Act for participating in underground work for the banned African National Congress in 1976 and spent seven years in a maximum-security prison, three of those years among inmates on death row. While he served his sentence, his wife unexpectedly died. He was released in 1983, the same year that his first collection of poems, *Inside*, was released.

Inside was translated into many languages and won the 1984 Ingrid Jonker Prize. The collection

chronicles the relationship between the public life of political struggle and the private life and feelings that accompany this struggle.

Cronin spent three years in exile from South Africa, returning in 1990. His poetry has appeared in many magazines and anthologies, and his collection *Even The Dead* received much critical acclaim after its publication in 1997. The collection is a marked departure from his earlier work and attempts to defy the “amnesia” that prevents people from remembering South Africa’s past. Cronin says of his eponymous poem, “Even The Dead,” “I am not sure what poetry is. I am not sure what the aesthetic is. Perhaps the aesthetic should be defined in opposition to the anesthetic. . . . Art is the struggle to stay awake” (De Kock). Cronin’s pieces determinedly fight the urge to forget the past—he uses the past to forge the trail to the future. His most recent work, *Inside and Out* (1999) a compilation of poems from his previously published volumes, revisits these themes.

Cronin has served as deputy general secretary of the South African Communist Party and lives in Johannesburg. His reinvention of poetic form and style shows the changing landscape of South Africa both physically and politically.

Works Edited by Jeremy Cronin

The Ideologies of Politics. With Anthony de Crespigny. New York: Oxford University Press, 1975.

Thirty Years of the Freedom Charter. With Raymond Suttner. Athens: Ohio University Press, 1987.

Works about Jeremy Cronin

De Kock, Leon. “A Different Cronin.” *Electronic Mail and Guardian Review of Books*. August 1997.

Gardner, Susan. *Four South African Poets: Robert Berold, Jeremy Cronin, Douglas Reid Skinner, and Stephen Watson—Interviews*. Grahamstown, South Africa: National English Literary Museum, 1986.

Curnow, Allen (1911–2001) poet, dramatist, editor

Allen Curnow was born in Timaru, New Zealand. Although his mother was born in England, on his father’s side he was a fifth-generation New Zealander. After studying at Christchurch BHS and the universities of Canterbury and Auckland, Curnow made the decision not to be ordained as an Anglican clergyman, as his father was. Instead, he began his career as a journalist and, between 1951 and 1976, taught English at Auckland University. Curnow edited the first collections of New Zealand poetry, *A Book of New Zealand Verse: 1923–45* (1945, 1951) and *The Penguin Book of New Zealand Verse* (1960).

A MODERNIST poet, Curnow was a friend of the British-American poet W. H. Auden, for whom he named his son Wystan (Auden’s first name). For a short period of time, while overseas in 1949, he stayed with the Welsh poet, Dylan Thomas, with whom he became friends. Curnow’s early poetry focuses on social and physical aspects of New Zealand, its landscape, and its place in the larger world, but by the time World War II broke out, Curnow was more concerned with personal as well as universal themes, as reflected in *At Dead Low Water and Sonnets* (1949).

Throughout the 1950s and 1960s, Curnow was considered one of New Zealand’s most important poets. His reputation only increased with the 1972 publication of *Trees, Effigies, Moving Objects*, a highly acclaimed sequence of 18 poems. The style of his writing was becoming more open and contemporary as he began to focus on the wild landscape of Lone Kauri Road and Karekare Beach on Auckland’s west coast, where he had been spending vacations.

During his long career, Curnow was awarded the New Zealand Book Award for Poetry six times, the Commonwealth Poetry Prize (1988), the Queen’s Gold Medal for Poetry (1989), a Cholmondeley Award (1992), the A. W. Reed Lifetime Achievement Award of the Montana New Zealand Books Awards (2000), and the 2001 Montana New Zealand Award for his last book of poems, *The Bells of Saint Babel’s*.

Works about Allen Curnow

Stead, C. K. *Kin of Place: Essays on New Zealand Writers*. Auckland: Auckland University Press, 2002.

Wieland, James. *Enspiring Mind: A Comparative Study of Derek Walcott, Christopher Okigbo, A. D.*

Hope, Allen Curnow, A. M. Klein and Nissim Ezekiel. Pueblo, Colo.: Passeggiata Press, 1988.

Czaczkes, Shmuel Yosef

See AGNON, SAMUEL JOSEF.

D



Dada (1916–1920)

Dada or dadaism, taken from the French word for hobby-horse, was a nihilistic movement in the arts that spread primarily throughout France, Switzerland, and Germany, and the United States between 1916 and 1920. It was founded on principles of anarchy, intentional irrationality, cynicism, and the rejection of social organization.

The origin of the name, like the movement itself, lacks any formal logic. The most widely accepted theory is that, at a meeting in 1916 at the Café Voltaire in Zurich, a group of young artists and war resisters inserted a letter opener into a French–German dictionary. The letter opener pointed to the word *dada*.

The basis of the movement was more substantive than the origin of its name. It was founded as a protest against bourgeois values and as a direct result of mounting sentiments of despair about World War I. One of the chief ambitions of the movement was to discover authentic reality by abolishing traditional culture and values. Comprised of painters, writers, dancers, and musicians, the dadaists were often involved in several art forms simultaneously and sought to break down the boundaries that kept individual art forms distinct. The dadaists did not only want to create art; they wanted to promote revolutionary changes.

They were not interested in public admiration but sought to provoke the public into action. To the dadaists, a violently negative reaction was better than a passive acceptance.

Although as a movement dadaism concerned all forms of the arts, including visual and performance modes, in France it was predominately literary in emphasis, taking the lead from one of its founders, the poet Tristan TZARA. The most noted French publication was the journal *Littérature*, which was published from 1919 to 1924 and contained works by André BRETON, Louis ARAGON, Philippe Soupault (1897–?), and Paul ÉLUARD.

The dada movement began to decline in 1922 as many of its proponents began to develop an interest in surrealism.

Works about Dada

Erickson, John D. *Dada: Performance, Poetry and Art*. Boston: Twayne, 1984.

Matthews, J. H. *Theatre in Dada and Surrealism*. Syracuse: Syracuse University Press, 1974.

Dağlarca, Fazıl Hüsnü (1914–) *poet*

Fazıl Hüsnü Dağlarca was born in Istanbul, Turkey, shortly after the start of World War I. He was the fifth child of an army officer, completed his higher

education at a military college, and received his own commission as second lieutenant in 1935.

Although Dağlarca received a military education and was an army officer from 1935 to 1950, he showed an aptitude for writing at an early age, publishing his first poems while he was still in middle school. His first complete book of poetry was published in 1935, but he had been publishing poetry in various literary magazines since 1933. He first gained public attention in 1933 for his poem *Slowing Life*, but it was his book *Child of God* (1940) that actually provided the basis of the questions about the universe and God that the bulk of his poetry would attempt to answer. The book's major theme is humanity's amazement at the universe, expressed through the psychological viewpoint of a child who constantly asks questions and searches for answers, while at the same time both admiring and fearing the world itself. God and the nature of God are recurring themes in much of Dağlarca's work.

Dağlarca's military career also provided useful ideas on which he would ultimately focus his poetry. Toward the end of his time as an officer, Dağlarca began to use his writing in an attempt to answer diverse questions on the relationship of humanity to nature in poems such as *The Stone Age* (1945) and *Mother Earth*. Other areas of interest included humanity's relationship to one's own history (in *The War of Independence* [1951], *The Conquest of Istanbul* [1953], and *The Epic of Gallipoli* [1963]) and people's struggles with other people (in *The Agony of the West* [1951], *Song of Algeria* [1961] and *Our Vietnam War* [1966]). Dağlarca's poetry is highly patriotic and firmly entrenched in the ideals of Turkish nationalism.

Dağlarca is one of the Turkey's most prolific and most frequently translated poets. Throughout his career, Dağlarca successfully has tried virtually every form of poetry, including lyric, epic, and inspirational verse; he has also written satire and social criticism. His early poems, in particular, were focused on inspiration and are exemplified by visions of a soul at peace, ready to embrace God. Because Dağlarca watched and lived during a time of

conflict, love of God and of the universe were ultimately replaced in his works by a deeper concern for the tragedy of humanity as a whole and a love for all of mankind. His epic poems fall under this category, celebrating the heroic spirit of his nation. Dağlarca's *Epic of the Three Martyrs* (1949) exemplifies and glorifies the Turkish people's struggles.

Dağlarca's style, particularly in his inspirational works, is influenced by a form of Turkish folk poetry known as *divan*, which has its basis in mysticism and elements of both Islam and Sufism. Folk poets concentrated primarily on native forms and vernacular in much the same manner as the oral literary tradition of the early minstrels. In conjunction with this, early in the 20th century, a nationalist movement sought to create a "Turkish" literature free of borrowed words. This combination of military precision, nationalist sentiment, and mystical allusion is a driving force behind Dağlarca's popularity.

After resigning from the military in 1950, Dağlarca began to concentrate solely on literature and its impact on Turkish culture. Particularly since the Turkish Revolution of 1960, he became increasingly disillusioned by humankind and the failure of intellectuals to contribute adequately to social change. Starting with the publication of *Mother Earth* (1950), his works focus on civic responsibility. Along with a friend, he opened a bookstore in Istanbul that he managed until 1970. On the storefront window glass, he displayed a variety of poems dedicated to current events and social change. Printed in large letters, these poems attracted much attention. When one of his poems of social protest, *Horoz* (1965), prompted legal action against him, Dağlarca responded to his persecutors in yet another poem, *Savci'ya* (1965), which is translated as *To the Public Prosecutor*, thus proving that the literary form can be as viable a weapon as military force.

Another Work by Fazıl Hüsni Dağlarca

Seçme Siirler. Selected Poems. Translated by Talât Sait Halman. Pittsburgh, Pa.: University of Pittsburgh Press, 1969.

dalit literature

The term *dalit* literally means “oppressed” and is used to refer to the “untouchable,” casteless sects of India. Dalit literature, therefore, is not only about but also written by the educated of this social group. Unlike literature that is defined by its affiliation to a particular style or structure, such as MODERNISM or DADA, dalit fiction and its literary movement is based on the common ground of social oppression. This movement puts all importance on the lived experience of the writer. Only those who have undergone the trials of being socially ostracized can be said to write dalit literature of any political or moral relevance. Predictably, such a framework allowed newfound opportunities among women to voice their rebellion against gender oppression.

Dalit writers belong to a historical, social, and political background that spreads throughout India from Gujarat, Tamil Nadu, Maharashtra, and Andhra Pradesh to Punjab. It could be said that dalit literature achieved a firm foundation in the mid-20th century, but its framework was established in the early 19th century. Today, dalit writers have their own literary foundations and publish numerous journals. They also have a number of political organizations. The most prominent of these is the Dalit Panthers (begun in the 1970s), which has borrowed much of its ideology from America’s Black Panthers.

The form or style of dalit literature covers a wide range of literary genres. In content, however, there are similarities between authors and their works. The overall message is about community not individuality, revolt not passivity, progress not backwardness. The shared political position of these authors is against the hegemony of upper- and middle-class Hindu beliefs and for the power of the human being against oppressive social rules. Because of this, cultural concepts such as religion and identity are called into question. The language of these texts is very faithful to local, spoken dialects, and high-flown language is not seen to have adequate political power.

Many national leaders have based their reform on the social cause of the lower castes. For the

dalits, the most famous of these leaders was Dr. Bhimrao Ramji Ambedkar (1891–1956). The emancipation of the dalits was due in large part to Ambedkar’s foundation of educational institutions in the 1960s. These schools were havens where dalit professors and educated, middle-class, dalit students could come together intellectually. Some famous dalit writers are Mulk Raj ANAND and Namdeo DHASAL.

Dalit literature has, since its inception, been translated into several Indian and European languages without compromising on the quality of rebellion that first characterized it. Such literature defies the idea that practice and theory remain separate. The strength of the term *dalit*, originally used to ostracize a section of Indian society, enabled a successful literary movement that has overthrown social prejudice and won worldwide acclaim.

Works about Dalit Literature

- Anand, Mulk Raj. *Anthology of Dalit Literature*. Columbia, Mo.: South Asia Books, 1992.
- Moon, Vasant. *Growing up Untouchable in India: A Dalit Autobiography*. Translated by Gail Omvedt. New Delhi: Vistaar, 2002.

D’Annunzio, Gabriele (1863–1938) *poet, novelist, dramatist*

Renowned as a writer and a military hero who strongly supported fascism, Gabriele D’Annunzio was born in Pescara, a town in central Italy. The son of a wealthy landowner, he received his education in Prato at Liceo Cicognini, one of the best schools in Italy during that period.

D’Annunzio published his first collection of poems while he was still in his teens. *Primo Vere* (*First Spring*, 1879) was inspired by the works of the aristocratic, elitist, classical scholar Giosue Carducci, who sought a humanistic approach to literary studies.

In 1881, D’Annunzio enrolled at the University of Rome. Life in the capital city exposed him to a variety of cultural, artistic, and literary stimula-

tion. He contributed articles to several newspapers and became a member of several literary groups. He also married Maria Hardouin di Galese. The daughter of a duke, she expected a specific standard of living, and D'Annunzio produced large quantities of hack writing to maintain her. The works he produced during this time, however, also included some notable pieces strongly influenced by Guy de MAUPASSANT and the French DECADENCE movement. In particular, the short stories *Canto novo* (1882), *Terra Vergine* (1882), and *L'Intermezzo di rime* (1883) express a sensual awareness of life.

D'Annunzio's first novel, *The Child of Pleasure* (1889), was a parody of decadence. He followed this highly successful work with *The Victim* (1891), a novel about sexual depravity. The same year as this work came out, his marriage ended. He moved to Naples and began a series of affairs, the most influential of which was his long-term liaison with the actress Eleonora Duse. He was so deeply inspired by her that he began to produce dramatic works specifically for her, including *La Gioconda* (1899) and *Francesca da Rimini* (1901).

Beginning in 1897, D'Annunzio served a three-year term in parliament, but he was not reelected at the end of his term. Having just purchased an expensive villa in anticipation of maintaining his position, he was able to live off of his savings for only a short period before being forced to flee to France to avoid his debts. He returned to writing during this period, staying away from his native Italy until the start of World War I.

Ever the nationalist, D'Annunzio was prompted by the war to return to Italy. He also began his military career. He wrote powerful speeches and articles, urging his fellow countrymen to support the Allied cause. He began a series of correspondences with Mussolini that provided the leader with much insight into potential military tactics. At one point, however, during 1919, D'Annunzio began to lose faith in Italy and its lack of determination. He took his troops and occupied the town of Fiume, ruling as its dictator for 18 months and professing a desire to declare

war against Italy. Ultimately, however, he was forced to retreat.

After losing one eye in a flying accident, D'Annunzio retired to once again work on his writing. He was given the title of Prince of Monte Nevoso in 1924 and was elected president of the Italian Royal Academy in 1937. On March 1, 1938, he suffered a stroke and died the same day. Mussolini, in honor of his contributions to the cause, ordered that he be given a state funeral.

A Work about Gabriele D'Annunzio

Woodhouse, John. *Gabriele D'Annunzio, Defiant Archangel*. New York: Oxford University Press, 2001.

Darío, Rubén (Félix Rubén García Sarmiento) (1867–1916) poet, short-story writer

Rubén Darío was born in Metapa, Nicaragua (now called Ciudad Darío). While still an infant, his parents divorced, and he was adopted by his godfather, Colonel Félix Ramírez. Though he showed writing talent and ability as a teenager, he was denied a scholarship to study in Europe because his youthful writing was too liberal in its religious views. Instead, after he finished school, he traveled to El Salvador, where he met the poet Francisco Gavidia.

Gavidia introduced Darío to French literature. Darío was particularly interested in Victor HUGO and briefly imitated his style. Unable to go to France, he absorbed French culture through its novels and poems. This immersion, first in Hugo and then in the writers of the French symbolist movement (see SYMBOLISM), particularly the poet VERLAINE, was a key factor in Darío's development and led to his founding of the movement of Latin American MODERNISM.

Before Darío, Latin American literature was completely dominated by antiquated modes of writing inherited from Europe. In addition, the subject matter was almost exclusively limited to descriptions of local life and scenery. By introducing modernist ideas such as making art for art's

sake and developing a unique poetic voice, Darío succeeded in creating a literature of international scope.

In 1888, while living in Chile, Darío published *Blue*, a book of short stories and poems that investigate again and again the role of an artist in an industrial society where all value is based on monetary worth. In the poem “Queen Mab’s Veil,” Darío uses strong metaphors and symbolic imagery to depict how the artist’s inner life can be filled with beauty, even when his or her outer reality is cold and unfeeling. The title of the poem alludes to a speech from Shakespeare’s play *Romeo and Juliet* in which Mercutio speaks about the magical quality of dreams.

In *Songs of Life and Hope* (1905), a book of poems, Darío reached another stage in his poetic development. While his earlier books freely use nostalgic images that traditionally represented beauty in poetry, for example, the nightingale, *Songs of Life and Hope* reshapes those images and questions what they mean in a Latin American social and political context. His long poem *To Roosevelt*, written to United States president Theodore Roosevelt, is a meditation on the United States. In it Darío both admires the United States as a model of modern democracy and worries about the possible threat of U.S. imperialism.

In the final years of his life, the poet would write increasingly about politics, his fear of death, and the uncertainty of the fate of humanity. These are the themes that occupy his haunting and beautiful poem “Fatalities,” the final poem in *Songs of Life and Hope*.

Darío was the central figure in Latin American MODERNISM and was a forerunner of the cosmopolitan tendencies of such later Latin American authors as Jorge Luis BORGES, Julio CORTÁZAR, and Octavio PAZ. He introduced idiomatic language, original metaphors, and formal innovations to the Latin American literary scene. Finally, his body of work stands as a testament to a highly learned and expressive mind, struggling with the great themes of history, spirituality, and art.

Another Work by Darío

Selected Poems. Translated by Lysander Kemp. Austin: University of Texas Press, 1965.

A Work about Darío

Ellis, Keith. *Critical Approaches to Rubén Darío*. Toronto: University of Toronto Press, 1974.

Darwish, Mahmud (Mahmoud)

(1942–) poet

Foremost Palestinian poet Darwish emerged as one of the “Resistance Poets,” Palestinians who, in the aftermath of the 1967 Israeli occupation, wrote poetry of struggle. The poem “Identity Card” (1964), an impassioned cry from an Arab quarryman who is determined to keep his dignity despite Israeli occupation, typifies Darwish’s early voice. In the 1970s, Darwish’s poetry became the definitive expression of the pain of Palestinian exile. He has evolved beyond being keeper of Palestine’s spiritual flame, and editor Munir Akash calls him the “poet of human grief.” Darwish’s broad vision embraces the literary heritage not only of Arabs but also of Jews and the many other peoples who inhabit the land of his birth. His creative scope encompasses ancient Near Eastern, Native American, and European mythology. A giant in his significance for modern Arabic literature, Darwish remains such a literary icon for Palestinians that when he writes personal poetry, such as the volume of love poems, *Bed of a Stranger* (1999), some Arab critics respond as if he were turning his back on the plight of his people.

Darwish was born in Barweh, a Palestinian town that was attacked by Israel in its 1948 campaign. Darwish grew up, in Salma K. Jayyusi’s words, “as a refugee in his own country.” He became active in the Israeli Communist Party and, in 1964, published his first book of poetry, *Leaves of Olive*. In 1971, he resettled in Beirut, where he lived until 1982, when Palestinians were driven out of Lebanon. His memoir, *Memory for Forgetfulness*, is about being trapped in the 1982 Israeli siege of Beirut. In 1996, Darwish was allowed to return to the land of his birth.

Darwish's awards include the Lenin Prize (1983) and France's Knighthood of Arts and Belles Lettres (1997). He served on the Palestinian National Council, founded the prestigious literary magazine *al-Karmel*, has written 30 books, and is translated into 35 languages. In 1999, Israeli authorities finally permitted five Darwish poems to be included in schoolbooks.

Other Works by Mahmud Darwish

Adam of Two Edens. Edited by Munir Akash and Daniel Moore. Syracuse, N.Y.: Syracuse University Press, 2000.

Psalms. Translated by Ben Bennani. Boulder, Colo.: Passeggiata Press, 1995.

Victims of a Map: A Bilingual Anthology of Arabic Poetry by Samih al-Qasim, Adonis, and Mahmud Darwish. Translated by Abdullah al-Udhari. London: Al-Saqi Books, 1984.

Davies, Robertson (1913–1995) *novelist, playwright, essayist*

Robertson William Davies was born in Thamesville, Ontario, Canada, to a newspaper owner. He attended Oxford, receiving a degree in literature in 1938. From a young age, he was drawn to the theater, playing small roles outside London; in 1940, he acted at the Old Vic Repertory Company in London and married Brenda Matthews, who was the stage manager for the company. He returned to Canada with his wife soon after to work as a journalist. He was the editor of the *Peterborough Examiner* for 15 years and its publisher from 1955 to 1965.

Davies's love of theater was evident from the many plays he wrote, and he said that he considered his plays comedies rather than tragedies that criticized Canada's provincial attitudes. He won the 1948 Dominion Drama Festival Award for best Canadian play for *Eros at Breakfast*, which made use of allegory (using symbols rather than direct representation) and was more theatrical than realistic. In a similar style, *King Phoenix* is a fantasy based on the mythical King Cole, while *General*

Confession is a historical comedy of ideas with the main characters serving as Jungian (derived from Carl Jung) archetypes of self, persona, shadow, and anima. These three plays, with their elaborate costumes and settings and magic transformations, reveal Davies's inclination for spectacle and extravagance.

Although Davies wrote plays, essays, and criticism, it is for his many novels that he is best known and admired. His first trilogy, the Salterton trilogy—*Tempest-Tost* (1951), *Leaven of Malice* (1954), and *A Mixture of Frailties* (1958)—is an ongoing social comedy set in a small Ontario university town. The novel that begins the Deptford trilogy, *Fifth Business* (1970), is considered by most critics to be his finest work with its blend of myths, magic, freaks, evil, and theatrical elements. A snowball with a stone concealed in it opens the novel, which then proceeds through the life of a magician whose life is linked through that stone to that of the protagonist, Boy Staunton. The other Deptford novels are *The Manticore* (1972) and *World of Wonders* (1975).

Davies's work often plays with traditional themes and tropes from the Western literary canon. He often works with classical themes set in a modern context, making frequent allusions to works like Milton's *Paradise Lost*. The influence of Shakespeare and Milton is immediately evident. (In fact, Davies's B.Lit. thesis at Oxford was on Shakespearean Theatre.) Davies's work also reflects his interest in Freudian and subsequently Jungian psychology, especially *The Manticore*.

During the course of his career, Davies won a number of major awards for his work, including the Lorne Pierce Medal, the Stephen Leacock Medal for Humour, and the Governor General's Award for *The Manticore*. Davies was the first Canadian to become an Honorary Member of the American Academy and Institute of Arts and Letters. He was a Companion of the Order of Canada.

Reviewer S. A. Rowland writes in *Contemporary Novelists* that Davies "delights in paradox and is himself an example: Among the most innovative of

contemporary novelists, he stresses our deep roots in old cultures and ‘magical’ beliefs.”

Other Works by Robertson Davies

The Cunning Man: A Novel. New York: Viking, 1995.

The Lyre of Orpheus. New York: Viking Penguin, 1988.

The Mirror of Nature. Toronto: University of Toronto Press, 1983.

The Rebel Angels. New York: Viking Press, 1982.

The Well-tempered Critic: One Man's View of Theatre and Letters in Canada. Toronto: McClelland and Stewart, 1981.

Works about Robertson Davies

Grant, Judith Skelton. *Robertson Davies: Man of Myth*. New York: Viking, 1994.

Peterman, Michael. *Robertson Davies*. Boston: Twayne, 1986.

decadence

Decadence is a literary and artistic movement that began in Europe during the final decades of the 19th century. Although France produced the most notable of all decadent authors, Joris-Karl HUYSMANS, whose *À Rebours* (*Against Nature*, 1884) epitomizes the movement, decadence was not confined to France. It spread to Belgium with writers such as Rodenbach, to Germany, with the early works of Thomas MANN and the writings of Stefan GEORGE, and Austria, with Hugo von HOFMANNSTHAL. It was also evidenced in Britain and Ireland in the works of Oscar Wilde, particularly his novel *The Picture of Dorian Gray* (1890). Huysmans's influence on Wilde seems apparent in that Wilde refers to *A Rebours*, calling it the *The Yellow Book* that corrupts Dorian Gray. Other notable members of the French decadent movement include Charles BAUDELAIRE and Stéphane MALLARMÉ and Arthur RIMBAUD.

Characteristic of the decadence movement as a whole, and symptomatic of the obsessions of FIN-DE-SIÈCLE Europe, elements such as decapitation, vampirism, and images of women as evil predators and temptresses were common throughout deca-

dence texts. The themes in these writings are, therefore, inherently diverse and include tales of the supernatural and occult, science fiction, romance, and “faits divers” or “slice of life” sensational crimes.

Seeking to speak out against scientific progress and democracy, decadent authors created their own paradise, often drug induced, and reveled in the poetics of necrophilia. Self-centered and ego-maniacal almost to the point of self-annihilation, they tended to be members of the aristocracy who were antidemocratic in politics, misanthropic, and misogynistic (hating or fearful of women). They were often members of the occult, and their lifestyles tended to be as flamboyant as their writings were insolent. Many members of the decadent movement ultimately died from their excesses.

A Work about Decadence

McGuinness, Patrick, ed. *Symbolism, Decadence and the Fin de Siècle: French and European Perspectives*. Exeter: University of Exeter Press, 2000.

De Kok, Ingrid (1951–) poet

Ingrid De Kok was raised in South Africa, whose geography influenced her later work. She says, “Growing up in a hard, flat, dry place, a demanding physical environment has probably influenced the way I see a great number of things as well as the way I respond to landscape. I’m interested in geography and space insofar as it relates to the notion of home” (Rich). This image of home appears in much of her poetry. Her work has appeared in many anthologies and numerous journals in South Africa, England, the United States, and Canada.

De Kok’s poetry blends the languages of Afrikaans and English to create images of the South African landscape. In a move that she calls unconscious, she weaves into her poetry the political subjects of loss and apartheid alongside the very personal lives of the people; for example, in her poem, “Mending,” from her collection *Familiar Ground* (1988), the narrator says, “The woman plies her ancient art, / Her needle sutures as it

darts, / scoring, scripting, scarring, stitching, / the invisible mending of the heart.” By blending the traditional sewing metaphor with images of scarring and scoring, De Kok shows not only a garment or body being mended but also a nation.

Her notion of the community in her poetry is influenced by authors such as Seamus HEANEY and Jeremy CRONIN, while her interest in form is more influenced by traditional English and American writers such as Emily Dickinson, John Donne, and Robert Frost. De Kok’s work has been described as having “fearlessness, guts to transgress, an unflinching ear for the alternation of consonants on the tongue, a turn of thinking and the ability to capture in the most delicate and individual terms a devastating phenomenon.”

A Work about Ingrid De Kok

Krog, Antjie. “Defenceless in the Face of De Kok’s Poetry.” *Electronic Mail and Guardian*. Johannesburg, South Africa. January 19, 1998.

Dépestre, René (1926–) poet, novelist, essayist, journalist, professor, editor

René Dépestre was born and educated in Jacmel, Haiti, before attending the Lycée Pétion in Port-au-Prince. There he worked with the revolutionary magazine *La Ruche*. At 19, Dépestre published his first revolutionary volume of verse, *Étincelles* (*Sparks*, 1945). He became a leading voice for young Haitian radicals by, for example, criticizing the Haitian government’s exploitative acts in *La Ruche*. After a Haitian student revolution sparked by *La Ruche*’s prohibition in 1946, Dépestre was exiled to France. He published *Traduit du grand large* (*Translated from the High Sea*, 1952), a volume of poetry, before returning to Haiti in 1958. Dissatisfied with Haitian dictator François Duvalier, Dépestre moved to Cuba in 1959 and worked as an editor and professor. After Cuba expelled him in 1978, Dépestre returned to France. He worked for UNESCO during the 1980s and became a French citizen in 1991.

Although Dépestre has lived much of his adult life outside Haiti, he is one of Haiti’s most celebrated contemporary poets. His poetry voices Haitian and Caribbean values and explores the relationships between and among identity and ethnicity, slavery, and exploitation. His articles and essays grapple with similar issues, as seen in *Bonjour et adieu à la négritude* (*Hello and Goodbye to Negritude*, 1980), a collection of essays that marks Dépestre’s ideological shift from embracing authentic identity to embracing more-open concepts of cultural and personal identities.

Alléluia pour une femme-jardin (*Hallelujah for a Garden-Woman*, 1973) marks an erotic shift in Dépestre’s writing. There, for example, Dépestre employs erotic and allegorical representations of women. In *Éros dans un train chinois* (*Eros in a Chinese Train*, 1993), Dépestre develops a new, imaginative, erotic aesthetic called erotic-magical realism that would ideally re-create Haiti. Dépestre’s work not only focuses on revolution, but his innovative aesthetics also redefine how to write about revolution.

Other Works by René Dépestre

The Festival of the Greasy Pole. Translated by Carrol F. Coates. Charlottesville: University Press of Virginia, 1990.

A Rainbow for the Christian West. Translated by Jack Hirschman. Fairfax, Calif.: Red Hill Press, 1972.

Vegetations of Splendor. Translated by Jack Hirschman. Chicago: Vanguard, 1981.

Works about René Dépestre

Dayan, Joan. “France Reads Haiti: An Interview with René Dépestre.” *Yale French Studies* 83 (1994): 136–53.

Ferdinand, Joseph. “The New Political Statement in Haitian Fiction.” In *Voices from Under: Black Narrative in Latin American and the Caribbean*. Edited by William Luis. Westport, Conn.: Greenwood Press, 1984.

Desai, Anita (Mazumdar, Anita)(1937–) *novelist*

Anita Desai was born in Mussoorie, a tiny hill station on the outskirts of Delhi, India, to a German mother and an Indian father. Though her novels are in English, Desai is fluent in several languages. It has been noted that she spoke German at home, Hindi with friends, and English at school. In addition to being a professor of writing at Massachusetts Institute of Technology (MIT), Desai is also involved in education in India and is a member of the Advisory Board of English in New Delhi. She is currently a Fellow of the Royal Society of Literature in London.

Desai's novels are preoccupied with the theme of alienation. Her novel *In Custody* (1985) is set during the fraught political tensions between India and Pakistan during the Partition War and traces the daily lives of middle-class women at home. What unfolds is a female narrative of political struggle that occurs outside of and simultaneous to the one fought in the public space dominated by men. One of the main characters, Nur, is a budding poet whose talent is silenced and hidden by her husband. Her story is one example of the novel's concern with the effects historical events have on family relations and how women are denied public recognition.

Although Desai's earlier novels are based on the question of women's roles in Indian and Pakistani societies, Desai's later novel, *Baumgartner's Bombay* (1988), goes beyond the problem of gender. It is the story of a businessman's search across continents to escape Western anti-Semitism, only to discover traces of it even in India. This novel is more global in perspective in its exploration of the aftereffects of World War II in an Indian context.

Desai has also written numerous children's books, of which *The Village by the Sea* (1982) won the Guardian Prize for Children's Fiction in 1983. Her first novel, *Fire on the Mountain*, (1977) won the Indian National Academy of Letters Award. In 1988, she was awarded the Padma Shri by the president of India for her outstanding contribution to Indian literature.

Other Works by Anita Desai*Clear Light of Day*. New York: Houghton Mifflin, 2000.*Journey to Ithaca*. New York: Knopf, 1995.**Works about Anita Desai**Bande, Usha. *The Novels of Anita Desai*. Prestige Books, 1992.Buruma, Ian, ed. *India: A Mosaic*. New York: New York Review of Books, 2000.**Desbordes-Valmore, Marceline**(1786–1859) *poet*

Marceline Desbordes-Valmore was born in Douai, France, to a lower-middle-class family whose lives had been ruined by the French Revolution. She left with her mother for the Antilles in 1801 only to find the conditions there horrible. Faced with riots and an epidemic of yellow fever, her mother died only a few days after their arrival. Desbordes-Valmore returned to Douai in 1802 to embark on a career as a professional singer and actress.

Desbordes-Valmore's life was fraught with tragedy. In 1809, she fell in love with a writer who left her shortly after she gave birth to their child. The child lived only five years. In 1817, she married the actor Prosper Valmore, with whom she had three children, Hippolyte, Ondine, and Inès. The family lived a precarious existence, fleeing the dangers of revolution throughout Europe. Her daughter Inès died in 1846; Ondine's daughter died in 1852, followed by Ondine herself in 1853; and in 1858 Desbordes-Valmore lost her best friend, the musician Pauline Duchambge.

Desbordes-Valmore's poetry was the one reliable source of satisfaction in her life. In it, her griefs found memorable expression and perhaps catharsis. In "Les Séparés ("Apart"), for example, the poet addresses an absent lover with a constant refrain: "Do not write!":

Do not write. Let us learn to die, as best we may.

*Did I love you? Ask God. Ask yourself. Do
you know?
To hear that you love me, when you are far
away,
Is like hearing from heaven and never to go.
Do not write!*

Between 1819 and 1843, she published several collections of poetry and received recognition from critics such as Charles Augustin Sainte-Beuve (1804–69) and Victor HUGO as one of the leading poets of her time. She also wrote a number of works for children. Her poetry is characterized by sincerity, spontaneity, grace, and melancholy.

Another Work by Marceline Desbordes-Valmore

Simpson, Louis, ed. and trans. Selections in *Modern Poets of France: A Bilingual Anthology*. Ashland, Ore.: Story Line Press, 1997.

Works about Marceline Desbordes-Valmore

Boutine, Aimee. *Maternal Echoes: the Poetry of Marceline Desbordes-Valmore and Alphonse de Lamartine*. Newark: University of Delaware Press, 2001.

Johnson, Barbara. *The Feminist Difference: Literature, Psychoanalysis, Race, and Gender*. Cambridge, Mass.: Harvard University Press, 2000.

Sainte-Beuve, Charles Augustin. *Memoirs of Madame Desbordes-Valmore, with a selection from her poems*. Translated by Harriet W. Preston. New York: AMS Press, 1980.

Devi, Mahasweta (1926–) novelist, short-story writer, dramatist, journalist

Mahasweta Devi was born into a literary family in Dacca, Bangladesh (previously known as East Bengal). As a young child, she migrated to West Bengal (India) with her parents. The local politics of West Bengal and the Bengali language are to this day the source and inspiration for Devi's

literature. Her early involvement with the local political theater group "Ganantaya" formed her ambition to spread social and political awareness through her writing. Since then, she has used her prodigious talent to champion the cause of suppressed Indian tribal societies. Most of her work is written in Bengali and has been translated into several Indian languages and into English. In a 1998 interview, she said that her goal is to "fight for the tribals, downtrodden, underprivileged, and write creatively if and when I find the time."

Devi's feminist tone comments on the traditional view of women in Indian society. Female characters in her works are borrowed from an older literary tradition but are transformed to reveal a profound political self-awareness. In the short story "Dopadi," Devi evokes the central female character from the classical epic *Mahabharata*, Draupadi, to tell a story of a fugitive tribal woman, also of the same name, who outwits the local police. Another short story, "Breast-Giver" (1993), is a symbolic comparison between a woman's physical illness and the social illnesses extant in postindependent India.

Mahasweta Devi gave up her position as a professor in English literature at a Calcutta university in 1984. This decision allowed her to begin a new life devoted to social work and writing. In 1997, she was a recipient of the Magsaysay Award (Asia's equivalent to the Nobel Prize) for a lifetime spent in creating literature that extends beyond the literary and intellectual to the social.

Another Work by Mahasweta Devi

Imaginary Maps: Three Stories by Mahasweta Devi. Translated by Gayatri Spivak. New York: Routledge, 1994.

Works about Mahasweta Devi

"Mahasweta Devi." Available online at <http://www.emory.edu/ENGLISH/Bahri/Devi.html>. Spivak, Gayatri. *In Other Worlds: Essays in Cultural Politics*. New York: Routledge, 1987.

Dhammachoti, Ussiri (Atsiri Thamma-choat) (1947–) *novelist*

Ussiri Dhammachoti was born in the Hua Hin district, Prachuap Khiri Khan, Thailand. His father was a fisherman who owned several fishing trawlers. Dhammachoti received his primary and secondary education at Sathukan School. When he failed to pass the entrance exams for Chulalongkorn University, he applied to work for the National Statistical Office and was assigned to draw maps for the national population census. In 1970, he reapplied and was admitted to Chulalongkorn University. He graduated with a bachelor's degree in communications arts in 1974 and started a magazine, which lasted less than a year. He worked for various newspapers, including the *Siam Rath*, for many years before finally quitting his post as publisher in 1998. He is now a freelance writer and writes only in Thai.

Dhammachoti's writings are deeply influenced by his life experiences. His mother's death greatly affected Dhammachoti, whose initial interest in literature was motivated by his mother's love for old Thai literature and poetry. His travels to the northern provinces of Thailand during the years he worked for the National Statistical Office opened the opportunity for him to collect ideas that formed the basis of his works. Dhammachoti's works deal with a variety of themes, such as the impact of the modern world on traditional societies located in the hilly outskirts of Thailand. These themes are often represented in his TV plays, such as *Khun Det* and *Mae Nak Phra Khanong*. His fascination with the local folklore and cultural and religious practices can be observed in his short stories. Dhammachoti also possesses a nostalgic empathy for the people who live in the remote regions of the country. His goal to better their lives is intermixed with his desire to preserve some aspects of their way of life. He sees richness in the traditional history of many of the tribes, like the Miao and Hmong, that should be preserved.

Dhammachoti's stories, such as "Samnuk Khong Pho Thao" ("The Old Man's Conscience,"

1972), reflect his compassion for and understanding of not only the poor and downtrodden in Thai society but also the various ethnic groups that live at the borders of the Thai nation. His characters consist of a variety of personality types, ranging from the elite group to the marginalized peoples who lived in the northern region of Thailand. Their differences in background, philosophy, and status, however, do not hinder their attempts to gain a mutual understanding of each other's cultures and tradition.

When Dhammachoti was still an undergraduate, he won the Phlubphla Mali Literary Award from the Literary Circle of Chulalongkorn University for his short story "Samnuk Khong Pho Thao" in 1972. His collection of short stories *Kuntong . . . Chao Cha Khlab Ma Mua Fa Sang (Kuntong . . . You Will Return at Dawn)* was published in 1978 and won the Southeast Asian Writer Award in 1981. On November 3, 2000, Dhammachoti was awarded the honor of National Artist in Literature.

Another Work by Ussiri Dhammachoti

Of Time and Tide: A Thai Novel. Bangkok: Thai Modern Classic Series, 1985.

Dhasal, Namdeo (Namdev) (1947–)
poet, novelist

Namdeo Dhasal was born in a small village outside Pune, India. He is a DALIT, which means "casteless" or "untouchable," and grew up very poor. Dhasal had almost no formal education but educated himself on the literature of other dalit writers who also wrote about the conditions of the oppressed. Because of this focus, at no time can the voice of the poet be distinguished from that of the political rebel. Dhasal's poetry directly addresses the sources of human unhappiness such as poverty, prostitution, and underworld politics of Bombay. His famed knowledge of the city caught the attention of Trinidadian author V. S. NAIPAUL, who used Dhasal as his guide to Bombay and made him an important figure in his book *India: A Million Mutinies Now* (1990).

The city of Bombay is the subject of Dhasal's first collection of poems called *Golpitha* (1973). When the famous Indian playwright Vinay Tendulkar offered to write the introduction to Dhasal's collection, Dhasal insisted that he first come on a walking tour of Golpitha, a red-light district, before writing anything. Dhasal's portraits of the inhabitants in *Golpitha* vividly capture "life gone wrong" in a world of poverty, filth, and violence. Paradox, however, is a defining feature of Dhasal's style and the harsh realism of his poetry is coupled with images that are both alluring and hopeful. In an untitled poem from *Khel* (*Play*, 1983), for example, "Butterflies of hibiscus" dance under the sun that throws love over a "wounded dog" turning in circles.

Since *Golpitha*, Dhasal has written two novels and several collections of poetry. Dhasal writes in Marathi and a hybrid of Hindi and Urdu. His work, written in the language of the streets, has been called a translator's nightmare. In spite of this, Dhasal's poetry has been translated into numerous European languages, and he has traveled widely to read his poetry.

Dhasal was one of the founders of the Dalit Panthers in 1972. In 1990, he joined mainstream politics and became a member of the Indian Republican Party. He received the Padma Shri from the president of India for his outstanding contribution to Indian literature and was chosen to represent India at the first International Literary Festival in Berlin in 2001.

Another Work by Namdeo Dhasal

"The Poems of Namdeo Dhasal," in *An Anthology of Dalit Literature*. Edited by Mulk Raj Anand and Eleanor Zelliot. Columbia, Mo.: South Asia Books, 1992.

Dinesen, Isak (Karen Christence Dinesen, Baroness Karen Blixen, Osceola, Pierre Andrézel) (1885–1962)
short-story writer, novelist

Isak Dinesen was born in Rungsted, Denmark, to wealth and privilege. Her father, Wilhelm Dine-

sen, was an army officer and a writer. Her mother, Ingeborg Westenholz Dinesen, was from a prominent business family. Dinesen studied painting at the Royal Academy of Fine Arts in Copenhagen from 1903 to 1906. In 1907, she published several short stories in a Danish monthly, but these works attracted little attention. In 1914, Dinesen married Swedish nobleman Baron Bror Blixen-Finecke and settled on a coffee plantation in Kenya. They later divorced, and Dinesen moved back to Denmark after the plantation went bankrupt in 1931.

Dinesen's writing career thrived after she returned to Rungsted. Critics in Great Britain and the United States praised her first major work, *Seven Gothic Tales* (1934), for its sophistication and imaginative use of fantasy. Dinesen's description of her experiences in Africa, *Den africanske farm* (*Out of Africa*, 1937), was later made into a movie. During World War II, she wrote *Sorg-Acre* (*Sorrow Acre*, 1942), a story set in a rural Denmark that many consider to be her masterpiece.

Dinesen's influences included her father, the Bible, Danish romantic writers, the *Arabian Nights*, and the Icelandic sagas. Many of her works, including *Sorrow Acre*, reflect Dinesen's belief that an individual's fate is in the hands of God. She wrote about the topics of love and dreams in her many imaginative tales of fantasy. However, irony destroys romanticism in many of Dinesen's stories, which critic Curtis Cate describes as "sophisticated," "psychologically subtle," and "philosophically speculative."

Another Work by Isak Dinesen

Last Tales. New York: Vintage Books, 1991.

Works about Isak Dinesen

Cate, Curtis. "Isaac Dinesen: The Scheherazade of Our Times." In Olga A. Pelensky, ed., *Isak Dinesen: Critical Views*. Athens: Ohio University Press, 1993.

Thurman, Judith. *Isak Dinesen: The Life of a Storyteller*. New York: St. Martin's Press, 1982.

Ding Ling (Jiang Bingzhi) (1904–1986)
novelist, short-story and nonfiction writer

Jiang Bingzhi was born on October 12 in Hunan Province's Linli County in China. After her father's death, she lived with her uncle in Changde. She was introduced to ideas of revolution and democracy at a young age because Changde was a focal point for the 1911 republican revolution to overthrow the Qing dynasty. At 17, she attended a Communist school in Shanghai and later Shanghai University. In 1923, she left for Beijing, where China's "new culture" was developing. She could not afford to attend lectures at Beijing University, so she read Western and Eastern writers. She also learned to paint, and in 1925, she married Hu Yepin, a revolutionary writer.

In 1927, Ding Ling published to great acclaim her first short story, "Meng Ke," based on her own experience at an unsuccessful film audition. Its publication was quickly followed by "Miss Sophie's Diary," a story about a girl with tuberculosis and her fruitless desire to find love. The next year, she published her first short-story collection, *In the Dark*.

In 1930, Ding Ling and her husband joined the proletarian literary movement in Shanghai, where they joined the newly formed League of Left-wing Writers headed by Lu Xun. Hu Yepin was executed by the Nationalists for his involvement in the Chinese Communist Party (CCP) underground, an event that plunged Ding Ling into the revolution. Ding Ling herself was later kidnapped by the Guomindang (GMD) Nationalist Party.

Amidst her political activity, Ding Ling was also busy writing. She edited *The Dipper*, the league's literary magazine, and published *Flood*, a major revolutionary work of social realist (see SOCIALIST REALISM) fiction about peasants exploited by local despots during a disaster. In 1933, she also published the first part of the novel *Mother*, about a spirited heroine during the 1911 revolution, a character based loosely on her own mother.

After her release from Nationalist prison in 1936, Mao Zedong welcomed her with two poems he wrote in her honor at the Yan'an Communist

base. She began to work on the *Liberation Daily's* literary supplement. When the Sino-Japanese War broke out in 1937, Ding Ling performed field and propaganda work and wrote stories from the front. An outspoken woman yet a loyal servant of both literature and communism, she voiced opinions on inequities within the supposedly egalitarian party, especially in regard to women, at the Yan'an Forum on Literature and Art in 1942.

During the next decade, Ding Ling continued her literary endeavors, writing, among other pieces, a novel about land reform, *The Sun Shines over the Sanggan River* (1949), which won the Stalin Prize for literature. She also traveled extensively abroad, lecturing on literature and producing essays, literary criticism, and speeches. She frequently wrote about women, both in her stories and in essays, advocating feminist thought, women's sexual freedom, and the rights to seek divorce and not to marry. Her writing was frequently considered scandalous, but it also explored the new dimensions of Chinese womanhood under China's rapidly changing sociopolitical landscape.

In 1955, Ding Ling came under fire from the party leadership. She was accused of heading an antiparty clique and was criticized for the sexual content of her stories. During the brief open period of the Hundred Flowers Campaign in 1956, her plea to make literature independent earned her the label of rightist, as well as party expulsion in 1957. She was "sent down" to do physical labor in a reclamation area in the Great Northern Wilderness in Heilongjiang Province.

When the Cultural Revolution began in 1966, Ding Ling did not escape persecution. She was imprisoned from 1970 to 1975 in Beijing and then removed to a commune in Shanxi. After the revolution, she was officially restored in a 1979 verdict and again became a respected member of the establishment.

As part of the "scar" literature by writers who survived the Cultural Revolution, Ding Ling published essays and stories about her experiences and those of her friends. In 1981, she and her second husband, Chen Ming, moved to a convalescent

home in Fukien. Although she was in poor health, she started the literary magazine *China* in 1985. She died on March 4.

Another Work by Ding Ling

I Myself Am a Woman: Selected Writings of Ding Ling. Barlow, Tani E., and Gary J. Bjorge, eds. Boston: Beacon Press, 1990.

A Work about Ding Ling

Feuerwerker, Yi-tsi Mei. *Ding Ling's Fiction: Ideology and Narrative in Modern Chinese Literature.* Cambridge, Mass.: Harvard University Press, 1982.

Diop, Birago (1906–1989) poet, folklorist

Birago Diop was born into an influential family in Dakar, Senegal. His father died prematurely leaving him to be raised by his mother's family. He attended high school in the old capital before going to France to earn his degree as a veterinarian at the University of Toulouse. In Paris, Diop met many of the founders of NÉGRITUDE, an intellectual and artistic movement that was begun in Paris by black students from the French colonies. The movement celebrated a global African identity, while taking a political stance against colonialism and assimilation. Diop met his compatriot Léopold Sédar SENGHOR, a founder of Négritude, who influenced him to write about African cultural values. Diop used his own cultural background as a resource, recounting the stories he was told as a child. In addition, his experience as a veterinarian allowed him to travel throughout remote areas of French West Africa, giving him access to the rural life and values of traditional Africa.

He is most famous for his work *Tales of Amadou Koumba* (1966), an award-winning collection of folk tales that he translated from Wolof, the most prevalent indigenous language in Senegal. He is noted for maintaining its rhythm, imagery, and subtleties in his transcription of these stories and for giving the French world access to these ethnic treasures.

In his poetry, Diop concentrated on the mystical elements in African culture. He released a poetry anthology called *Lures and Glimmers* (1960) that captures the spiritual belief system of many African religions. In 1960, Senghor, the president of Senegal at the time, appointed Diop ambassador to Tunisia. Today, Birago Diop is considered a central contributor of traditional ethnic resources to the Négritude movement.

Works about Birago Diop

Gibbs, James. "The Animal Trickster as Political Satirist and Social Dissident." In Edris Makward et al. *The Growth of African Literature.* Trenton, N.J.: Africa World Press, 1998.

Tollerson, Marie. *Mythology and Cosmology in the Narratives of Bernard Dadie and Birago Diop.* Washington, D.C.: Three Continents Press, 1984.

Diop, David (1927–1960) poet

David Diop was born in Bordeaux, France, to a Senegalese father on tour of duty and a Cameroonian mother. In his teens, he was deeply impressed by the poetry of Aimé CÉSAIRE, the co-founder of NÉGRITUDE, an intellectual movement started by black students in Paris. These students were writers from the French colonies who celebrated the essence of being African while also criticizing colonialism and assimilation.

As a youth, Diop battled tuberculosis, spending months in hospitals. These solitary moments gave rise to many of his most tender poems. While attending high school, he met Léopold SENGHOR, another founder of the Négritude movement, who later published some of Diop's poems. Diop traveled between Africa and Europe, and many of his poems express a longing for a return to his ancestral land of Africa. In "Africa," for example, he creates nostalgic images of Africa before colonialism, but this was an Africa with which he was not familiar. His only memories were of the aftermath of slavery and assimilation. When Senegal was close to gaining its independence in the late 1950s, Diop moved back to take part in the rebuilding of the

country. His revolutionary poems and teachings were his tools of change. Ellen Kennedy, a Négritude historian, quotes Diop as writing that his poems were meant “to burst the eardrums of those who do not wish to hear.”

Unfortunately, Diop’s life came to a tragic end in a plane crash that also destroyed much of his last, unpublished work. Only 22 of his poems still exist; yet these clearly established him as a powerful contributor to the Négritude movement and to world literature.

Another Work by David Diop

Hammer Blows and Other Writings. Translated and edited by Simon Mpondo and Frank Jones. Bloomington: Indiana University Press, 1973.

Djebar, Assia (Fatima Zohra Imalayen) (1936–) novelist, playwright, filmmaker, short-story writer

An Algerian writing in French, Djebar has produced compelling novels that express Arab women’s voices in the postcolonial world. She launched her writing career with the acclaimed novel, *La Soif* (1957; published in English as *The Mischief*, 1958). She and her ex-husband, Walid Garn, wrote a play, *Rouge l’aube* (1969) (*Red Dawn*), about the Algerian war of independence. During the 1960s, Djebar taught history at the University of Algiers. In the 1970s, she embarked on a filmmaking career, in part to reach Algerian women who could not read her work in French, but she returned to fiction writing in the 1980s.

Her intense, lyrical, often sensual prose articulates the voices of Arab women, as individuals and as members of a community with a specific political history. In *Far from Medina* (trans. 1994; originally published as *Loin de Médine: filles d’Ismael*, 1991), she tells of the participation of Muslim women in the first days of Islam. Her rich, intricate historical novel, *L’amour, la fantasia* (1985; *Fantasia: An Algerian Cavalcade*, 1993), tells the history of Algeria from the French colonial onslaught in 1830 to the war of independence, ending in 1961.

In this book, Djebar alternates between formal French accounts and oral histories that are based on her field interviews in Arabic with Algerian women who participated in the independence struggle but whose voices are not included in any official history. Djebar conceived the story as part of a quartet that includes its prequel novel, *Ombre Sultane* (1987; *A Sister to Scheherazade*, 1993). “If Algerian Woman in all her complexity and historical reality is the protagonist of Assia Djebar’s most ambitious and original work of fiction,” writes her translator Dorothy S. Blair in the introduction to *Fantasia*, “this is also an attempt to wrest her own identity as an Algerian woman from the warring strands of her Arabo-Berber origins and her Franco-European education.”

Djebar went to primary school in Algeria, attended college in France, and lives in Paris and Baton Rouge, Louisiana, where she directs the Center for French and Francophone Studies at Louisiana State University. She won the Venice Biennale Critics Prize for her film *La Nouba des femmes du Mont Chenoua* (1979), Prix Maurice Maeterlinck (1995), Neustadt Prize for Contributions to World Literature (1996), and the Yourcenar Prize (1997).

Other Works by Assia Djebar

Algerian White. Translated by Marjolijn De Jager and David Kelley. New York: Seven Stories Press, 2001.

So Vast the Prison. Translated by Betsy Wing. New York: Seven Stories Press, 1999.

Women of Algiers in Their Apartment. Translated by Marjolijn De Jager. Charlottesville, Va.: University Press of Virginia, 1992.

Works about Assia Djebar

Merini, Rafika. *Two Major Francophone Women Writers: Assia Djébar and Leila Sebbar: A Thematic Study of Their Works*. New York: Peter Lang, 1999.

Mortimer, Mildred P. *Journeys Through the French African Novel*. Westport, Conn.: Heinemann, 1990.

———, ed. *Maghrebian Mosaic: A Literature in Transition*. Boulder, Colo.: Lynne Rienner Publishers, 2001.

Döblin, Alfred (Linke Poot, Hans Fiedeler) (1878–1957) *short-story writer, novelist, playwright*

Alfred Döblin was born in Stettin, Germany. His father, a tailor, left the family when Alfred was 10, and his mother was from a lower-middle-class Jewish family. Döblin had difficulty in school and did not pass the *Arbitur* (school-leaving exam) until age 22. Döblin studied medicine from 1900 to 1905 in Berlin and Freiburg and, in 1911, opened a practice as a family doctor and neurologist. In 1912, he married Erna Reiss and served as an army medical officer during World War I.

Döblin began to write in 1900 and by the early 1910s earned critical acclaim for his expressionist (see EXPRESSIONISM) short stories that appeared in the journal *Der Sturm*. His first novel *Die drei Sprünge des Wang-lun* (*The Three Leaps of Wang-lun*, 1915) describes a tragic rebellion in China. Following the war, Döblin wrote theater reviews and plays in addition to his novels. Döblin's novel, *Berlin Alexanderplatz* (1929), was a popular and critical success, inspiring a radio play and a film. The story uses an omniscient anonymous narrative voice, montage, and parody—techniques inspired by James Joyce (1882–1941)—to describe the exploits of an ex-convict in the Berlin underworld.

In 1928, Döblin was elected to the Prussian Academy of the Arts. He and his friend Bertolt BRECHT were members of a leftist discussion group called Group 1925. After the Nazis gained power in 1933, Döblin lived in France and the United States. In 1941, he converted to the Roman Catholic faith, and in 1945, he returned to West Germany. Although Döblin achieved some critical acclaim for his substantive explorations of human relationships and relationships with God, most of his works were not popular. His novels were complicated, unconventional, and, according to the scholar David Dollenmayer, reflective of Döblin's

“deep sense of unease about himself and his place in society, and about modern man and society in general.”

Other Works by Alfred Döblin

Destiny's Journey. Translated by Edna McCown. New York: Paragon House, 1992.

Tales of a Long Night: A Novel. Translated by Robert and Rita Kimber. New York: Fromm International Publishing Corporation, 1984.

A Work about Alfred Döblin

Dollenmayer, David. *The Berlin Novels of Alfred Döblin*. Berkeley: University of California Press, 1988.

Donoso, José (1924–1997) *novelist, short-story writer, poet*

José Donoso was born to Dr. José Donoso and Alicia Yáñez in a suburb of Santiago, Chile. Educated by private teachers as a young child, he later attended the prestigious Grange School. Donoso was inspired to write at an early age by uncles who were authors, as well as by the novels of such writers as Jules VERNE and Alexandre DUMAS. After dropping out of school and working for some time on a sheep farm, he completed his education at Princeton University, where he published his first short stories, in English.

It was not until Donoso's first novel, *Coronation*, was released in 1957 that his work began to receive serious critical attention. The least experimental of his novels, it relates the transformation of the conservative, middle-class Andrés, as he is drawn out of his orderly, sterile existence and into the realm of obsession and desire. In *Coronation*, the most important themes of Donoso's fiction are already present: insanity, the complex nature of identity, and the conflict between the demands of instincts and the expectations of society. These same themes are central to *The Obscene Bird of Night* (1970), which represents Donoso's best-known and perhaps most mature work. This book tells the story of the decline of an aristocratic

family, as seen through the eyes of Humberto Peñaloza, the private teacher of the family's last offspring. The plot is not presented in any kind of logical sequence, as the disorder of Peñaloza's narrative is intended to reflect the narrator's psychic instability and to question traditional notions of time, space, and reality.

Donoso is a difficult writer to categorize in Latin American and Chilean literature. Although the unorthodox structure of his novels connect them to the phenomenon known as the Boom (a movement in Latin-American fiction involving such authors as Gabriel GARCÍA MÁRQUEZ and Carlos FUENTES, who employed experimental narrative techniques in their novels and stories), the domestic settings of his works tie them to the realist tradition.

Donoso has received such recognition for his fiction as the Chilean National Prize for Literature and the William Faulkner Foundation Prize. His stories and novels have been translated into many languages and adapted for film and theater. His work has exercised a critical influence on Spanish-language fiction and represents one of the most varied and compelling attempts to come to terms with the complex history and sociology of Latin America.

Another Work by José Donoso

A House in the Country. Translated by David Pritchard. New York: Knopf, 1984.

A Work about José Donoso

Magnarelli, Sharon. *Understanding José Donoso*. Columbia: University of South Carolina Press, 1993.

Dostoyevsky, Fyodor Mikhaylovich

(1821–1881) *novelist, short-story writer*

Fyodor Mikhaylovich Dostoyevsky was born in Moscow, Russia, to Mikhay Dostoyevsky, an army surgeon, and Maria Nechaeva, a daughter of a prominent Moscow merchant. Dostoyevsky had a traumatic childhood. His father was an alcoholic and constantly terrorized the family. When Dos-

toyevsky was only nine years old, his best friend was raped and murdered, a tragic incident he remembered throughout his life. In 1834 Dostoyevsky entered a prestigious private school in Moscow, where he concentrated on literary studies. He made very few friends and spent most of his time reading. He particularly admired the works of Aleksandr PUSHKIN and Nikolai KARAMZIN.

At the insistence of his father, Dostoyevsky enrolled in a school for military engineers in St. Petersburg in 1837. That same year, Dostoyevsky's studies were briefly interrupted by the death of his mother. In 1839, his father died; it was rumored that he had been murdered by his own serfs. Both events had a deep impact on Dostoyevsky and later reemerged in his novels.

On completion of his studies in 1845, Dostoyevsky briefly entered the civil service as an engineer but resigned after only a few months to pursue writing. The publication of *Poor Folk* in 1846 immediately gained critical attention, launching his literary career.

Fascinated with French social philosophy, Dostoyevsky began to attend meetings of a radical, utopian group. This group included several prominent figures, mostly artists and intellectuals who were interested in the reformation of Russian society. In 1849, 39 members, including Dostoyevsky, were arrested by the police. After months of interrogation and torture (three members of the group were confined to an insane asylum after their release), Dostoyevsky and other members of the group were sentenced to death. Minutes before the execution, however, Dostoyevsky was pardoned and his sentence reduced to five years of hard labor in Siberia.

The period of exile was perhaps the most crucial experience in Dostoyevsky's life. Spiritually and mentally distraught, Dostoyevsky passionately embraced the doctrines of the Russian Orthodox Church. Deeply affected by his experience as a prisoner, Dostoyevsky became politically reactionary and a staunch supporter of the czar.

As a result, Dostoyevsky was allowed to return to St. Petersburg in 1857, but his exile had taken

its toll. He developed epilepsy, and his physical health was very fragile. Along with his brother Mikhail, Dostoyevsky began to edit *Times*, a literary journal that serialized a number of Dostoyevsky's early novels. Among works published during the early 1860s was *The House of the Dead* (1862), a fictional account of prison life based on Dostoyevsky's experiences in Siberia, and *The Insulted and Injured* (1861), a novel that analyzes the shortcomings of naïve utopianism.

Dostoyevsky married Maria Isaev in 1857, but she died in the early 1860s, as did his brother. In 1862, Dostoyevsky left Russia to tour Europe, where he was introduced to gambling, especially roulette, which became an irresistible passion. Gambling compounded his financial troubles, and he returned to Russia in 1864 virtually penniless. Dostoyevsky examined the psychological implications of gambling in his fascinating novel *The Gambler* (1866).

In 1866, Dostoyevsky began working on *Crime and Punishment*, which—harried by debt and desperately in need of money—he completed in a month with the help of a stenographer, Anna Snitkina. Dostoyevsky and Snitkina were married in 1867. With his epilepsy and obsessions, Dostoyevsky was not the easiest of companions, but the intimacy and love between Dostoyevsky and his wife sustained them for the rest of their lives. The couple traveled extensively throughout Europe but once again had to return to Russia in 1871 because of financial troubles caused by Dostoyevsky's gambling.

Critical Analysis

Dostoyevsky's fiction is notable for its deep and intense understanding of human psychology. In *Notes from the Underground* (1864), Dostoyevsky began his literary experiments with the human psyche through a detailed account of neurotic dementia. In the novel, a minor government official describes his hatred of the society he sees from his “underground” viewpoint. The novel also explores the spiritual conflict between the individual and society. It is also a reaction against the optimistic

rationalism of CHERNYSHEVSKY'S *What Is to Be Done?*

In *Crime and Punishment*, Dostoyevsky portrays the spiritual and philosophical struggle of Raskolnikov, a young student who murders a pawnbroker. The novel explores the themes of spiritual suffering, psychosis, and redemption, set against the dark, nauseating background of the slums of St. Petersburg. Dostoyevsky examines the terms of formation of philosophical concepts and their subsequent effect on the individual. Many critics consider *Crime and Punishment* to be the most seminal psychological drama in literary history.

The Idiot (1868) is an indictment of the materialism of the governing classes of Russia. In this striking, realistic portrayal of 19th-century Russian society, Dostoyevsky juxtaposes the ethical idealism of a young man against the crass materialism of the drawing rooms of the middle class. The novel amplifies the growing spiritual unrest of Russian society that attempts to emulate the material values of Western Europe. Dostoyevsky denounces the society in which moral idealism is labeled as mental incompetence. *The Idiot* marks the growing philosophical crises of the realist literature of 19th-century Russia. Yet, though he saw so clearly the flaws in the society that surrounded him, Dostoyevsky denounced political violence and extremism as a way to reform society.

In *The Possessed* (1871), Dostoyevsky comments upon the responsibility of an individual in social matters. The story is about Stavrogin, a charismatic intellectual and atheist, who attracts a group of fanatics who wreak havoc on a small provincial town. It was based on the life of a revolutionary named Sergey Nechayev but may have reminded readers of several radical movements that were current at the time. *The Possessed* was ambivalently received in Russia: With its unflattering picture of political activism, it was hailed as a masterpiece by conservatives, while revolutionary circles denounced it as reactionary.

The Brothers Karamazov (1880) was Dostoyevsky's last and arguably finest novel. As a

pioneering work in psychological realism, the novel engages a number of powerful themes: love, hate, patricide, and the search for God, to name a few. *The Brothers Karamzov* follows the destiny of Fyodor Karamazov and his three sons. The most famous chapter of the novel, “The Legend of the Grand Inquisitor,” dramatizes the inner struggle between heart and mind in the context of religion. The profound psychological and social implications of the plot assured the everlasting significance of the novel, which was hailed as a great masterpiece virtually from its first publication.

Fyodor Dostoyevsky received unprecedented critical acclaim during the last years of his life. He finally achieved financial solvency and turned his attention to family life. After his death, his widow and children were given a government pension by the czar. Dostoyevsky’s funeral was attended by thousands of people. He was hailed as a literary genius, the father of Russian REALISM, and a master of psychological realism. The contribution of Fyodor Dostoyevsky to world literature is almost immeasurable, as his works transformed entire generations of writers and created new dimensions in the world of fiction.

Other Works by Fyodor Dostoyevsky

The Best Short Stories of Dostoyevsky. Translated by David Magarshack. New York: Modern Library, 1992.

Winter Notes on Summer Impressions. Translated by Kyril Fitzlyon. London: Quartet Books, 1986.

Works about Fyodor Dostoyevsky

Amoia, Alba della Fazia. *Feodor Dostoyevsky*. New York: Continuum Press, 1993.

Frank, Joseph. *Dostoyevsky: The Seeds of Revolt, 1821–1849*. Princeton, N.J.: Princeton University Press, 1976.

———. *Dostoyevsky: The Years of Ordeal, 1850–1859*. Princeton, N.J.: Princeton University Press, 1984.

———. *Dostoyevsky: The Years of Liberation, 1860–1865*. Princeton, N.J.: Princeton University Press, 1986.

———. *Dostoyevsky: The Miraculous Years, 1865–1871*. Princeton, N.J.: Princeton University Press, 1996.

———. *Dostoyevsky: The Mantle of the Prophet, 1871–1881*. Princeton, N.J.: Princeton University Press, 2002.

Leatherborrow, William J. *Feodor Dostoyevsky: A Reference Guide*. Boston: G. K. Hall, 1990.

Du, Nguyen

See NGUYEN DU.

Ducasse, Isadore-Lucien

See LAUTRÉAMONT, COMTE DE.

Dudintsev, Vladimir Dmitrievich

(1918–1998) *novelist*

Vladimir Dudintsev was born in Kupyansk, Ukraine. After his graduation from the Moscow Law Institute, Dudintsev briefly served in the Soviet army at the outbreak of World War II. Although he wrote a number of short works during the Stalinist era, most of them, as Dudintsev later admitted, were lackluster and mediocre. His real publishing debut came in 1956 with the publication of the novel *Not by Bread Alone*.

Not by Bread Alone tells the story of Lopatkin, a brilliant inventor who was hindered by government red tape. In the West, the novel was hailed for its candid portrayal of negative aspects of the Soviet Union. The work was harshly criticized at a notorious 1957 meeting of the Soviet Writers’ Union. (That meeting became the topic of a poem by Yevgeny YEVTUSHENKO, “Again a Meeting”: “Again a meeting, noisy, dying / half colloquium / half co-lying . . .” —translation by Albert C. Todd.) For a long period of time, he was shunned by most of the “official” Soviet writers. Dudintsev found ready support for his work among the political dissidents, but he encountered enormous difficulties publishing in the Soviet Union. His second work, *A New Year’s Fairy Tale* (1957), was a sci-

ence-fiction novel set in a Soviet Union of the future.

Dudintsev published his final novel, *White Clothes*, in 1987 at the height of the perestroika movement. *White Clothes* once again criticized government corruption and endless circles of bureaucracy. He also blamed a number of careless, greedy government officials for the environmental disasters in Russia. The novel was widely read and hailed as a work of great social significance.

When Dudintsev died in 1998, he was considered one of the best writers of the Soviet era. He often took great personal risks to expose the social problems of the Soviet Union, and his well-crafted prose is much admired.

Another Work by Vladimir Dudintsev

A New Year's Fairy Tale. In Robert Magidoff, ed., *Russian Science Fiction: An Anthology*. Translated by Doris Johnson. New York: New York University Press, 1964.

Dupin, Amandine-Aurore-Lucile

See SAND, GEORGE.

Duras, Claire de (ca. 1777–1828) novelist

Claire de Duras was born to a French noble family. Her father, a count, was a member of the liberal French aristocracy. A supporter of radical ideas, he was executed for failing to support the execution of Louis XVI. After her father's death, de Duras fled with her mother to the United States where they spent some time in Philadelphia, Pennsylvania, with family. She also took a journey to Martinique to receive an inheritance. In both America and Martinique, she saw the realities of slavery. They then traveled to Switzerland and to London, where de Duras met her future husband, Amédée-Bretagne-Malo de Durfort, the duke of Durfort and the future duke of Duras. They were married in 1797.

In 1808, de Duras moved to France with her husband where, as a result of changes brought

about by the Restoration, he became an active member of the court in 1814. While her husband was busy with his duties, de Duras held gatherings of thinkers, poets, and intellectuals who discussed their thoughts and ideas about the unjustness of life. It was during these meetings that de Duras began to relate the story of a Senegalese girl, rescued from slavery by a French aristocratic family, whose life of privilege does not protect her from the alienation of racism. The story became popular in the group, and de Duras was encouraged to write it down. This became her first novel, *Ourika* (1823).

Initially published anonymously, *Ourika* grew to become a national obsession. The work opposed the prevailing attitude that slavery was a natural thing and denounced it as an evil institution. The work was also unique in that the narrator was a black woman, which was almost unheard of in French literature at this time. As John Fowles says in the introduction to his translation, it is “the first serious attempt by a white novelist to enter a black mind.”

In 1822, de Duras became sick and depressed. She withdrew to her country house, where she wrote two more novels on the subjects of sex and class: *Olivier* (1822) and the epistolary novel *Edouard* (1825), both of which feature gentle heroes with feminine characteristics. She was never interested in writing for money or fame; instead, she hoped that her works would promote change. Only after her death did her works and their frank depiction of social concerns begin to gain recognition.

Another Work by Claire de Duras

Ourika: An English Translation. Translated by John Fowles. New York: Modern Language Association of America, 1995.

Works about Claire de Duras

Crichfield, Grant. *Three Novels of Madame de Duras*. The Hague: Mouton, 1975.

Kadish, Doris Y., and Françoise Massardier-Kenney, eds. *Translating Slavery: Gender and Race in French*

Women's Writing, 1783–1823. Kent, Ohio: Kent State University Press, 1994.

Duras, Marguerite (1914–1996) *novelist, playwright, screenwriter*

Born Marguerite Donnadiou in Gia Dinh, Indochina, the area which is now Vietnam, she took her pseudonym, Duras, from the name of a French village near where her father had once owned land. Her father died when Duras was only four years old, and her mother, a teacher, struggled to support her three children on her own. Duras spent most of her childhood in Indochina and, when she was still a teenager, had an affair with a wealthy Chinese man. She returns to this period of life repeatedly in her novels.

When Duras was 17, she moved to France to study law and political science at the Sorbonne. After graduating in 1935, she went to work as a secretary at the Ministry of Colonies. In 1939, she married Robert Antelme. With the arrival of World War II, she became a member of the French Resistance. Antelme became a Resistance leader and was captured and imprisoned. He survived Buchenwald, Gandersheim, and Dachau. After his release, Duras, who had been planning to leave him before his capture, nursed him back to health, living with him in a ménage à trois with Dionys Mascolo. She joined the Communist Party in that period but in 1950, after the Prague Uprising, was expelled for revisionism.

Duras published her first novel, *Les Impudents* (1942), in a style greatly influenced by American author Ernest Hemingway. She gained the most recognition, however, during the 1950s with her novels *Un barrage contre le Pacifique* (*The Sea Wall*, 1950) about an impoverished family living in Indochina, and the psychological romance novel *Le Marin de Gibraltar* (*The Sailor from Gibraltar*, 1952). Her novel *Le Square* (1955) earned her both respect as an author and association with what was known as the NEW NOVEL group. However, in her next novel, *Moderato Cantabile* (1958), Duras shifts her writing style

from traditional topics and themes to what would become her prevailing themes of death, memory, sexual desire, and love.

Toward the end of the 1950s, Duras turned her attention to writing screenplays. The film for which she is best known internationally is *Hiroshima, Mon Amour* (1959). Directed by Alain Resnais, the film focuses on the theme of complications arising from the love between two people who have experienced the trauma of war. It tells of the brief love affair between Emmanuelle Riva, a married French actress, and Eija Okada, a Japanese architect, during which Riva tells Okada of her forbidden love affair with a German soldier and her subsequent mental breakdown. Innovative in its use of flashbacks and montages, the film received mixed reviews. It earned an Academy Award nomination for best screenplay but failed miserably in the box offices in Japan.

Duras's work became increasingly experimental in the 1960s, especially after the 1968 student revolts. She became interested in the power of language, memories, and alienation. Feminist critics tie her shift in style directly to the concept of feminine writing with its increasing sparseness and suggestiveness. Love, for Duras's characters, becomes an escape that is often linked with alcohol and madness.

In the 1970s, Duras continued to focus on writing screenplays, including the film *Camion* (1982) with French actor Gérard Depardieu. She returned to the novel format in the 1980s with the semiautobiographical *The Lover* (1984), for which she won France's most cherished literary honor, the Prix Goncourt. The novel, made into a film by the same name in 1992, focuses on the sexual initiation of a young girl in Indochina. Duras's works were often associated with events in her life. Her collection of short stories *La Doleur* (1985) was based on her relationship with Antelme and Mascolo.

In 1980, Duras met Yann Andréa Steiner. The two lived together until Duras's death. Duras's creativity during this period was often shadowed by her increasing abuse of alcohol. In *Practicalities* (1987), she wrote about her relationship with

Steiner, her alcoholism, and her 15-year addiction to aspirin. Steiner finally encouraged her to enter a hospital for treatment in 1982, but when Duras returned home, she began to suffer from hallucinations and a fear that her house had been invaded by strangers. Steiner stayed with her until her death.

Other Works by Marguerite Duras

No More. Translated by Richard Howard. New York: Seven Stories Press, 1998.

The North China Lover. Translated by Leigh Hafrey. New York: The New Press, 1992.

The Ravishing of Lol Stein. Translated by Richard Seaver. New York: Pantheon Books, 1986.

Writing. Translated by Mark Polizzotti. Cambridge, Mass.: Brookline Books, 1998.

Works about Marguerite Duras

Adler, Laure. *Marguerite Duras: A Life*. Translated by Anne-Marie Glasheen. Chicago: University of Chicago Press, 2000.

Schuster, Marilyn R. *Marguerite Duras Revisited*. Boston: Twayne, 1993.

Dürrenmatt, Friedrich (1921–1990)

dramatist, novelist

Friedrich Dürrenmatt was born in Konolfingen, Switzerland, to Reinhold and Hulda Zimmermann Dürrenmatt. His father was the pastor of the Konolfingen church. Dürrenmatt attended secondary school in Großhochstetten and spent his spare time painting, a lifelong interest. After his family moved to Bern in 1935, he attended Freies Gymnasium, a Christian secondary school, and then Humboldtianum, a private school. After graduating in 1941, he studied philosophy, literature, and natural sciences at the University of Zurich and the University of Bern. He served for a

year in the Swiss military during World War II and married actress Lotti Geißler in 1946.

Dürrenmatt's first drama, *Es steht geschrieben* (*It Is Written*, 1947) succeeded with critics but not audiences. He attracted more popular success with his play *Romulus der Große* (*Romulus the Great*, 1949). Dürrenmatt wrote three detective novels and his first work of essays, *Theaterprobleme* (1955), in the 1950s. His most popular plays, *Der Besuch der alten Dame* (*The Visit*, 1956, translated 1958) and *Die Physiker* (*The Physicists*, 1962), examine the themes of power, responsibility, and guilt. Dürrenmatt later served on the board of directors of the Zurich Schauspielhaus and continued writing plays until 1988.

Dürrenmatt adapted the satire of Jonathan Swift (1667–1745) and the dramatic technique of Bertolt BRECHT to his works. He is best known for comic-grotesque satires that explore religious and philosophical issues. He was a pessimist who, according to biographer Roger Crockett, “did not believe that humanity had a promising future on this planet, and he created scenario after scenario to demonstrate this conclusion.” Dürrenmatt's numerous awards include the Georg Büchner Prize and the New York Theater Critics' Prize. Even after his death in 1990, *The Visit* and the *The Physicists* were among the most performed plays in Germany.

Other Works by Friedrich Dürrenmatt

The Assignment. Translated by Joel Agee. New York: Random House, 1988.

The Execution of Justice. Translated by John E. Woods. New York: Random House, 1989.

A Work about Friedrich Dürrenmatt

Crockett, Roger A. *Understanding Friedrich Dürrenmatt*. Columbia, S.C.: University of South Carolina Press, 1998.

E

Eco, Umberto (1932–) *novelist, literary critic*

Born in Alessandria, Italy, Umberto Eco is the son of Giralio Eco, an office worker for an iron-bath-tub manufacturer, and Giovanna (Bisio) Eco. He grew up amid World War II, dodging bombs in the countryside as a young teen but also embracing American literature and popular music.

Eco received a doctorate of philosophy from the University of Turin in 1954 at age 22. His thesis on St. Thomas Aquinas and his later work, *The Development of Medieval Aesthetics* (1959), helped stir his passion for the medieval world. His research was invaluable when he wrote his signature work, the novel *The Name of the Rose* (1980).

After his 1954 graduation, Eco worked in Milan preparing cultural programs for RAI, a new state television network. This exposure to television gave him insights into the world of mass media, a subject about which he wrote extensively later in his career. From 1956 to 1964, Eco held a lecturing post at the University of Turin and from 1964 to 1965 at the University of Milan.

In the late 1950s, Eco began to contribute to such Italian daily newspapers and magazines as *L'Espresso*, but it was the publication of his first novel, *The Name of the Rose*, that won Eco worldwide critical acclaim. The novel uses semiotics (the

study of signs, codes, and clues) to tell the story of a murder mystery set in a medieval monastery. Eco founded a journal on semiotics in 1971 and has written several books on the subject. In *The Name of the Rose*, he employs semiotic techniques such as using the 10-part Sefirot or Cabbalic system as an underlying structure. The novel became popular with a cross-section of readers from lovers of best-sellers to scholars and set records for world sales of an Italian book. In 1986, the novel was made into a major motion picture starring Sean Connery and also received the Strega and Viareggio Prizes, as well as the Medici Prize in France. Eco told *Contemporary Authors* in 1979, "I think that the duty of a scholar is not only to do scientific research but also to communicate with people through various media about most important issues of social life from the point of view of his own discipline."

Eco is also well known for *Foucault's Pendulum* (1988), a novel set in Milan, Paris, and Brazil. It tells the story of a search for a plan of the universe that involves the medieval religious order the Knights Templar and their plans for world domination. The story comes to this conclusion: "There is no map. There is no plan: the secret, he has come to see, is that there is no secret; the answer is that there is no answer."

Umberto Eco is a significant Italian literary figure. Much more than a best-selling novelist, Eco has made his name, say scholars Norma Bouchard and Veronica Pravadelli, as “a theorist of avant-gardist aesthetics, a scholar of popular culture, a leading semiotician and philosopher of language, [and] a highly respected journalist.”

Another Work by Umberto Eco

The Island of the Day Before. Translated by William Weaver. New York: Harcourt Brace Jovanovich, 1995.

Works about Umberto Eco

Bondanella, Peter. *Umberto Eco and the Open Text: Semiotics, Fiction, Popular Culture*. New York: Cambridge University Press, 1997.

Bouchard, Norma, and Veronica Pravadelli, eds. *Umberto Eco's Alternative*. New York: Peter Lang, 1998.

Ehrenburg, Ilya Grigoryevich

(1891–1967) *novelist, short-story writer, poet, travel writer, essayist*

Ilya Grigoryevich Ehrenburg was born in Kiev, Ukraine, into the family of a middle-class Jewish brewer. Facing rapidly growing anti-Semitism in Ukraine, the Ehrenburgs moved to Moscow, Russia, in 1896. Ehrenburg briefly attending the First Moscow gymnasium (high school) but was expelled for participating in revolutionary activities. In 1908, Ehrenburg decided to leave Russia to avoid a trial for his political activities that could, despite his youth, have resulted in a lengthy prison term. Living in Paris, Ehrenburg participated in the artistic circles of French society.

Ehrenburg started his prolific career with a publication of a poetry collection in 1910. During World War I, he briefly served as a war correspondent. Between 1921 and 1924, he lived in Germany and Belgium. His first novel, *The Extraordinary Adventures of Julia Jurenito and His Disciples* (1921) was a political satire that ridiculed both the capitalist and Communist political systems. In 1928,

Ehrenburg published *The Stormy Life and Lazar Roitschwantz*, a novel that depicts wanderings through Europe of a Jewish tailor who barely escapes the anti-Semitism of Russia. Both novels combined sensitivity for the nuances of the plot with biting social commentary.

From 1925 to 1945, Ehrenburg lived in Paris, working for Soviet newspapers and returning to Russia on occasion. In the 1930s, his writings became markedly less radical as he accepted the official doctrines of the Communist Party. In *Out of Chaos* (1934), for instance, he ardently defends the aesthetic goals of SOCIALIST REALISM. In his novel *The Fall of Paris* (1941), he criticizes the capitalist system of France and delineates the social degeneration of French society.

Ehrenburg was honored on several occasions in the Soviet Union. In 1942 and 1948, he was awarded the Stalin Prize and, in 1952, the International Lenin Peace Prize. He also served as a deputy of the Supreme Soviet of the USSR from 1950 and as a vice president of the World Peace Council until his death in 1967. Ehrenburg spent his last days campaigning to publish the works of writers who were suppressed under Stalin's regime. Ehrenburg's fiction, although deeply politicized, reveals a high level of narrative control and a deep understanding of human nature. Despite his positions in the Soviet regime, Ehrenburg was highly respected by Western intellectuals and artists.

A Work about Ilya Ehrenburg

Goldberg, Anatol. *Ilya Ehrenburg, Revolutionary, Novelist, Poet, War Correspondent, Propagandist: The Extraordinary Epic of a Russian Survivor*. New York: Viking Press, 1984.

Eich, Günter (Erich Günter) (1907–1972)

dramatist, poet

Günter Eich was born in Lebus an der Oder to Otto and Helen Heine Eich. Otto, an accountant, moved the family to Berlin in 1918. Eich finished his secondary education in Leipzig in 1925. He studied Chinese, law, and economics at universi-

ties in Leipzig, Berlin, and Paris. Eich published his first poems in an anthology in 1927 and his first volume of poems in 1930. In the 1930s, he worked as a freelance writer and was a pioneer in the writing of German radio plays. In 1940, he married Else Anna Burk, a singer who died a few years later. Eich served in the German air force during World War II. The Americans captured him in 1945 and released him the following year. Starting in 1947, Eich regularly attended the annual meetings of the German literary association, GRUPPE 47. He married the poet Ilse AICHINGER in 1953.

While in a POW camp, Eich wrote “Inventur,” a poem that is considered the epitome of the *Kahlschlag* (Clean Sweep) movement. Popular in the 1950s, *Kahlschlag* symbolized the break with past ideologies. German writers embracing this movement sought to address material facts, such as hunger and disease, while cutting corrupt ideals, ideas, and language out of their writing.

Eich’s lyric poetry was inspired by Chinese poets such as Li Bai. Favoring the audible over the visual, he attained his greatest notoriety for his radio plays. Eich’s best-known play is *Träume* (*Dreams*, 1953). It contains some of his best poetry and addresses his favorite themes: dreams, death, and the divide between reality and unreality. According to the literary scholar Egbert Krispyn, Eich displayed an “uncompromising creative honesty” in his work, which won several awards, including the Munich Grant Prize for Literature and the Friedrich Schiller Memorial Prize of Mannheim.

Another Work by Günter Eich

Pigeons and Moles: Selected Writings of Günter Eich.

Translated by Michael Hamburger. Columbia, S.C.: Camden House, 1990.

Works about Günter Eich

Cuomo, Glenn R. *Career at the Cost of Compromise:*

Günter Eich’s Life and Work in the Years 1933–1945.

Atlanta: Rodopi, 1989.

Krispyn, Egbert. *Günter Eich.* Boston: Twayne, 1971.

El Saadawi, Nawal

See SADAWI, NAWAL.

Éluard, Paul (Eugène-Émile-Paul Grindel) (1895–1952) poet

Paul Éluard was born Paul Grindel in Saint-Denis on the outskirts of Paris. When he was 18, he was confined to a sanatorium in Switzerland to recover from a bout of tuberculosis. During this time, he discovered his love for poetry and published his first collection of poems.

Éluard was deeply affected by the tragedy of World War I. He became a pacifist militant and wrote *Poèmes pour la paix* (1918), which details both the need for conflict and the desire to temper it with peace. He also met Tristan TZARA, André BRETON, and Louis ARAGON, who encouraged him in 1920 to become an active participant in the DADA movement. He later joined the surrealists, becoming one of its major influences. But, simultaneously, he remained true to his own visions of literary integrity, questioning the validity of certain ideas such as automatic writing, a belief that the spiritual realm could convey itself through the writing implement, without the judgment of the writer.

Alongside his opposition to violence and war, Éluard’s personal life, in particular his marriage to Maria Benz, became one of the focal points of his writing. She was the inspiration for the passionate celebration of love in his collections *Capitale de la douleur* (1926), *L’Amour, la poésie* (1929), and *La Vérité immédiate* (1932). These works are notable in that they mark a departure from his focus on passive militarism.

Éluard was barred from the Communist Party as a result of a conflict with Aragon. He joined the Resistance, continuing his creative work with collections such as *La victoire de Guernica* (1938) and *Poésie et vérité* (1942). The latter collection contains his most often studied poem “Liberté.” Shortly after the liberation and the traumatic death of his wife in 1946, Éluard began to focus his writing on the hope that one day humanity

would leave behind its murderous tendencies. He became an impassioned humanist, as evidenced in his works. He died in Charenton-le-Pont.

Other Works by Paul Éluard

Last Love Poems of Paul Éluard. Translated by Marilyn Kallet. Baton Rouge: Louisiana State University Press, 1980.

Selected Poems. Translated by Gilbert Bowen. New York: River Run Press, 1987.

A Work about Paul Éluard

Nugent, Robert. *Paul Éluard*. Boston: Twayne Publishers, 1974.

Elytis, Odysseus (Odysseus Alepoudelis)

(1911–1996) poet

Odysseus Elytis was born in Iraklion on the island of Crete. The son of a wealthy manufacturer, he shunned the privileged life and devoted himself entirely to seeking truth in his works.

Elytis's first poetry dates back to 1929 and celebrates his childhood visits to the Aegean Sea. He established his reputation as a poet in the 1930s, a decade haunted by the threat of war, by focusing on the intrinsic beauty of humanity and nature. In *Orientalisms* (1940), Elytis's first and largest collection, he combines elements of the surrealist movement with free association and pagan nature worship. During World War II, Elytis served on the front lines in Albania, fighting against Italian and German forces. This struggle particularly affected him, as did the subsequent horrors of the Nazi occupation of Greece. It was the barbaric nature of war that led him to continue writing poetry that glorified the beauty of his homeland and sought to maintain its integrity against the threat of human destruction. His long poem *Heroic and Elegaic Song of the Lost Second Lieutenant of Albania* (1945) gave voice to Elytis's experiences and feelings. The novel celebrates life and the invisible forces that bind humankind to the natural world while, simultaneously, confronting the very basic conflict of good versus evil.

Elytis is most remembered, however, for *Axion Esti* (1959), a three-part celebration of Greek folklore and history. Translated as *Worth It Be*, this epic poem draws on elements of the Byzantine mass in conjunction with the history of Greece and the biblical creation story. It was later set to music by Theodorakis, who also composed the film score for *Zorba the Greek*. Theodorakis described the poem as a "Bible for the Greek people," which, in a sense, it was, as it later became an anthem for Greek youth.

Elytis spent much of his life in seclusion, focusing only on his poetry. He considered himself to be neither a patriotic poet nor a nature poet. He felt that his duty as a poet was to transform the images offered him by nature to a level where they could exist as reminders to all humanity of the possibility of perfection and beauty in this world. In 1979, he was awarded the Nobel Prize in literature and became a cultural ambassador for the Greek people. He began to travel to give lectures; however, three years later, he confessed to being so busy traveling that he had no time to write. Returning to semiseclusion, he resumed writing, publishing his final collection *West of Sorrow* (1995).

Elytis was so important to the Greek people that radio and television programs were interrupted to announce his death in 1996. Elytis's own definition of death perhaps explains his significance as a writer: "Death is where words no longer have the power to generate, right from the start, the things that they name." For Elytis, poetry was not simply an art; it was also a social responsibility.

Other Works by Odysseus Elytis

The Collected Poems of Odysseus Elytis. Translated by Jeffrey Carson and Nikos Sarris. Baltimore: Johns Hopkins University Press, 1997.

Odysseus Elytis: Analogies of Light. Edited by Ivar Ivask. Norman: University of Oklahoma Press, 1981.

What I Love: Selected Poems of Odysseas Elytis. Translated by Olga Broumas. Port Townsend, Wash.: Copper Canyon Press, 1986.

Emecheta, Buchi (1944–) *novelist*

Buchi Emecheta was born of Ibuza parents in Nigeria. Orphaned at an early age, she spent her childhood in a missionary school. In 1960, at age 16, she married Sylvester Onwordi, to whom she had been engaged since she was 11. In 1962, the couple moved to London; the marriage lasted six years and produced five children.

Many of Emecheta's earliest novels draw on her experiences in Africa and England. Emecheta's early writing style is based on oral tradition. She speaks from her own experiences and vividly describes the people and places encountered by her characters on their journey to self-awareness. Her first novel, *In the Ditch* (1972), tells the story of her life as a struggling immigrant and single mother in London through the character of Adah, a young woman who leaves her husband to find out who she is. In a strange land, she is seen as an outsider. With children in tow, Adah negotiates the welfare system, the job market, and what it means to be deemed a social "problem."

In Emecheta's second novel, *Second Class Citizen* (1974), she continues to chronicle Adah's life, but this time she steps back to see how she arrived in "the ditch." This story concentrates on the inequalities within her culture that manifest themselves as discrimination against women. Adah encounters strict tribal customs that deny education to women. As she bends under the workload of supporting her family and caring for her children, she witnesses the privileges of her student husband. "Second Class Citizen" reveals how gender roles are maintained through culture.

Emecheta's autobiography, *Head Above Water* (1986), tells of her struggle to confront the poor social conditions of blacks in London while simultaneously emerging as a writer.

Emecheta has come under fire from some critics for her refusal to support the pastoral ideas of Africa and Europe. Her raw views often expose the dark side of tribal relations, colonialism, and male/female relations.

She was raised at a time in Nigeria when traditional structures were being challenged by a society that was shifting from rural to urban living. It was also a time when immigration to colonial centers, such as London, presented another test of maintaining or adapting one's identity. Emecheta's novels reflect both the chaos and the opportunities of this unrest and uprooting. Emecheta does not write about an idyllic Africa of the past but instead about contemporary Africa with painstaking accuracy.

She centers the majority of her stories on gender relations and the conflicts between modernity and tradition. These topics often serve as metaphors for the relationship between Africa and the Diaspora (the scattering of people of African descent through slavery) and for the relationship between colonizer and the colonized; for example, in *The Family* (1989), she chronicles the life of an impoverished Jamaican girl who negotiates familial abuse, which is one of slavery's legacies. Emecheta's brave approach to writing about the unspoken has set her apart from other African writers. She has won several literary prizes including her selection in 1983 as one of the Best Young British Writers Award. Emecheta is a strong post-colonial writer who witnesses with a feminist lens; as a result, she has diversified traditional Western feminism by adding a voice that speaks to the specific issues of women from developing countries.

Other Works by Buchi Emecheta

The Bride Price. New York: George Braziller, 1980.

In the Ditch. Westport, Conn.: Heinemann, 1994.

The Joys of Motherhood. New York: George Braziller, 1980.

The New Tribe. Westport, Conn.: Heinemann, 2001.

Second Class Citizen. New York: George Braziller, 1983.

The Slave Girl. New York: George Braziller, 1980.

Works about Buchi Emecheta

Fishburn, Katherine. *Reading Buchi Emecheta: Cross-Cultural Conversations*. Westport, Conn.: Greenwood Publishing Group, 1995.

Uraizee, Joya F. *This Is No Place for a Woman: Nadine Gordimer, Nayantara Sahgal, Buchi Emecheta, and the Politics of Gender*. Lawrenceville, N.J.: Africa World Press, 2000.

Enchi Fumiko (Fumi Ueda) (1905–1986)
playwright, novelist

Enchi Fumiko was born in Tokyo to Ueda Kazutoshi and Tsuruko. Kazutoshi was a well-known linguistics professor who helped put together a major Japanese-language dictionary in 1902. As a young child, Enchi was reclusive and sickly, spending more time in her father's extensive library than at play with other children. Enchi attended Japan Women's University but did not earn a degree. In 1930, she married the journalist Enchi Yoshimatsu and had a child, Motoko, two years later. In 1935, she joined a group of novelists known as Nichireki to learn more about writing. In the 1930s and 1940s, she suffered from breast cancer, uterine cancer, and tuberculosis. At the end of World War II, Enchi's home in Tokyo was destroyed during an air raid.

When Enchi was at university, she developed plays for a Tokyo theater founded by a leader in the modern drama-theater (*shingeki*) movement, Kaoru Osanai (1881–1928). However, by the mid-1930s, she could not find publishers for her plays, so she switched to writing novels. At first, the literary world was receptive to her work; however, for most of the 1940s, she had difficulty finding publishers. Her first major success was *The Starving Years* (1953), about a woman trapped in marriage to a womanizing, chauvinistic man. The novel, however, that won her international acclaim was *Masks* (1958), based on the story of Lady Rokujiō from *The Tale of Genji*.

Enchi is known for combining elements from classical Japanese works from the Heian (794–1185) and Edo (1600–1867) periods into modern settings. Many of her stories center on women navigating patriarchal Japan. She has won numerous literary awards, including the Tanizaki Prize in 1969, the Japanese Literature Grand Prize in 1972, and the Order of Culture in 1985.

Other Works by Enchi Fumiko

A Tale of False Fortunes. Translated by Roger K. Thomas. Honolulu: University of Hawaii Press, 2000.

The Waiting Years. Translated by John Bester. Tokyo: Kodansha International, 1971.

A Work about Enchi Fumiko

Vernon, Victoria V. *Daughters of the Moon: Wish, Will and Social Constraint in Fiction by Modern Japanese Women*. Berkeley: Institute of East Asian Studies, University of California Press, 1988.

Enzensberger, Hans Magnus (1929–)
poet, novelist, essayist

Hans Magnus Enzensberger was born in Kaufbeuren, Germany, to middle-class parents and grew up in Nuremberg. As a teenager during World War II, Enzensberger served in the *Volkssturm* (Home Guard). After the war, he worked as an interpreter for the occupying British and American armies, tended bar, and traded on the black market. Enzensberger studied philosophy, literature, and languages at several universities, including the Sorbonne in Paris. After completing his dissertation, he spent two years in radio work and traveled extensively.

Enzensberger's first book of poetry, *Verteidigung der Wölfe* (*Defense of the Wolves*, 1957), sharply criticized West Germany's government and culture, establishing his reputation as one of Germany's most controversial poets. His important influences include Bertolt BRECHT. He was a member of the literary association GRUPPE 47 and won the Georg Büchner Prize in 1963. In 1965, Enzensberger founded *Kursbuch* (*Coursebook*), a progressive magazine that provided a forum for political and literary debates. He used his essays, poems, and novels to voice his social criticisms and to call for revolutionary change. Literary scholar Peter Demetz describes Enzensberger, in *Postwar German Literature* (1970), as "a highly gifted intellectual" who "wants his reader to think."

Other Works by Hans Magnus Enzensberger

Politics and Crime. New York: Seabury Press, 1974.
The Sinking of the Titanic: A Poem. Translated by the author. Boston: Houghton Mifflin, 1980.

A Work about Hans Magnus Enzensberger

Fischer, Gerhard, ed. *Debating Enzensberger: Great Migration and Civil War*. Tübingen, Germany: Stauffenburg, 1996.

Esenin, Sergey

See YESENIN, SERGEY.

Espinet, Ramabai (1948–) poet, researcher, professor, activist, social commentator

Born in Trinidad, Ramabai Espinet grew up in a largely creolized, Christian-Indian community in San Fernando. She started reading the works of the English romantics, along with those of Alfred, Lord Tennyson and Henry Wadsworth Longfellow, at an early age. By her late teens, when she moved to Toronto, Espinet had read most of William Butler Yeats's and Derek WALCOTT's works. These poets, as well as the calypso music from her childhood, have significantly influenced her writing.

Poets Barbara Jones and Gabriela MISTRAL, who both wrote about women's issues, shaped Espinet's perception of women's poetics, and Espinet subsequently became active in the women's movement in the Caribbean and Canada. In 1990, she published *Creation Fire*, a Caribbean poetry anthology containing a wide range of female Caribbean poets' works in English, French, Dutch, and Spanish.

Themes of identity, gender, and spirituality run through Espinet's own imagistic poetry, which has been published in *CAFRA News*, *Trinidad and Tobago Review*, *Woman Speak*, *Fireweed*, and *Toronto South Asian Review*. *Nuclear Seasons*, published in 1991, contains her collected poems. In an interview with Kwame Dawes in *Talk Yuh Talk: Interviews with Anglophone Caribbean Poets*, (2001)

Espinet said, "In *Nuclear Seasons* the narrative line, for the most part, comes second to the metaphor. But I find myself writing a series of poems more directly now."

Apart from poetry, Espinet has published children's fiction: *The Princess of Spadina: a Tale of Toronto* (1992) and *Ninja's Carnival* (1993). Her essays and short fiction have appeared in journals and anthologies. *The Swinging Bridge* (2003), Espinet's first novel, examines an Indo-Caribbean woman's experiences in Trinidad and Canada.

After dividing her time between Canada and the Caribbean since the 1970s, Espinet now lives in Toronto, where she teaches English and Caribbean studies. She weaves one of her unique projects, "the invention or the renewal of lost myths, especially Caribbean feminist myth," through her varied but connected academic, literary, and activist pursuits.

Other Works by Ramabai Espinet

"Indian Cuisine." *The Massachusetts Review* 35, no. 3–4 (Fall 1994): 563.
 "The Invisible Woman in West Indian Fiction." *World Literature Written in English*. 29, no. 2 (Autumn 1989): 116–26.

Works about Ramabai Espinet

Birbalsingh, Frank. *Indo-Caribbean Resistance*. Toronto: TSAR, 1993.
 Mehta, Brinda J. "Indo-Trinidadian Fiction: Female Identity and Creative Cooking." *Alif: A Journal of Comparative Poetics* 19 (1999): 151–84.
 Puri, Shalini. "Race, Rape, and Representation: Indo-Caribbean Women and Cultural Nationalism." *Cultural Critique* (Spring 1997): 119–63.

Espronceda y Delgado, José de (José Ignacio Javier Oriol Encarnación de Espronceda) (1808–1842) poet

Born in western Spain, Espronceda was the son of a soldier. He had three brothers, all of whom died shortly after birth. During the first several years of his life, Espronceda and his family were constantly

on the move due to the Napoleonic Wars. Espronceda witnessed many of the atrocities of war; his poems are moving, painful, bitter, and tender, reflecting his life experience.

At age 15, Espronceda formed and became president of *Los Numantinos*, a secret patriotic organization. Shortly thereafter, he was arrested and sentenced to prison. The intervention of his father, then a colonel, resulted in his release just weeks later.

In 1826, he traveled to the Portuguese capital of Lisbon, then a center for Spanish liberals. Espronceda tried to enlist in the National Guard but was exiled instead because one of his published poems proved to be too liberal. During this exile, he wrote his only novel, *Sancho Saldaña o el castellano de Cuéllar* (*Sancho Saldaña or the Spaniard of Cuéllar*, 1834). He returned to Madrid, where he founded several liberal/democratic newspapers and wrote one of the most popular Spanish poems of all time, "The Pirate's Song" (1835), which celebrates its antisocial narrator's love of liberty. Other poems of the 1930s that raise questions of social justice include "Under Sentence of Death," "The Executioner," and "The Beggar." In 1840, he published "To Jarifa in an Orgy," a sympathetic address to a prostitute by a disillusioned idealist. After traveling as a delegate to the Spanish embassy, Espronceda took ill and died at age 34.

His two major works were written in his last two years. *The Student from Salamanca* is a narrative poem about a Don Juan-like character. *The Godforsaken World*, which includes the celebrated "Canto a Teresa," addressed to Teresa Mancha, Espronceda's mistress of 10 years, remained unfinished at his death. José de Espronceda's poetry is the epitome of Spanish ROMANTICISM. It is lyrical, patriotic, and youthful. It portrays doubt, sorrow, pleasure, death, pessimism, and disillusion.

Another Work by José de Espronceda y Delgado

The Student of Salamanca/El estudiante de Salamanca.

Translated by C. K. Davies, with introduction and notes by Richard A. Cardwell. Warminster, U.K.: Aris & Phillips, 1998.

Works about José de Espronceda y Delgado

Ilie, Paul. "Espronceda and the Romantic Grotesque."

Studies in Romanticism II (1972): 94–112.

Landeira, Ricardo. *José de Espronceda*. Boulder: University of Colorado, 1984.

Pallady, Stephen. *Irony in the Poetry of José de Espronceda*. Lewiston, N.Y.: Edwin Mellen Press, 1991.

existentialism

Existentialism is a philosophical, artistic, and literary movement that emphasizes individual existence and freedom of choice. Although difficult to define precisely because it encompassed a wide array of diverse elements, certain themes are consistent in works by writers associated with the movement, most particularly the theme of individual existence. Although existentialism is linked explicitly to the 19th and 20th centuries, elements of existentialism can also be found in Socrates' works and in the Bible.

The literary form of the novel became one of the most prominent modes of expression for the movement in the 19th century. Russian novelist Fyodor Dostoyevsky was considered the most prominent existentialist literary figure as exemplified in his novel, *Notes from the Underground* (1864), which focuses on the alienated antihero who must fight against the optimism inherent in rationalist humanism. Logic is eventually shown to be self-destructive. Only Christian love, which cannot be understood through reason and logic, can save humanity. This and other existentialist works found a base in strong Christian theology, as can be seen in the works of German Protestant theologians Paul Tillich and Rudolf Karl Bultmann, French Roman Catholic theologian Gabriel Marcel, the Russian Orthodox philosopher Nikolay Aleksandrovich Berdyayev, and the German Jewish philosopher Martin Buber (existential theists). However, the movement itself encompassed equally strong proponents of atheism, agnosticism, and paganism (existential atheists), all sharing the common theme of individual choice.

Examined historically, existentialism was first anticipated by the 17th-century French philosopher Blaise Pascal, who rejected the rigorous rationalism of his contemporary René Descartes. Pascal contends, in his *Pensées* (1670), that any attempt to explain systematically and rationally concepts as broad as God and humanity must be rooted in arrogance. Like the existentialists, he viewed human existence as a series of paradoxes, the ultimate of which was the human self, a combination of mind and body that inherently contradicts itself.

The 19th-century Danish philosopher, Søren Kierkegaard, was the first writer to refer to himself actually as an existentialist. Regarded as the founder of modern existentialism, he insisted in his works that the highest good for the individual is to find his or her own true path in life. Writing in response to and in negation of G. W. F. Hegel, who claimed to have discovered a way to understand and explain humanity and history rationally and absolutely, Kierkegaard focused on the ambiguity and absurdity of life. He also stressed the importance of committing completely to the choices that are made, often forsaking established societal norms, in the ultimate quest for personal validity. He advocated faith and the Christian way of life as the only means of avoiding despair. Kierkegaard also examined the concept of fear or dread as crucial to greater understanding.

Other existentialist writers and artists went on to echo Kierkegaard's ideas, focusing on the belief that the individual must be allowed to pursue his or her own path, free from the constraints of imposed moral standards. Existentialists argue that there is no objective or rational basis for moral decisions. The German existential philosopher Friedrich NIETZSCHE, for example, theorized that individual choice has a basis in subjectivity and that it is the individual's responsibility to choose the actions that constitute a moral decision. Nietzsche criticized traditional moral assumptions, citing free will as existing in direct opposition to moral conformity. Unlike Kierkegaard,

whose ideas led to radically individualistic Christianity, Nietzsche rejected Judeo-Christian ideals, proclaiming the "death of God" and espousing the pagan ideal.

French existentialism grew and flourished independently from German existentialism. Jean Wahl (1888–1974) is considered to be the founder of the French existentialist movement, which was later expanded and brought to greater attention under Jean Paul SARTRE. Sartre adopted the term *existentialism* for his own philosophy and became the leader of the movement in France. It was through his works that, after World War II, existentialism began to gain recognition and followers on an international scale. Sartre's philosophy is atheistic and decidedly pessimistic. He asserts that, although human beings desire a rational basis for their existence, no such foundation exists. Therefore, human life seems contingent and futile. His negativity notwithstanding, he also insisted that existentialism is tied directly to humanism with its emphasis on freedom, choice, and responsibility. Other French writers were profoundly influenced by Sartre and Nietzsche. The works of André MALRAUX and Albert CAMUS are generally associated with existentialist ideas because of their focus on the absurdity of life and the apparent indifference of the universe to human suffering. The French THEATRE OF THE ABSURD also reflects existentialist ideals, as seen in the plays of Samuel BECKETT and Eugène IONESCO.

Works about Existentialism

- Giles, James, ed. *French Existentialism: Consciousness, Ethics and Relations with Others*. Atlanta, Ga.: Rodopi, 1999.
- Gordon, Haim, ed. *The Dictionary of Existentialism*. Westport, Conn.: Greenwood Press, 1999.
- Guignon, Charles, and Derk Pereboom, eds. *Existentialism: Basic Writings*. Indianapolis, Ind.: Hackett Publishing Company, 2001.
- MacDonald, Paul S., ed. *The Existentialist Reader: An Anthology of Key Texts*. New York: Routledge, 2001.

expressionism

Expressionism refers to a literary and artistic movement that emerged in Germany in the late 19th century and reached its pinnacle in the late 1920s. Expressionists generally believed that an individual's thoughts and experiences cannot be rendered in objective terms because such representation would distort and sterilize subjective, emotional experience. Under this premise, expressionists rejected REALISM and aimed to depict the world artistically through personal vision. To achieve this, expressionists portray their subjects as experience or emotion rather than through realistic detail. In general, expressionists tended either to simplify or to distort their subjects to expose extreme and fragmented states of human consciousness. Expressionist works are often set in a nightmarish atmosphere to emphasize the dramatic gap between subjective and objective reality.

Expressionism has a more precise meaning in art criticism than it does in literary criticism. In art, the term refers to a school of German and Scandinavian painters of the early 20th century who claimed that human condition cannot be mimetically represented through exact depiction of reality. In the visual arts, one of the most famous examples of a work that depicts expressionistic ideals is Edvard Munch's painting *The Cry* (1893).

Expressionism also found a fertile ground in film: Fritz Lang's expressionist film *Metropolis* (1927), for example, presents a dystopian vision of the future in which the workers are oppressed and held under control by the machines and the elite that controls the machines. *Metropolis* established itself as the foundational classic of world cinema.

In literature, expressionism also originated in Germany. Most literary scholars identify the emergence of expressionism with the works of dramatists Frank Nedeckind, Carl Stranheim, and August STRINDBERG. Expressionism also took root in the poetry of Franz Werfel and the fiction of Franz KAFKA. Eventually, literary critics began to refer to every work of literature of the period in which reality is purposefully distorted as expressionist.

Consequently, it has become difficult to demarcate the literary expressionists precisely. Although some critics limit the use of the term to the German literary movement of the 20th century, some critics apply the term more liberally to any work that manifests expressionist characteristics.

The German expressionist movement had an intriguing influence on psychology as well, particularly in the works of the Austrian psychoanalytic theorist Sigmund FREUD. Expressionism tended to explore the dark corners of the human mind, often illuminating anxieties, fears, and secret fantasies. Many critics have attributed this interest to the historical conditions following World War I and the subsequent disillusionment with humanity. Expressionism, thus, also artistically revealed the repressed fears and anxieties of the human psyche.

The expressionist movement was brutally suppressed by the Nazi government. The Nazis viewed the expressionists as a degenerate and subversive group and organized an exhibition of confiscated works of expressionists to demonstrate their "decadence" and "absurdity"; ironically, the exhibition backfired, and thousands of people flooded in to appreciate the works of the famous expressionist artists.

German expressionism influenced a number of writers and artists around the world, including James Joyce and T. S. Eliot. Many modern and POSTMODERN writers, including Tennessee Williams, the Beat writers, and Joseph Heller, were all influenced by the expressionism, which questioned accepted ideas about "objective" reality and brought to literature and art a new psychological dimension—one that is often dark, disturbing, and thought-provoking.

Works about Expressionism

Barron, Stephanie, and Wolf-Dieter Dube, ed. *German Expressionism: Art and Society*. New York: Rizzoli, 1997.

Polcari, Stephen. *Abstract Expressionism and the Modern Experience*. New York: Cambridge University Press, 1993.

F

Fabian

See LAGERKVIST, PÅR.

Fadeyev, Aleksandr Aleksandrovich

(1901–1956) *novelist, short-story writer*

Aleksandr Aleksandrovich Fadeyev was born in Krimy, Russia. His father was a village teacher, and his mother a nurse. Fadeyev's family moved to Sarovka, in the far eastern region of Russia, in 1908. Fadeyev attended a small village school where he learned the basic skills, and went on to the Commercial Academy of Vladivostok. After becoming involved in the Communist cause in 1918, he left school without graduating. He joined the partisans to defend the Vladivostok region against invading Japanese forces and eventually joined the Red Army, where he was quickly promoted. Fadeyev started his writing career as a journalist for *Soviet South*, a small newspaper in the Russian city of Rostov. He also established a literary journal called *Lava*.

The Communist regime assigned Fadeyev as the representative of the Writers' Association. In this capacity, Fadeyev traveled throughout Europe, including Spain during its civil war. When World War II broke out, he worked as a frontline reporter for the two major newspapers in Russia, *Pravda* and *Izvestiya*. After the war, he served as the gen-

eral secretary of the Union of Soviet Writers from 1946 to 1954, editor of several literary journals, and member of the party's Central Committee. He was awarded two Orders of Lenin for his work with the Communist Party.

Fadeyev's fiction often glorifies the struggle of the Soviet Union, specifically of its workers and soldiers, during the Russian civil war and World War II. *The Birth of the Amgunsky Regiment* (1934) describes the war efforts of Communist partisans in Far East during the early 1920s. His most seminal work was *The Young Guard* (1945), which deals with the resistance efforts of the young Communist workers of Krasnodon during the Nazi occupation.

During the last years of his life, Fadeyev suffered from a number of physical and psychological disorders that were a result of alcoholism. He committed suicide in 1956, leaving a note that revealed his disillusionment with the party and with Stalin. Fadeyev's vivid description of the war experience contributed to the discourse of the Soviet national identity. The heroes of his novels, although highly politicized, display heroism and patriotism in their commitment to defend their homeland.

Another Work by Aleksandr Fadeyev

The Nineteen. New York: Hyperion Press, 1973.

Faiz, Faiz Ahmed (1912–1984) *poet*

Faiz Ahmed Faiz was born in Sialkot, modern Pakistan. His father was a successful lawyer. Faiz studied extensively in the humanities and earned his master's degrees in English and Arabic literatures from Punjab University. Next to Muhammad IQBĀL, he is perhaps Pakistan's best-known poet. He is regarded as the cofounder of the progressive movement in Urdu literature and wrote exclusively in Urdu, a language similar to Arabic.

Faiz was editor of *The Pakistan Times*, a leftist English daily, and of *Imraz*, an Urdu daily. In the 1930s, he was introduced to marxism and became increasingly involved in politics. Through the course of his life, Faiz spent several terms in jail for alleged sabotage against the government. His poetry, however, is a unique intermingling of romantic, sublime, and political themes. He uses traditional images of Urdu love poetry in *ghazal* form, a conventional prose form of the Mughal courts, to address contemporary politics. The customary representation of the *bulbul* (nightingale), the *gul* (rose), and the *baghban* (gardener) in Faiz's *ghazals* were reconfigured to represent the poet, the poet's ideals, and the political system, respectively. At a time when the tensions between Hindus and Muslims in India were rising, Faiz was able to address the state of Muslims in India in this manner.

Faiz's politically motivated works, such as *Zindan Namah* (Prison narrative, 1956) and *Naqsh-e Faryadi* (Image of complaint, 1941), are written in protest against the government, but Faiz never excludes the power of human love in these verses. This can also be seen in the collection of poems, *Zindan Naman*, which Faiz wrote while in prison. It contains a poem called "Come, Africa" that unites the beating of the heart of the poet with Africa's, evoking a life force that will free the poet and his nation from political and religious intolerance.

Despite being viewed as a militant and subversive by the government of Pakistan, Faiz won the Soviet Lenin Peace Prize in 1962 for his commitment to people's struggles through his poetry.

Other Work by Faiz Ahmed Faiz

The True Subject: Selected Poems of Faiz Ahmed Faiz.

Translated by Naomi Lazard. Princeton, N.J.: Princeton University Press, 1988.

Zakir, Mohammed, and Menai, M. N., trans. *Poems of Faiz Ahmad Faiz: A Poet of the Third World.* South Asia. Print House, 1998.

Falkner, Gerhard (1951–) *poet, dramatist, essayist*

Gerhard Falkner was born in Schwabuch, Germany. He prepared for a career as a book dealer before moving to London and the United States. Falkner published his first volume of poetry, *so beginnen am körper die tage* (so begin the days along your body), at the age of 30. After publishing two more poetry collections and a work of prose in the 1980s, he expanded his focus in the following decade to include works for the stage. Falkner wrote the libretto for the opera, *A Lady Dies* (2000), which is based on the death of Princess Diana.

Falkner's influences include critic T. W. Adorno, poet Oskar Pastior, and the DADA movement. Falkner takes a critical view of society in his poems, which reflect a synthesis of several post-war trends in German poetry. His verse is sensual, intellectually full, and written with a disorienting dissection of syntax. In his review of *Voice and Void* by Neil H. Donohue, critic Jerry Glenn describes Falkner as "one of the most talented and explosive poetic voices to have emerged from Germany in recent decades." Although not widely recognized by scholars and critics, Falkner's influence is already evident in the work of younger German poets such as Durs GRÜNBEIN.

Another Work by Gerhard Falkner

Seventeen Selected Poems. Translated by Mark Anderson. Berlin: Qwert, 1994.

A Work about Gerhard Falkner

Donahue, Neil. *Voice and Void: The Poetry of Gerhard Falkner.* Heidelberg, Germany: Universitätsverlag G. Winter, 1998.

Fallaci, Oriana (1930–) *novelist, journalist*

An accomplished journalist who has had the opportunity to interview some of the most remarkable political figures of the 20th century, Oriana Fallaci was born in Florence, Italy, on June 29. The daughter of a cabinetmaker and liberal political activist, her childhood coincided with Mussolini's rise to power. Growing up under a fascist regime, she became interested in power and the ways in which it can be both used and abused.

By the time Fallaci was 10 years old, Italy was deeply involved in World War II. One of her greatest influences throughout her life came from this period and the political views of her very liberal father, who opposed Mussolini. Fallaci joined her father as a member of the underground resistance movements that were dedicated to fighting the Nazis, who were allied with Italy. During this period, her father was captured, sent to jail, and tortured. Fallaci continued to fight in his absence, receiving, at age 14, an honorable discharge from the Italian army. The war ended when she was 15, but the effects of having been so directly involved with the struggle remained ingrained in her mind and formed the background for her future work as an author and journalist.

Fallaci began writing at age 16. She received a degree from the University of Florence and went on to become an award-winning writer for several newspapers. Her first journalistic assignment was to a crime column at a daily paper, but she rapidly progressed and soon was interviewing such political figures as U.S. Secretary of State Henry Kissinger, CIA director William Colby, and Iranian leader Ayatollah Khomeini. She has also interviewed actors and scientists and conducted intensive research on the U.S. space program.

Aside from her accomplishments as a journalist, Fallaci is also an accomplished novelist. Her works of fiction also address the subject of power, particularly in terms of resistance. *Letter to a Child Never Born* (1976), for example, tackles the sub-

ject of an unwed pregnant woman who is faced with the difficult choice between having an illegal abortion or keeping the child and facing the social stigma. In this case, the power struggle comes in the form of cultural perceptions and the control they exert on the individual's decision-making processes.

Fallaci maintained a long-term relationship with political activist and Greek resistance leader Alexandros Panagoulis. His death in 1976 prompted her novel *A Man* (1980). Although fictional, this work expresses the challenges of confrontation and resistance to political power structures. Similarly, her novel *Inshallah* (1992) tackles these themes by restructuring the setting to illuminate the same challenges with regard to the civil war in Lebanon.

Fallaci continues to write. Her works are important for their contemporary social and political implications and the glimpse they provide at social conditions.

Other Works by Oriana Fallaci

Interview with History. New York: Liveright, 1976.

The Egoists: Sixteen Surprising Interviews. Chicago: Henry Regnery Company, 1963.

Works about Oriana Fallaci

Arico, Santo L. *Oriana Fallaci: The Woman and the Myth*. Carbondale: Southern Illinois University Press, 1998.

Gatt-Rutter, John. *Oriana Fallaci: The Rhetoric of Freedom*. Washington, D.C.: Berg, 1996.

Farah, Nuruddin (1945–) *novelist, playwright, essayist*

When Nuruddin Farah was born, his section of what is now called Somalia, located on the eastern coast of Africa, was a colony of Italy. In 1960, the nation of Somalia was formed by the merger of this Italian colony with what had been known as British Somaliland. He is descended from nomadic peoples who wandered far to feed their herds. His father was a merchant, and his mother

was a poet who spoke several languages. Today, Farah has married an exile's nomadic life to a narrative style that wanders far from any conception of "traditional" REALISM. His travels throughout the world mirror his experiments in language use: His novels tend to use fantastic, improbable elements, what some critics refer to as MAGICAL REALISM.

Young Farah grew up speaking Somali, Arabic, and Amharic. English is his fourth language. From his mother, he gained a love of the sounds of words, of the power of language, and of the need to use the tapestry of cultures that language represents as a political tool. In many countries like Somalia that have a history of colonialism, the language one uses has political implications. Because English (and Italian and French) are reminders of a time when racism and oppression were the order of the day in such countries, many writers have chosen to avoid what they saw as the "language of the conqueror." Unlike the Kenyan writer, NGUGI WA THIONG'O, however, Farah chooses to write in English for pragmatic reasons. As Charles Larson has observed in *The Ordeal of the African Writer* (2001), relatively few Africans in any country are able to read literary works in any language. Farah is not, however, unaware of the political implications of this choice. His novels often deal with political themes, including language usage.

For example, Farah's third novel, *A Naked Needle* (1976), so infuriated Somali dictator Mohamed Siyad Barre that Farah has lived in exile for more than 20 years. Among other issues, *A Naked Needle* deals with the corruption of those who have ruled the country since independence.

Farah has continued to speak for his country and his people, most notably in his trilogy, *Sweet and Sour Milk* (1979), *Sardines* (1981), and *Close Sesame* (1983), known collectively as *Variations on the Theme of an African Dictatorship*. This trilogy is the fullest and most complex treatment that Farah has yet attempted on his most important theme: the oppression of Somalia's various groups by a succession of despots.

Farah is Somalia's first novelist and its most renowned international literary figure. In addition to his focus on racial inequality and the problems of POSTCOLONIALISM, he has also focused extensively on gender inequities and the problems women face in the Third World. In 1998, he received the Neustadt Prize for literature, one of the most prestigious literary awards in the world. The Neustadt Prize is awarded by the University of Oklahoma and its international quarterly journal *World Literature Today*. It carries a \$50,000 award and is often seen as a precursor for consideration for the Nobel Prize.

Other Works by Nuruddin Farah

From a Crooked Rib. London: Heinemann, 1976.

Maps. New York: Pantheon, 1986.

A Work about Nuruddin Farah

Alden, Patricio, and Louis Tremaine. *Nuruddin Farah*.

New York: Twayne, 1999.

feminism

The term *feminism*, with regard to literature, has a number of distinct associations. Largely grouped under the interdisciplinary field of gender studies, and arising out of increasing understanding of women's issues, different branches of the discipline focus on divergent ideas. The oldest identifiable form of literary feminism grew out of 18th-century liberal philosophy such as that found in Mary Wollstonecraft's *A Vindication of the Rights of Women* (1792), which emphasized female autonomy and self-fulfillment. In the 20th century, liberal feminism worked to achieve economic and social equality for women. More a revisionist than a revolutionary movement, feminism's literary aim was to reform existing structures by getting people to learn and read about women's issues, not to break down those structures to create new ones.

The movement eventually broadened to encompass radical feminism, which accused liberal feminism of not having high enough goals. Arising

out of the Civil Rights movement and the surge of Leftist activism in the late 1960s, radical feminism's goal of addressing the women's oppression was revolutionary. As the 1970s progressed, the movement gained a more cultural perspective, the one most widely adopted by feminist writers.

Cultural feminism celebrates women's culture and community. Its goal is to seek out those qualities that are traditionally associated with women, such as compassion, subjectivity, intuition, and closeness to nature, and to claim them as desirable, positive, and even superior traits. Proponents of cultural feminism, including the writers Elizabeth Gould Davis and Ashley Montagu, also believe that these qualities are not innate but are learned.

In France, the feminist social movement began in April 1944 when French women obtained the right to vote. It was advanced greatly by the 1949 publication of Simone de BEAUVOIR'S *The Second Sex*, in which she states "One is not born, but rather becomes, a woman. No biological, psychological or economic fate determines the figure that the human female presents in society; it is civilization as a whole that determines this creature."

Simone de Beauvoir was not alone in her support of the emerging feminist trend in France. Other writers soon began to follow her example. Hélène CIXOUS and her "écriture féminine," developed in her essay "The Laugh of the Medusa" (1975), established a new form of women's writing whereby women could learn to "write from the body" to break free of the bonds of male-dominated rhetoric. Theories of the body became particularly important for feminist thinkers, as a woman's body was traditionally the source of such male-defined constructs as physical weakness, immorality, and unseemliness. One of the main goals of feminism as a literary movement was to redefine the body and society's view of it.

In reference to the concept of the body, many feminist critics turn to the work of writer Julia Kristeva. Although she does not consider herself a feminist writer, her theories linking the mind to

the body and linking biology to representation have been pivotal to the movement. Kristeva emphasizes the maternal function of a woman's body and its significance to the development of language and culture. As a result of this function, Kristeva purports, ideals of feminism as espoused by de Beauvoir should be rejected because they negate the importance of motherhood. She also insists that early feminism, which sought total equality, is remiss in its attempts to ignore the inherent differences between genders. She further argues that a unique feminine language, as proposed by Cixous, is impossible. However, in rejecting existing feminisms, Kristeva paves the way for another form of feminism, one grounded in the exploration of multiple identities, arguing that there are as many sexualities as there are individuals.

In the 1990s, the trend toward gender studies, encompassing not only feminism but also lesbian criticism and queer theory, has shifted the focus once again to a more inclusive philosophy.

Some Works by Feminist Writers

- Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven, Conn.: Yale University Press, 2000.
- Kristeva, Julia. *The Kristeva Reader*. Edited by Tori Moi. New York: Columbia University Press, 1986.
- Millet, Kate. *Sexual Politics*. Champaign: University of Illinois Press, 2000.
- Moers, Ellen. *Literary Women*. Indianapolis, Ind.: Doubleday, 1976.
- Moi, Tori. *Sexual/Textual Politics: Feminist Literary Theory*. New York: Routledge, 2002.
- Woolf, Virginia. *A Room of One's Own*. Fort Washington, Pa.: Harvest Books, 1990.

Works about Feminism

- Richardson, Angélique, and Chris Willis, eds. *The New Woman in Fiction and in Fact: Fin de Siècle Feminisms*. New York: Palgrave, 2001.
- Warhol, Robyn R., and Diane Price, eds. *Feminisms: An Anthology of Literary Theory and Criticism*. Piscataway, N.J.: Rutgers University Press, 1977.

Feng Zhi (Feng Chih; Feng Chengzhi)
(1905–1993) *poet*

Feng Zhi was born in China's Hebei Province on September 17. At age 12, he was sent to Beijing to study. He entered Beijing University in 1921 and produced a high volume of poems. In 1924, his first work appeared in *Hidden Grass*, a journal he published with friends in Shanghai. From 1925 to 1932, he edited another journal, *The Sunken Bell*. He graduated from Beijing University two years later and published his first collection, *Songs of Yesterday*. He then moved to Harbin to teach secondary school but returned to Beijing a year later to rejoin the literary community.

Feng Zhi's second collection, *The Northern Journey and Other Poems* (1929), is one of the most famous examples of modern Chinese lyric poetry. Written in melodic, romantic vernacular, it is a lengthy narrative poem about Feng Zhi's social education and his encounters with decadent and morally destitute warlords, prostitutes, and foreign invaders.

The next year, Feng Zhi traveled to Germany to study philosophy and literature in Heidelberg and Berlin. He earned a Ph.D. and translated German poets such as Rainer Maria RILKE. When he returned to China in 1936, he taught at Tongji University until 1939, when he joined the faculty at South-West United University in Kunming.

In 1941, Feng Zhi published *Sonnets* (1942), a collection of 27 sonnets that earned him fame as the Chinese practitioner of the poetic form. The sonnets are mostly contemplative reflections on life and nature, and because of their tone and internal direction, Feng Zhi is sometimes referred to as a metaphysical poet.

After the 1949 communist revolution, Feng Zhi wrote mostly patriotic poems (in *Collected Poems*, 1955) and focused on scholarship. He joined the Communist Party in 1956 and became director of the Foreign Literature Institute at the Academy of Social Sciences, where he continued his translations and studies of German literature.

Feng Zhi was considered one of modern China's great poets and also was honored with sev-

eral German literary prizes, such as the Medal of Brothers Green from the German Democratic Republic and the Prize for the Arts by the Center for International Exchanges. He died on February 22.

A Work about Feng Zhi

Cheung, Dominic. *Feng Chih*. Boston: Twayne, 1979.

Ferré, Rosario (1942–) *novelist, short-story writer, poet, critic*

Rosario Ferré was born in Ponce, Puerto Rico, to Luis Ferré, politician and eventual governor of the island, and Lorenza Ramírez Ferré. Although Ferré received a conventional, aristocratic education, her childhood nanny, a vivid storyteller, introduced her early on to the worlds of fantasy, legend, and myth. Later in life, she studied under the Peruvian novelist Mario VARGAS LLOSA and the Uruguayan critic Ángel RAMA, both of whom encouraged her to write.

Ferré's early work, including *The Youngest Doll* (1976), a series of short stories set in Puerto Rico, established her as one of the first Puerto Rican feminist writers. In it, one finds the criticism of feminine stereotypes and an implicit call for the end of the repression of women, both of which themes have come to characterize much of her work. Her writing also deals with the cultural and historical heritage of Puerto Rico. To explore such themes, she incorporates elements of local myth and legend as well as realistic depictions of characters and settings. The title story of one of her best-known books, *Sweet Diamond Dust* (1986), relates the rise and fall of the aristocratic De la Valle family. The alternation of colloquial and formal language and the incorporation of different narrative perspectives in this work are typical of her fiction.

For Ferré writing has been and continues to be a manner of breaking through the societal constraints placed on her as a woman and as an individual. In this sense, she has followed in the tradition of such feminine writers as Simone de BEAUVOIR and Virginia WOOLF. Her questioning of

restrictive gender and class divisions in Puerto Rico and the West in general, as well as her sensitive and profound character portrayals, have made her an important figure in contemporary Hispanic and world literature.

Another Work by Rosario Ferré

Ferré, Rosario. *The House on the Lagoon*. New York: Plume, 1996.

A Work about Rosario Ferré

Hintz, Suzanne S. *Rosario Ferré, A Search for Identity*. New York: Peter Lang, 1995.

Fiedeler, Hans

See DÖBLIN, ALFRED.

fin de siècle

French for “end of the century,” fin de siècle first came about as a literary movement in 1871 when German troops withdrew from Paris after the Franco-Prussian War. French anarchists were able to establish the Commune of Paris briefly, which, although it did not last for an extended period of time, was instrumental in creating an atmosphere in French culture in which radical ideas in literature, theater, and the visual arts began to thrive. Paris, at this time, became one of the centers of avant-garde culture. DECADENCE, drug abuse, degradation, and surrealism are commonly associated with the era, as were the fascination with prostitution by male writers, the development of lesbianism as an artistic trend, and an increased focus on sexuality, both heterosexual and homosexual.

Among the most influential writers of this period was Victor HUGO, whose works, including *Les Misérables* (1862), were published in the middle of the century and greatly influenced the next generation of artists. In particular, his portrayal of bohemians and student revolutionaries was consistent with fin de siècle dark idealism. Other writers, such as Guy de MAUPASSANT (whose works dealt chiefly with the Franco-Prussian war and

fashionable life in Paris) and the prominent SYMBOLIST poets Stephan MALLARMÉ and Charles BAUDELAIRE and their often dark and unconventional ideas flourished at the turn of the century as well.

The tone of the fin de siècle movement was dark without the expected, accompanying melancholy. It was a time of political scandal, the most notable of which was the Dreyfus affair in which Captain Alfred Dreyfus was falsely accused and convicted of spying for the Germans during the war. He was sentenced to serve time on Devil's Island, French Guiana. Angered by this, and feeling that the charges were largely a result of anti-Semitism, the writer Emile ZOLA wrote a letter that openly criticized Dreyfus's conviction and subsequent imprisonment. Titled *J'Accuse* (January 13, 1898), Zola's letter passionately defended Dreyfus. As a result, the case was reopened and the conviction ultimately overturned. The situation, however, was typical of the prevailing mood of the time, and art was used to effect for social change and rebellion.

Another fin de siècle scandal involved the poet Arthur RIMBAUD. He had already caused quite an artistic commotion with his dark, introspective *A Season in Hell* (1873; translated 1932), in which he described his own intense and often tortured existence. He had further scandalized Parisian society when he left his wife for a man, poet Paul VERLAINE. This affair was an integral part of *A Season in Hell* and also typical of the tumultuousness of the age.

The social, literary, and artistic changes that were occurring at this time affected the theater as well. Actresses began to interpret the works of writers such as COLETTE, whose simulated sexual performance on stage caused a riot at the Moulin Rouge. Women, in particular, began to display their sensuality openly. Bored aristocrats, such as lovers Natalie Barney and poet René Vivien, often gave private yet elaborate shows in their own homes. The concept of *lesbian chic* emerged and flourished in these venues.

As a movement, the fin de siècle officially came to an end in 1905. It had achieved such momen-

tum that it ultimately reached a breaking point; however, many of the influences that came out of the movement and other avant-garde and experimental art forms continued into the next century, shaping future trends in literature, culture, and the arts, not just in France but also internationally.

Works about the Fin de Siècle

Chadwick, Kay, and Timothy Unwin, eds. *New Perspectives on the Fin-de-Siècle in Nineteenth- and Twentieth-Century France*. Lewiston, N.Y.: E. Mellen Press, 2000.

McGuinness, Patrick, ed. *Symbolism, Decadence and the Fin de Siècle: French and European Perspectives*. Exeter, England: University of Exeter Press, 2000.

Fischer, Caroline Auguste (Karoline Auguste Fernandine Fischer)

(1764–1842) *novelist, short-story writer*

Little is known about Caroline Auguste Fischer's childhood and youth. Her father, Karl Heinrich Ernst Venturini, was a court violinist at the Duchy of Brunswick. Her mother, Charlotte Juliane Wilhelmine Köchy Venturini, was the daughter of a local tailor. Fischer married Christoph Johann Rudolph Christiani in the early 1790s and moved to Copenhagen. The couple separated in 1798, and Fischer moved back to Germany the following year. In 1803, she had a child with the writer Christian August Fischer (1771–1829). The couple married in 1808 but separated after only seven months.

Fischer used Christian's literary contacts to publish her first novel, *Gustavs Verirrungen* (*Gustav's Aberrations*, 1801). She quickly followed up with two more novels, *Vierzehn Tage in Paris* (*A Fortnight in Paris*, 1801) and *Die Honigmonathe* (*The Honeymoons*, 1802). These works sold well and made her a popular author. After Fischer's second marriage ended, she tried to support herself by running a girls' school in Heidelberg and a library in Würzburg, but these ventures failed. Fischer had only limited success with her later novels and short stories before she quit writing in 1820.

She spent her last years in and out of mental institutions and died penniless in 1842.

Fischer often wrote about the incompatibility between pursuing happiness and pursuing virtue. Her stories often portray women forced to choose between creativity and a stifling home life. Fischer's powerful works expose the destructiveness that stereotypes and gender roles had on women in the 1800s. Largely forgotten until the late 20th century, Fischer is now viewed as a significant precursor to modern women's literature in Germany.

Works about Caroline Auguste Fischer

Purver, Judith. "Passion, Possession, Patriarchy: Images of Men in the Novels and Short Stories of Caroline Auguste Fischer." *Neophilologus* 79 (1995).

———. "Caroline Auguste Fischer: An Introduction." In Margaret C. Ives, ed., *Women Writers of the Age of Goethe IV*. Lancaster, U.K.: Lancaster University Press, 1991.

Flanagan, Richard (1962–) *novelist, filmmaker*

Richard Flanagan was born in Australia to an Irish Catholic family. He grew up in a mining town on the west coast in the state of Tasmania and left school at 16 to be a bush laborer. In his life since that time, he has been a construction worker at a hydroelectric plant, a Rhodes scholar, and a river guide. He began his writing career by concentrating on history, but his ambition from an early age was to be a fiction writer.

Flanagan considers his major literary influences to be Henry LAWSON, CAMUS, DOSTOYEVSKY, KAFKA, Faulkner, South American novelists, and, most recently, Toni Morrison. Supported by a grant from Ars Tasmania, he wrote his first novel, *Death of a River Guide* (1994); it was an unexpected success. As Flanagan states in an interview with Giles Hugo, he is interested in writing about Tasmania not as a nostalgic regional novelist but to find new forms for the richness and complexities of Tasmania's past and present. He draws on oral traditions

from his own Irish culture, aboriginal myths, the landscape, and migrant experience, particularly since World War II. Married to a Slovenian, he is particularly interested in how immigrants from Central Europe have redefined themselves, through many trials, as Tasmanians.

Flanagan's first film, "Sound of One Hand Clapping," is situated in a community of mostly Central European migrant workers. He uses music as an integral role in the film, not as background but as a component of character and action. "Sound of One Hand Clapping" was shown at both the Berlin and Cannes film festivals.

Flanagan's most recent novel, *Gould's Book of Fish* (2002), supported by a grant from the Australia Council, is a best-seller and a critical success in Australia and internationally. It has won the Commonwealth Writers Prize for 2002, establishing Richard Flanagan as one of the most imaginative and innovative of contemporary novelists.

Flaubert, Gustave (1821–1880) *novelist*

Gustave Flaubert was born in Rouen, France. His father was the chief of surgery at the hospital in Rouen, and his mother, who went on to become the most important and influential person in his life, was the daughter of a physician. Flaubert was never satisfied with his bourgeois background and often rebelled against it; these rebellions ultimately led to his expulsion from school and to his finishing his education privately in Paris.

Flaubert's school years, aside from aiding in the development of his rebellious personality, also introduced him to his love of writing. As a teenager, he fell in love with a married woman, Elisa Schlésinger. The relationship was destined to end in disappointment, but his idealized love for Elisa provided the inspiration and subject matter for much of his writing.

While studying law in Paris in the early 1840s, Flaubert suffered from what was diagnosed at the time as a nervous attack, probably a form of epilepsy. He subsequently failed his law exams and decided to devote himself full time to writing.

In 1846, he was introduced to another writer, Louise Colet. This was the start of a relationship that lasted many years. Although they spent very little time together, they corresponded regularly, and she became his mistress. He broke off the relationship in 1855 when she attempted to visit him at his country retreat. Her novel, *Lui* (1859), gives a vengeful account of their relationship.

Although he was living outside of Paris at the time, Flaubert maintained close contact with family and friends in the city and was a witness to the Revolution of 1848. Afterward, he took up an acquaintance with the writer Maxime du Camp. Together, the pair traveled for three years, visiting North Africa, Greece, Syria, Turkey, Egypt, and Italy. On his return to France, Flaubert began work on what would become his greatest achievement, *Madame Bovary*, a novel that took five years to complete.

Critical Analysis

Madame Bovary is a shocking tale of adultery, based on the unhappy affair of the title character, Emma Bovary. The novel was first published in the *Revue de Paris* in 1856 and appeared as a two-volume book in 1857. Like many of his contemporaries' works, Flaubert's novel was attacked for its vivid depiction of what was considered morally offensive behavior. Flaubert was prosecuted for the work on charges of immorality and on the grounds that it was offensive to religion. He came before the same judge who later found Charles BAUDELAIRE guilty on a similar charge. Flaubert, however, was not convicted.

Madame Bovary is more than a simple tale of adultery. The protagonist, Emma Bovary, is a dreamer who, as a child, read the works of Sir Walter Scott and the romantics and, as an adult, longs for a life of romance and adventure. She is stuck, instead, in an unhappy marriage to Charles Bovary, a physician, who fails to recognize how miserable his wife is. Seeking escape from her boredom, she turns to extramarital affairs as a source of happiness and adventure. Her pursuit of another life ultimately causes her to fall deeply

into debt and leads to her decision to commit suicide. The character was important to Flaubert, who felt her choices exemplified the problem of women who lived in a society trapped in materialism.

As a result of his success with *Madame Bovary*, Flaubert enjoyed much fame as a writer during the 1860s in the court of Napoleon III. He counted among his close friends Emile ZOLA, George SAND, Hippolyte Taine, and Ivan TURGENEV. All of these writers shared with him similar aesthetic ideals and a dedication to the realistic and nonjudgmental representation of life through literature.

His later works included *Salammô* (1862), about the siege of Carthage, and *L'Éducation sentimentale* (1869), a novel of forbidden romance between a young man and an older married woman set against the backdrop of the 1848 revolution. With his concern for precise form and for detailed observation of human nature, Flaubert began to be associated with a new school of naturalistic writers. He took the approach that it was the goal of the novelist to remain neutral, explaining and teaching but never judging. Many younger writers, such as Guy de MAUPASSANT and Anton CHEKOV adopted this outlook.

Although Flaubert was highly respected as a writer, his personal life was shadowed by financial difficulties. After the death of his father, he took up residence with his mother and young niece, who was forced to declare bankruptcy. Flaubert spent much of his fortune assisting her and her family. During his final years, Flaubert lived as a virtual hermit, working on a collection of three stories, *Trois contes*, and on the long novel *Bouvard et Pécuchet*. Before completing the novel, he died from a cerebral hemorrhage.

Other Works by Gustave Flaubert

Early Writings. Translated by Robert Griffin. Lincoln: University of Nebraska Press, 1991.

Flaubert–Sand: The Correspondance. Translated by Francis Steegmuller and Barbara Bray. New York: Knopf, 1993.

The First Sentimental Education. Translated by Douglas Garman. Berkeley: University of California Press, 1972.

The Temptation of St. Anthony. Garden City, N.Y.: Hayleyon House, 1950.

Works about Gustave Flaubert

Berg, William J., and Laurey K. Martin. *Gustave Flaubert*. Boston: Twayne, 1997.

Sartre, Jean-Paul. *The Family Idiot: Gustave Flaubert, 1821–1857*. Chicago: University of Chicago Press, 1991.

Wall, Geoffrey. *Gustave Flaubert: A Life*. London: Faber and Faber, 2001.

Fo, Dario (1926–) playwright

Dario Fo was born in San Giano, Italy, to Pina (Rota) Fo, an author, and Felice Fo, who divided his time between acting in an amateur theater company and work as a railway station master. As a child, Fo spent vacations with his grandparents on a farm and traveled around the countryside with his grandfather, selling produce from a wagon. His grandfather told imaginative stories infused with local news to attract customers. This was Fo's introduction to the narrative tradition. In his youth, he sat for hours in taverns, listening to glassblowers and fishermen spin tall tales filled with political satire, planting the seeds of his own satirical work.

Fo moved to Milan in 1940 to study art at the Brera Art Academy. During this time, he began to write stories and sketches that were influenced by traveling storytellers. "Nothing gets down as deeply into the mind and intelligence as satire," Fo said in a statement cited by James Fisher. "The end of satire is the first alarm bell signaling the end of real democracy."

Much of Fo's satire focuses on political-religious issues. His one-man show *Comical Mystery* (1969), for example, was a mockery of Catholic hierarchy. The play, considered a cornerstone of his collective work, is his own version of the Gospels with commentary on church corruption.

Sketches in his play include one about a man without legs who shuns a healing from Christ and another depicting a wedding feast at Cana told from the perspective of a drunkard. The show was presented on television in 1977. According to Tony Mitchell in *Dario Fo: People's Court Jester*, the Vatican described the program as the "most blasphemous show in the history of television."

In 1970, Fo performed *I'd Die Tonight If I Didn't Think It Had Been Worth It* (1970), a play comparing Palestinian freedom fighters and Italian partisans. He followed this the same year with *Accidental Death of an Anarchist* (1970), a play about an anarchist who dies while in police custody. The play closed at the Cinema Rossini when police pressured the theater owners.

More than 40 of Fo's plays have been translated into dozens of languages. Fo himself has also performed on radio and film and once hosted a controversial Italian television program in 1962. In 1997, he won the Nobel Prize in literature for his theatrical contributions, which emphasized international topics ranging from AIDS to the Israeli-Palestinian conflict.

Another Work by Dario Fo

We Won't Pay! We Won't Pay! and Other Plays. Translated by Ron Jenkins. New York: Theatre Communications Group, 2001.

Works about Dario Fo

Fisher, James. "Images of the Fool in Italian Theatre from Pirandello to Fo." Available online at <http://persweb.wabash.edu/facstaff/fisherj/new/ItalianTheatre.html>

Mitchell, Tony. *Dario Fo: People's Court Jester*. London: Methuen, 1999.

Fontane, Theodor (Henri Théodor

Fontane) (1819–1898) *novelist, balladeer*
Theodor Fontane was born in Neurippen, Prussia. His parents, Louis Henri and Emilie Labry Fontane, descended from French Huguenots who

moved to Prussia in the 1600s. Fontane's education consisted of private tutors and public schools in Swinemünde and Neurippen. As a youth, he joined literary clubs and wrote poems and historical tales. Pursuing the profession of his father, Fontane served as an apprentice to an apothecary from 1836 to 1844. After serving in the Prussian military, Fontane operated his own pharmacy in Berlin until 1849. In 1850, he married Emilie Rouanet-Kummer.

During his lifetime, Fontane achieved his greatest recognition as a balladeer. He published his first two books of ballads in 1850. In 1852, he started to work as a newspaper correspondent. He traveled extensively in the 1860s and 1870s and wrote five travel books based on his experiences, also wrote theater reviews and briefly served as secretary of the Berlin Academy of Arts in 1876 before he started to write novels. His first novel *Vor dem Sturm: Roman aus dem Winter 1812 auf 1813 (Before the Storm: A Novel of the Winter of 1812–1813, 1878)* is considered one of the finest historical novels in German literature for its artistic portrayal of the Prussian aristocracy, bourgeoisie, and peasantry during the Napoleonic Wars. He wrote three more historical novels before turning his attention to Berlin society.

Fontane's greatest literary influence was Scottish writer Sir Walter Scott. An accomplished writer of dialogue, Fontane helped pioneer the modernist trend of emphasizing conversation rather than plot. His ironic observations are critical of the prejudices and conventions of society, but his works still exhibit spontaneity, charm, and wit. His novels engage the themes of money, morality, guilt, retribution, and class hierarchy. His biographer Helen Chambers concludes that Fontane made a "unique and refined contribution to world fiction."

Other Works by Theodor Fontane

Effi Briest. Translated by Hugh Rorrison and Helen Chambers. London: Penguin, 2000.

Journeys to England in Victoria's Early Days. Translated by Dorothy Harrison. London: Massie, 1939.

A Work about Theodor Fontane

Chambers, Helen. *The Changing Image of Theodor Fontane*. Columbia, S.C.: Camden House Inc., 1997.

Foscolo, Ugo (Niccolò Foscolo)
(1778–1827) *playwright, novelist, poet, essayist*

Ugo Foscolo was born on the island of Zante in Greece to Andrea Foscolo, a ship's physician, and Diamantina Spathis. He was brought up speaking both Italian and Greek. Young Ugo changed residences at least twice when his father was named a ship's physician in the Levant and then again when he was made hospital director in Spalato.

Stability was not a big part of Foscolo's life. When his father died in 1788, Foscolo was forced to live with relatives in Zante. When his family was reunited in 1792 in Venice, Foscolo was enrolled in the San Capriano school in Murano, where he mastered Greek and Latin.

In about 1794, Foscolo began to experiment with poetry and to visit Venetian salons. Isabella Teotochi, also Greek, ran a salon that attracted great intellectuals. Teotochi eventually became Foscolo's lover, benefactor, and muse. Her decision to annul her marriage and secretly wed another seemed to be the catalyst for Foscolo's 1802 novel *Last Letters of Jacopo Ortis*, a novel in letters modeled after the works of Samuel Richardson and Jean-Jacques Rousseau that depicts the doomed love of Ortis for Teresa.

One of Foscolo's most famous collections of poems is *On Sepulchres* (1807), which speaks about the struggle of civilization and displays the ROMANTIC fascination with ruins: "Even the last ruins, the Pierian sisters gladden / The desert wastes with their singing, and harmony."

Foscolo was one of the major voices of his generation. From his precocious youth to the end of his life, he held tight to romantic ideals.

A Work about Ugo Foscolo

Radcliff-Umstead, Douglas. *Ugo Foscolo*. Boston: Twayne, 1970.

Fraire, Isabel (1934–) *poet, translator*

Isabel Fraire was born in Mexico City and raised in New York. A student of philosophy at the Autonomous National University of Mexico, by the early 1960s, she was writing poetry, literary criticism, reviews, and translations, and she became a member of the editorial council of the prestigious review, *Revista Mexicana de Literatura* (Mexican Review of Literature). Although her earliest poems appeared in 1959 in *15 Poems of Isabel Fraire*, her first published book of poems is generally considered to be *Only This Light*, which appeared in 1969.

Fraire's translations from English to Spanish of such American poets as Ezra Pound, T. S. Eliot, Wallace Stevens, E. E. Cummings, William Carlos Williams, and W. S. Auden have been collected in *Seis poetas de lengua inglesa* (Six Poets Writing in English, 1976) and have appeared in many Latin American journals and anthologies. In 1978, she was awarded the Xavier Villaurrutia Prize for her third collection of poetry, *Poems in the Lap of Death* (1977). Of her work, Mexican poet and critic Octavio PAZ has said, "Her poetry is a continual flight of images that disappear, reappear, and return to disappear" (quoted at www.columbia.edu/~gmo9/poetry/fraire/fraire-bio.html).

Other Works by Isabel Fraire

Isabel Fraire: Poems. Translated by Thomas Hoeksema. Athens, Ohio: Mundus Artium Press, 1975.

Poems in the Lap of Death. Translated by Thomas Hoeksema. Pittsburgh, Pa.: Latin American Literary Review Press, 1981.

Frame, Janet (1924–) *novelist*

Janet Frame was born in Dunedin, South Island, New Zealand, and grew up in Oamuru, South Island. The daughter of a railway-worker father and an encouraging mother who wrote poetry and fiction, she studied to be a teacher at Dunedin Teachers' College and the University of Otago. Her early life was a happy one, despite poverty, her brother's epilepsy, and the drowning of two of her sisters. Be-

fore she was able to work as a teacher, however, she was incorrectly diagnosed as being schizophrenic and hospitalized in mental wards for almost 10 years. During this time, she wrote her first collection of short stories, *The Lagoon* (1951), which saved her from being lobotomized when the book won a literary award shortly before the surgery was scheduled. Finally able to leave the hospital, Frame then lived in a friend's garden shed, where she completed her first novel, *Owls Do Cry* (1957), which established her as an important novelist. As Prudence Hockley notes in her review in *500 Great Books by Women* (1994), "The special quality of this novel lies in its poetic, hallucinatory, perceptive voice, imbued with the surreal vision of childhood and madness."

Afraid that she might be forced back to a mental hospital, Frame then left New Zealand in 1956, living in England and Spain until she finally returned to New Zealand in 1963. She is the author of numerous novels, including *Faces in the Water* (1982), a first-person narrative told in the voice of Estina, a woman incarcerated in a mental institution, and a three-volume autobiography, *To the Island* (1982), *An Angel at My Table* (1984), and *The Envoy from Mirror City* (1985). Her style of writing is considered unique, moving between realism and a more nonlinear exploration of the nature of reality. Although her earlier novels focus on the inner world of children, outcasts, and the insane, her later novels are considered poetic and POSTMODERN, with a freshness of language and voice that makes them unique. She has been awarded every major New Zealand literary prize and is considered New Zealand's best-known contemporary novelist.

Other Works by Janet Frame

The Adaptable Man: A Novel. New York: George Braziller, 1965, 2000.

The Edge of the Alphabet. New York: George Braziller, 1992.

Works about Janet Frame

King, Michael. *Wrestling with the Angel: A Life of Janet Frame*. Washington, D.C.: Counterpoint Press, 2000.

Panny, Judith Dell. *I Have What I Gave: The Fiction of Janet Frame*. New York: George Braziller, 1993.

Freud, Sigmund (1856–1939) *philosopher, psychologist*

Sigmund Freud was born in Freiberg, today in the Czech Republic, to Jewish parents, Jacob Freud, a small-time textile merchant, and Amalia Freud. Although the family was Jewish, Jacob Freud was not at all religious, and Sigmund Freud grew up an avowed atheist. When he was four years old, the family moved to Vienna, Austria, where Freud lived for most of his life. He was a brilliant student, always at the head of his class; however, the options for Jewish boys in Austria were limited by the government to medicine and law. As Freud was interested in science, he entered the University of Vienna medical school in 1873. After three years, he became deeply involved in research, which delayed his M.D. until 1881. Independent research was not financially feasible, however, so Freud established a private medical practice, specializing in neurology. He became interested in the use of hypnosis to treat hysteria and other mental illnesses, and with the help of a grant, he went to France in 1885 to study under Jean-Martin Charcot, a famous neurologist, known all over Europe for his studies of hysteria and various uses of hypnosis. On his return to Vienna in 1886, Freud married and opened a practice specializing in disorders of the nervous system and the brain. He tried to use hypnosis to treat his patients but quickly abandoned it, finding that he could produce better results by placing patients in a relaxing environment and allowing them to speak freely. He then analyzed whatever they said to identify the traumatic effects in the past that caused their current suffering. The way his own self-analysis contributed to the growth of his ideas during this period may be seen in letters and drafts of papers sent to a colleague, Wilhelm Fliess.

After several years of practice, Freud published *The Interpretation of Dreams* (1900), the first major

statement of his theories, in which he introduced the public to the notion of the unconscious mind. He explains in the book that dreams, as products of the unconscious mind, can reveal past psychological traumas that, repressed from conscious awareness, underlie certain kinds of neurotic disorders. In addition, he attempts to establish a provisional matrix for interpreting and analyzing dreams in terms of their psychological significance.

In his second book, *The Psychopathology of Everyday Life* (1901), Freud expands the idea of the unconscious mind by introducing the concept of the *dynamic unconscious*. In this work, Freud theorizes that everyday forgetfulness and accidental slips of the tongue (today commonly called Freudian slips) reveal many meaningful things about the person's unconscious psychological state. The ideas outlined in these two works were not taken seriously by most readers, which is not a surprise considering that, at the time, most psychological disorders were treated as physical illnesses, if treated at all.

Freud's major clinical discoveries, including his five major case histories, were published in *Three Essays on the Theory of Sexuality* (1905). In this work, he elaborates his theories about infantile sexuality, the meanings of the id, the ego, and the superego, and the Oedipus complex (the inevitable but tabooed incestuous attraction in families, and the associated fear of castration and intrafamilial jealousy).

In 1902, Freud was appointed full professor at the University of Vienna and developed a large following. In 1906, he formed the Vienna Psychoanalytic Society, but some political infighting resulted in division among members of the group (Carl Jung, for instance, split from the group with bitter feelings). Freud continued to work on his theories and, in 1909, presented them internationally at a conference at Clark University in Massachusetts. Freud's name became a household word after the conference. In his later period, in *Beyond the Pleasure Principle* (1920) and *The Ego and the Id* (1923), he modified his structural model of the

psychic apparatus. In *Inhibitions, Symptoms and Anxiety* (1926), he applied psychoanalysis to larger social problems.

In 1923, Freud was diagnosed with cancer of the jaw as a result of years of cigar smoking. In 1938, the Nazi party burned Freud's books. They also confiscated his passport, but the leading intellectuals around the world voiced their protest, and he was allowed to leave Austria. Freud died in England in 1939.

Freud made an enormous contribution to the field of psychology: He established our basic ideas about sexuality and the unconscious and also influenced, to some extent, the way we read literary works by establishing premises for psychoanalytic criticism. His own case studies are often interpreted for their literary merit.

Other Works by Sigmund Freud

Civilization and Its Discontents. Translated by Peter Gay. New York: W. W. Norton, 1989.

The Future of an Illusion. Translated by Peter Gay. New York: W. W. Norton, 1989.

Works about Sigmund Freud

Bernheimer, Charles, and Claire Kahane, eds. *In Dora's Case: Freud-Hysteria—Feminism*. New York: Columbia University Press, 1985.

Erwin, Edward. *The Freud Encyclopedia: Theory, Therapy, and Culture*. New York: Garland Press, 2002.

Mitchell, Stephen. *Freud and Beyond: A History of Modern Psychoanalytical Thought*. New York: Basic Books, 1996.

Freyre, Gilberto de Mello (1900–1987)

nonfiction writer, sociologist

Born on March 15 in the city of Recife in the state of Pernambuco in the northeast of Brazil, Gilberto de Mello Freyre is one of the country's leading intellectual figures. After completing his B.A. in Brazil, he continued his studies in the United States where he earned an M.A. at Columbia, studying under anthropologist Franz Boas. After further

studies in Portugal, he returned to Brazil and immersed himself in life in his region of origin, becoming good friends with other northeastern writers such as José Lins do Rego.

Freyre is known for his sociological and anthropological texts about Brazilian life. His argument that the specific nature of Portuguese colonization led to a mixed-race society in its colonies is where the concept of Brazil's status as a racial democracy originates. Freyre's most important texts are *The Mansions and the Shanties: The Making of Modern Brazil* (1936) and *The Masters and the Slaves: A Study in the Development of Brazilian Civilization* (1933). His works have left an indelible mark on Brazilian intellectual and popular history.

Another Work by Gilberto Freyre

The Gilberto Freyre Reader. Translated by Barbara Shelby. New York: Knopf, 1974.

Fried, Erich (1921–1988) poet, short-story writer

Erich Fried was born in Vienna, Austria, to Hugo and Nellie Stein Fried. In the mid-1920s, his father's shipping company went bankrupt, and the family survived on the money his mother earned selling porcelain figures. After the Nazis sent his father to a concentration camp in 1938, Fried fled to London where he settled permanently. During World War II, he helped his mother and other Jews escape from Nazi-controlled Europe. Fried held many jobs after the war, including dairy chemist, librarian, and worker in a glass factory. He was a commentator for the British Broadcasting System from 1952 to 1968.

Fried published his first collection of poems in 1944. From the 1950s through the 1980s, he published more than 25 volumes of verse and established his reputation as a lyric poet. Fried also translated the works of Dylan Thomas (1914–53), T. S. Eliot (1888–1965), and William Shakespeare (1564–1616) into German. He published the novel *Ein Soldat und ein Mädchen* (*A Soldier and a Girl*, 1960) and wrote Kafkaesque short stories (see

Franz Kafka). His awards include the Schiller Prize (1965) and the Bremen Literature Prize (1983).

Fried used terse language laced with aphorisms and epigrams to address contemporary issues and events, such as the Vietnam War. National background had little influence on his opinions. Stuart Hood, who translated many of his works into English, stated in an interview, "Fried did not have a problem with nationality. He did not want to be British, German, or Jewish." Fried's positions were thus often paradoxical: He was a German language writer who criticized the policies of West Germany, a Jew who opposed Israel's fight against the Palestinians, and a leftist who was critical of Marxist practice.

Another Work by Erich Fried

Children and Fools. Translated by Martin Chalmers. London: Serpent's Tail, 1992.

A Work about Erich Fried

Lawie, Steven W. *Erich Fried: A Writer Without a Country*. New York: Peter Lang, 1996.

Frisch, Max (1911–1991) playwright, novelist

Max Frisch was born in Zurich, Switzerland, to Franz and Lina Wildermuth Frisch. He wrote several unpublished plays as a teenager and studied German literature at the University of Zurich from 1930 to 1933. He then supported himself as a freelance journalist and wrote his first novel, *Jürg Reinhart* (1934). In 1936, Frisch decided to pursue his father's profession and enrolled in the Eidgenössische Technische Hochschule in Zurich to study architecture. He received his degree and opened an architectural firm in 1941. Frisch served intermittently in the Swiss army during World War II and married Gertrud Anna Constance in 1942.

Frisch established his reputation as a dramatist soon after the war with a series of plays that captured the mood of the time. Staying neutral during the cold war, Frisch remained in contact with the literary worlds on both sides of the iron curtain. East German writer Bertolt BRECHT became one of

his most important influences. Frisch traveled extensively throughout his life and gained a reputation as a notable diarist. His novels and plays made him one of the most respected German language writers. The novel *I'm Not Stiller* (1954) deals with the issue of individual freedom and displays the experimental narrative prose that made him famous. His novel *Homo Faber* (1957) is a commentary on the uncontrollable nature of technology. Frisch's later works, such as *Montauk* (1975), reflect a concern with aging and death. He won numerous American, Swiss, and German literary awards, including the Georg Büchner Prize.

Frisch was an original writer with integrity and a concern for truth and relevance. He continually used new contexts to address his common themes: male-female relationships, reality and imagination, social responsibility, and the quest for self-fulfillment. Frisch also had a piercing insight into contemporary life. German literary scholar Wulf Koepke wrote that Frisch's works "exemplify the struggle for survival of the human individual in the face of a society blindly intent on its own extinction."

Another Work by Max Frisch

Sketchbook 1946–1949. Translated by Geoffrey Skelton. New York: Harcourt Brace Jovanovich, 1977.

A Work about Max Frisch

Koepke, Wulf. *Understanding Max Frisch*. Columbia: University of South Carolina Press, 1991.

Fuentes, Carlos (1928–) novelist, short-story writer, dramatist, essayist

Carlos Fuentes was born in Panama City, Panama, where his father, Rafael Fuentes Boettiger, was the Mexican ambassador. Being the son of a career diplomat, Fuentes spent his childhood moving from city to city, following his father's assignments. He lived in Washington, D.C., where he became acutely aware of his Mexican nationality, in part because of being ostracized and harassed by his schoolmates.

Fuentes received an excellent and international education and is fluent in Spanish, English, and French. At first, it seemed that he would follow his father into the world of diplomacy. He returned to Mexico City to attend law school, but after graduating, he began to dedicate more and more of his time to literary pursuits. His early exposure to the inner workings of the Mexican government and his studies of economics and law gave his later literature a keen political sense and an ability to depict and criticize aspects of the Mexican upper classes.

Though Fuentes began to write as early as the 1940s, it was not until the late 1950s that he became well known. His second novel, *The Death of Artemio Cruz* (1962), received a shocked and confused reaction from its first critics, followed by an almost immediate wave of praise for its groundbreaking style and depth. The book's stream-of-consciousness style evokes the last thoughts of a powerful capitalist, Artemio Cruz, on his deathbed. The book is written in first-person, second-person, and third-person sections that represent the different points of view that Cruz has on his own life.

The use of the fragmented and musical language associated with stream-of-consciousness writing as well as the use of multiple points of view indicate a clear influence by James JOYCE, Virginia WOOLF, and particularly William Faulkner. The book also is clearly structured on Orson Welles's film *Citizen Kane*, which Fuentes saw in New York at an early age.

Another of Fuentes's novels, *Terra Nostra* (1975), pushes the envelope of a novel's experimental possibilities even further. It is, essentially, a meditation on Spanish and Latin-American history that uses fiction as its medium. It has no cohesive plot of which to speak and ranges from ancient Rome to the imagined end of the world. The main characters are barely human; they are, in fact, allegorical representations of the primal forces that drive human history.

Fuentes has also written a large number of essays. *La Nueva Novela Hispanoamericana* (*The*

New Hispanic-American Novel, 1969), a study of the “new” Latin American novel of the 1960s, is a profound account of what distinguishes the novels of the cultural boom that occurred in Latin America at that time. It delves into the significance of the new style of MAGIC REALISM and thoughtfully examines the strengths and tendencies of what was, at the time, a newly emerging force in world literature.

Along with Octavio PAZ, Fuentes stands as one of the foremost Mexican authors of the 20th century. His erudition and refined intelligence, combined with the gifts of an epic storyteller, earned him in 1987 the Cervantes Prize, the most prestigious award given to a Spanish language author.

Other Works by Carlos Fuentes

The Crystal Frontier: A Novel in Nine Stories. Translated by Alfred MacAdam. New York: Farrar, Straus & Giroux, 1997.

The Hydra Head. Translated by Margaret Sayers Peden. New York: Farrar, Straus & Giroux, 1978.

A Work about Carlos Fuentes

Williams, Raymond Leslie. *The Writings of Carlos Fuentes*. Austin: University of Texas Press, 1996.

futurism

Having its origins in literature and poetry, the futurist movement began in Europe on February 20, 1909, when the front page of the French newspaper *Le Figaro* published the *Founding and Manifesto of Futurism* by artist and lawyer Emilio Filippo Tommaso Marinetti. Marinetti’s manifesto glorified technology, particularly the speed and power of the newly developed automobile, while at the same time promoting violence and aggression and calling for the destruction of traditional culture. This wide-scale obliteration of the past, according to Marinetti, was to also include the physical demolition of cultural institutions that were linked to traditional society, such as museums and libraries. Marinetti referred to these institutions as “those cemeteries of wasted

efforts, those calvaries of crucified dreams, those catalogues of broken impulses!” He also encouraged his followers to “Let the good incendiaries come with their carbonized fingers! . . . Here they are! Here they are! . . . Set the library stacks on fire! Turn the canals in their course to flood the museum vaults!” (*The Futurist Cookbook*) At the time of the publication, Marinetti was the only member of the movement, but he soon gained a large literary and artistic following.

The name *futurism* was coined by Marinetti as a celebration of the change and growth of the future. Futurism stood in contrast to the sentimentality inherent in ROMANTICISM. Futurists openly and intentionally defied tradition and constantly questioned the accepted concepts of art and even the standard definitions of what constitutes art. They embraced technology, particularly anything relating to speed or power, and glorified the energy and violent nature of 20th-century urban life. The power of machinery and a fascination with speed were focal points of the movement, as was the renunciation of the “static” art of previous generations. Futurist literary theory, for example, focused on the ability of language to express. A futurist poet, for example, might frame words so that they would project from the page like gunfire.

Although it began as an Italian movement, futurism quickly spread throughout the world during the early part of the 20th century to places such as Hungary, Poland, the Ukraine, Holland, Portugal, and America. In Poland, Czechoslovakia, and other Eastern bloc countries, futurism was adopted quickly as a movement of protest against established cultural values and political hierarchy.

Futurism not only promoted destruction of cultural institutions; it also glorified war. It favored fascism and aimed to destroy artistic tradition. The motivation behind futurism was largely political. Marinetti and many other futurists were heavily involved in demonstrations urging Italy to enter World War I.

Futurism was also characterized by the numerous manifestos written and published simply for the purpose of explaining the movement itself.

These documents took the form of pamphlets and illustrated books of poetry. The rules of futurism as it applied to the arts were defined in these manifestos long before they were actually seen in the arts themselves. The tone of Marinetti's initial manifesto and many others that followed was intentionally inflammatory and, like the movement itself, designed to inspire anger, arouse controversy, and attract attention.

One of the reasons that Italian futurism is not better known today is its relationship to fascism. After World War II, futurism was viewed in a negative light because of this association; however, although Marinetti was a friend of the young fascist Benito Mussolini and both were ardent supporters of fascism, Futurism was never, as it has sometimes been claimed, "the official art of fascism." Mussolini was politically active in promoting the futurists, especially during the years 1918 to 1920. He

ultimately turned against them, using his political clout to silence them. Many futurists then became disillusioned by the political situation and drifted away from political activism.

Futurism officially ended in 1944 with the fall of Italy and Marinetti's death; however, the legacy of futurism to modern art, including literature, is enormous. Futurism was the first attempt to focus art on technology and machines. Remnants of futurism can be found throughout 20th-century avant-garde art, particularly with regard to many aspects of modern science fiction.

Works about Futurism

Marinetti, F. T. *The Futurist Cookbook*. Translated by Suzanne Brill, edited and introduction by Lesley Chamberlain. San Francisco: Bedford Arts, 1989.

Tisdall, Caroline, and Angela Bozolla. *Futurism*. Oxford: Oxford University Press, 1978.



Gabo

See GARCÍA MÁRQUEZ, GABRIEL.

Gandhi, Mohandas K(aramchand)

(1869–1948) *writer, political leader*

Mohandas Karamchand Gandhi was born in Kathiawar, Gujarat, India. He was the youngest son of Karamchand Gandhi, a politician, and Putlibai Gandhi. His mother was an extremely devout Hindu, and Gandhi often said his own beliefs on pacifism were based on his mother's religious teachings. In 1883, at age 13, Gandhi was wedded to Kasturba. Five years later, he was sent to England to study law and, in 1891, was called to the bar but decided to return to India.

After a brief period at work as a lawyer for the Bombay High Court in 1893, Gandhi went to South Africa to work for a Muslim law firm and spent the next 20 years fighting against the maltreatment of South African Indians, a fight that led to the formation in 1894 of the Natal Indian Congress. He later wrote about his experiences in South Africa in *Satyagraha in South Africa* (1924). In this work, Gandhi describes the idea behind *Satyagraha* (Truth Force), which later became the *Satyagraha* movement. This movement was a form of “peaceful resistance” against British colonial rule

and was the most powerful political tool in India's struggle for independence.

By the time he was 45, Gandhi had become an international figure. His wide-ranging influence and prodigious social work gave him the title of “Bapu” (Father) in India and “Mahatma” (Great Soul) all over the world. His teachings on the importance of combining spiritual healing with political struggle have been adopted by international leaders such as America's Martin Luther King and Malcolm X. These ideas are passionately and candidly expressed in his autobiography, *An Autobiography or The Story of My Experiments with Truth* (1929). His experiments with truth, he explains, are a lifelong commitment to achieve purity in mind and action. For Gandhi, however, purity also had political power. His political career was dedicated to encouraging Indians to be nonviolent in their struggle against the violent and oppressive power of the British.

Gandhi's most important contribution to Indian history was his leadership in helping India and Pakistan gain independence from British colonial rule in 1947. His political legacy often overshadows his literary talent, but he wrote prodigiously in both English and Gujarati (his mother tongue). Gandhi wrote numerous essays on topics ranging from vegetarianism to anticasteism to passive dis-

obedience to spiritual healing to religious tolerance. His most important work, *Hind Swaraj* or *Indian Home Rule* (1909), is a compilation of essays on his philosophies and political goals. He was also an editor and contributor to several journals, including an English weekly called *Young India* and a Gujarati monthly called *Navajivan* (*New Life*).

Gandhi spent his later years in and out of prison. In 1948, on his way to evening prayers, he was assassinated by a Hindu fanatic. This event seems, even today, an ironic and tragic end to a life spent spreading the cause for peace and nonviolence.

Other Works by Mohandas K. Gandhi

All Men Are Brothers. New York: Columbia University Press, 1969.

Mahatma Gandhi: Selected Political Writing. Edited by Dennis Dalton. Indianapolis: Hackett Pub. Co., 1996.

A Work about Mohandas K. Gandhi

Wolpert, Stanley. *Gandhi's Passion: The Life and Legacy of Mahatma Gandhi*. New York: Oxford University Press, 2001.

Gao Xingjian (Kao Tsing-jen) (1940–) novelist, playwright

Gao Xingjian was born on January 4 in Ganzhou in China's Jiangxi Province. Although he was not formally educated, both his parents were interested and educated in the arts, and his mother taught him to read and write. When he entered Nanjing High School in 1951, he wrote prolifically. He graduated with a degree in French from Beijing Foreign Studies University in 1962 and took a job translating books.

Like most Chinese youth of the period, Gao Xingjian became a Red Guard under Mao Zedong's Communist rule and entered cadre schools in Henan and Anhui in 1969. Although China was in the middle of Mao's Cultural Revolution, Gao Xingjian continued to write, largely for psychological relief from the politically oppressive envi-

ronment, although he later burned all his work from that period.

After the Cultural Revolution, Gao Xingjian was able to publish essays and short stories. In 1975, he was asked to head the French section for the magazine *China Reconstructs*, which helped him build important contacts in the French and Western literary worlds. He made further connections while handling external liaison affairs for the Chinese Writers Association in 1977.

During this time, Gao Xingjian also focused on his own literary endeavors, becoming a playwright for the Beijing People's Art Theater. *Absolute Signal*, his first play, about a thief and his girlfriend, takes place in a train car. It was performed in 1982 and combined traditional dramatic methods with methods used by modern Western playwrights. His 1983 absurdist play *Bus Stop* is based on Samuel BECKETT's *Waiting for Godot* and is about a bus that never comes and the hapless passengers who eventually wait years for it. Also interpreted as a critique of the Communist leadership, the play placed Gao Xingjian squarely in the middle of China's debate over MODERNISM. He also authored a piece of critical theory, "A Rough Study of Techniques in Modern Fiction Writing," (1981) which further raised controversy about his sympathy with modern and Western influences. In 1986, Gao Xingjian's plays were banned by the Chinese government from being performed after uproar over the staging of his avant-garde play, *The Other Shore*, essentially a conversation between ambiguous actors struggling to use a rope to cross from one side of water to another. The dialogue is vague and fluid, a characteristic critics found pointless and subversive.

The next year, Gao Xingjian was diagnosed with terminal lung cancer. The diagnosis turned out to be incorrect, but the brush with mortality and his fear of further persecution by the government drove him to seek spiritual renewal by journeying into the wild, mountainous forests of the Sichuan province. After his wilderness travels, he journeyed to Europe on the invitation of a German organization and became a Chinese exile. He moved to

France, of which he is now a citizen. He has been the recipient of France's prestigious Chevalier d'Ordre des Arts et des Lettres award and has frequently worked on government commissions. He recorded his Sichuan-mountain experiences in his novel, *Soul Mountain* (1990), which fictionalizes his journey through the wilderness and his quest for truth and spiritual rebirth. The novel is also known for its innovative voice: The narrator's voice alternately assumes the use of different pronouns—*I*, *you*, *he*, and *she*—to create multiple perspectives.

Gao Xingjian is also an accomplished painter. While he has been the recipient of much critical attention and acclaim in the West for his literary work, he has earned his living with his misty and evocative brush paintings that often grace the covers of his volumes.

In 2001, Gao Xingjian became the first Chinese writer to win the Nobel Prize in literature. He accepted the prize as a Chinese writer in exile, and the Chinese government denounced the Swedish Academy for its choice of a writer unknown in China. In awarding the prize, the academy praised Gao Xingjian's "oeuvre of universal validity, bitter insights, and linguistic ingenuity."

Another Work by Gao Xingjian

The Other Shore: Plays by Gao Xingjian. Translated by Gilbert Fong. Hong Kong: The Chinese University Press, 1999.

A Work about Gao Xingjian

Tam, Kwok-kan. *Soul of Chaos: Critical Perspectives on Gao Xingjian*. Hong Kong: The Chinese University Press, 2001.

García Lorca, Federico (1898–1936) poet, playwright

Federico García Lorca was born in Fuente Vaqueros, Spain, to a well-to-do family. He was given an excellent education and the opportunity to pursue his artistic interests, which included painting, music, and, most of all, poetry. He spent his child-

hood in the Andalusian city of Granada, which instilled in him a love of that region's folk traditions. This folk influence would later be seen in his plays and poetry and a series of folksongs he collected and anthologized.

In 1919, he moved to Madrid and, within a short time, earned a reputation as one of the most talented young poets in Spain. His reputation spread throughout the Spanish-speaking world, and such Latin American poets as Pablo NERUDA were inspired and influenced by him.

García Lorca's international reputation had been established, and his career was progressing in Spain. However, personal conflicts and politics within the Spanish literary world caused him to travel to the United States for a year, where he attended Columbia University.

He found New York to be a nightmare, if an exciting one, and he wrote the surrealistic and expressionistic work *Poet in New York* (1940), which was not published until after his death. A castigation of the inhumanity of the modern world, *Poet in New York* remains one of García Lorca's most popular poems in the English-speaking world. It uses surrealist techniques, but unlike the French surrealism of André BRETON, it is filled with emotion and passion.

When García Lorca returned to Spain, he became increasingly involved in theater and wrote a series of plays that reveal the folkloric influences of his youth, creating a theater of strong emotions and symbolism. He also directed a traveling theater company called *La Barraca*, which performed Spanish theater classics in rural areas that had little exposure to culture. This project was one of many liberal political activities in which García Lorca was engaged during the period of the Spanish republic and before the Spanish civil war.

It was also at this time that García Lorca became particularly interested in the emerging women's rights movement. His reputation and fame grew exponentially during this period.

In 1936, while on a trip to Granada to visit his family, García Lorca was trapped by the outbreak of the Spanish civil war and went into hiding. He

was captured within a few weeks and executed without trial. The presumed reason was his homosexuality, a crime at the time. However, his liberal agenda was undoubtedly a strong factor as well.

Critical Analysis

García Lorca was obsessed with expressing the intense, vital energy of life, which he did by using subconscious images and strong musical language. In his works, he constantly examined the struggle of opposing forces and the power of dialectical opposites such as good and evil or freedom and repression. These themes interact with his politics to create three major trends in his work: examinations of individuals oppressed by the need to conform to social norms, minorities oppressed by uncaring majorities, and life oppressed by death itself.

In the play *The House of Bernarda Alba* (1936), García Lorca recounts the power relationship between a controlling mother, Bernarda Alba, and her daughter Adela. Bernarda Alba's attempts to separate Adela from her lover end tragically, as do all García Lorca's plays, with her daughter's suicide. Bernarda Alba is a larger-than-life figure who ends up destroying everything she seeks to preserve. The play has distinctive feminist overtones and, along with IBSÉN'S *Hedda Gabler*, is one of the great early works of feminist literature.

Blood Wedding (1933) recounts the struggle between Leonardo and the citizens of the village in which he lives who react to his nonconformity with murderous rage. The villagers are not given proper names but called only Mother, Father, and so on, indicating that they are not real people but symbols of the rigid conventions of an unjust social morality. Like *The House of Bernarda Alba*, *Blood Wedding* ends with the tragic death of its most noble character.

In García Lorca's collection of poems *Gypsy Ballads* (1928), he explores the problematic cultural identity of the gypsies in Spain. These poems critique Spanish society for its unfair marginalization of the gypsies. *Gypsy Ballads* also celebrates the beauty and poetry of gypsy culture, pointing out that many things that are quintes-

entially Spanish, in fact, originated with the gypsies.

Dirge for Ignacio Sánchez Mejías (1937) brings García Lorca's celebration of the power of life into a confrontation with its opposite, the power of death. Ignacio Sánchez Mejías was a friend of García Lorca's who was tragically killed in a bullfight. In the dirge, García Lorca celebrates the matador's vitality and emphasizes the beauty of living on the tightrope between life and death.

García Lorca is one of the most influential poets of the 20th century. NERUDA, PAZ, and many other 20th-century Spanish-speaking poets owe García Lorca a tremendous debt as the central figure of a type of surrealism that is uniquely expressive of emotions. His tragic death at the hands of fascists also stands as an important historical symbol for the need for freedom of expression. He may be seen as a forerunner of the Civil Rights and women's movements of the latter 20th century, but more important, he was a writer of exquisite poems and plays that truly reveal the preciousness of human life on the edge of death.

Other Works by García Lorca

A Season in Granada: Uncollected Poems & Prose.

Edited and translated by Christopher Maurer. London: Anvil Press Poetry, 1998.

Four Major Plays. Translated by John Edmunds; introduction by Nicholas Round; notes by Ann MacLaren. New York: Oxford University Press, 1997.

A Work about García Lorca

Wellington, Beth. *Reflections on Lorca's Private Mythology: Once Five Years Pass and the Rural Plays.* New York: Peter Lang, 1993.

García Márquez, Gabriel (Gabo)

(1928–) *novelist, short-story writer, screenplay writer, journalist*

Gabriel García Márquez was born in Aracataca, Colombia, a small town near a banana plantation called Macondo. His father, Gabriel Eligio García,

was a telegraph operator who had courted his mother in secret by telegraph when she would write home from school. García Márquez lived in Aracataca until the age of eight. During that time, his closest connections were to his maternal grandparents, who had initially tried to prevent their daughter from marrying Gabriel Eligio García because of his conservative political affiliations.

García Márquez's grandmother was a highly superstitious woman and also a brilliant storyteller. She would tell García Márquez the most incredible, exaggerated, and impossible things with the deadpan manner of someone explaining that Earth has a north and a south pole. As a child, García Márquez believed everything she told him and, on some level, never stopped believing. This early experience of blending the real with the fantastic later led García Márquez to develop his unique style of MAGIC REALISM.

His grandfather, who had been a colonel in the Colombian civil war, was a local official. He would spend a great deal of time with his young grandson and often took him to the circus. García Márquez has stated that his grandfather was the most important person in his life and his best friend. The colonel died when García Márquez was eight years old, but García Márquez drew more inspiration for his books from these eight years than from any other period of his life.

García Márquez was sent to boarding school and won a scholarship to go to college in Bogotá, the capital of Colombia. After studying law, he worked as a journalist, traveling throughout South America, Europe, and the United States, eventually settling in Mexico City in 1961.

In Mexico City, he wrote film scripts, including a western in collaboration with Carlos FUENTES titled *Tiempo de Morir* (*A Time to Die*), to support himself and his wife Mercedes, whom he had married in 1958.

García Márquez had written an unsuccessful first novel called *Leaf Storm* (1955) about life in Macondo, a fictionalized version of García Márquez's birthplace. The novel spans the period from the turn of the century to the 1930s. Though

it contains many of the themes in García Márquez's later works, the novel is poorly structured and remains flat.

No One Writes to the Colonel (1961), however, is in many ways García Márquez's first masterpiece. It is a novella that depicts an elderly colonel who waits for a government pension that never arrives. The colonel, lovingly based on García Márquez's grandfather, is a magnificent literary character filled with humor and vitality. It is in this work that García Márquez's control of language and his stylistic innovations caught up with his psychological perception. The combination created a new sort of literature, which was fantastic in its details and yet deeply true in its emotions.

Critical Analysis

The imaginary town of Macondo is the setting of most of García Márquez's novels and stories. In this way, Macondo is a literary device like the Yoknapatawpha County of William Faulkner. Both places are imaginary worlds, closely based on the setting of the author's childhood, that by being written about repeatedly become literary microcosms, self-contained realities. García Márquez has often spoken of his sense of kinship with Faulkner. He has even said that Faulkner, who grew up in Mississippi near the Gulf of Mexico, is a fellow Caribbean writer.

It was in 1965 that García Márquez began to write his single greatest work *One Hundred Years of Solitude* (1967). He was driving to the beach with his family when suddenly all of the themes that he had been developing since he was a boy solidified into a clear structure. He returned home immediately and began to write.

One Hundred Years of Solitude revisits all of the themes of García Márquez's earlier work as episodes within the epic story of six generations of the Buendía family, the founding family of the town of Macondo.

The book is subtly structured in four sections of five unnumbered chapters each. Each section corresponds to an abstract historical category.

The first section explores the mythic and utopian prehistory of the town. Mythical narratives from both the biblical and classical traditions are woven with local superstitions and García Márquez's own inventions. Macondo, though it is a place that seems full of promise, has been founded by José Arcadio Buendía because of a murder he has committed and is trying to forget. This evokes the story of Cain and Abel and shows that Macondo is a place created by an act of transgression.

The second section of the book moves into what could be called historical time. The events in this section closely parallel the history of the actual Columbian civil war in which García Márquez's grandfather fought. However, García Márquez continues to write in his magical style. This combination of historical fact and fantasy has an extraordinarily dramatic effect and is, above all, what makes *One Hundred Years of Solitude* the quintessential example of magic realism.

The third section is an account of how, after the Columbian civil war, a U.S. company comes to Macondo to exploit its banana industry. Though this section can also be said to take place in historical, as opposed to mythic, time, it is different from the previous section. History in the third section has been corrupted by language, particularly the propaganda and media manipulation the banana company uses to exploit the citizens of Macondo. By the time the company is finished, Macondo has been reduced to a wasteland, barely holding on to what is left of its previous vitality.

In the fourth section, the book returns to mythic time, not the utopian time of the beginning but the apocalyptic time of the true end of the world. The final Buendía, the great-great-grandson of the first José Arcadio, lives in Macondo disconnected from history. He does not even know his origins or that he is a Buendía by blood. He spends his time trying to decipher a magical manuscript that holds the secret of his origins and his fate.

García Márquez went on to write multiple novels of the highest literary merit, including *Love in*

the Time of Cholera (1988) and *Chronicle of a Death Foretold* (1981). In 1982, he was awarded the world's highest literary award, the Nobel Prize. In his acceptance speech, he spoke of his hopes for a positive political future for Latin America. He emphasized that magic realism is merely an accurate depiction of the miraculous occurrences that take place in Latin American life, occurrences of superhuman wonder and terror.

Other Works by Gabriel García Márquez

Collected Novellas. Translated from the Spanish by Gregory Rabassa and J. S. Bernstein. New York: HarperPerennial, 1991.

The General in His Labyrinth. Translated from the Spanish by Edith Grossman. New York: Knopf, 1990.

A Work about Gabriel García Márquez

Miller, Yvette E., and Charles Rossman. *Gabriel García Márquez*. Pittsburgh, Pa.: Department of Hispanic Languages and Literatures, University of Pittsburgh, 1985.

Gautier, Théophile (1811–1872) poet, novelist

Théophile Gautier was born in Tarbes on August 31. He moved as a young child to Paris with his family, where he studied to become a painter. In June 1829, however, Gautier met with the great novelist Victor HUGO, which prompted him to change his aspirations and become a writer. Five months later, his first collection, *Poetries* (1836), was published on the same day that the barricades were erected in Paris.

For financial reasons, Gautier took a position as a journalist in 1836, working as an art critic while continuing to write fiction. His novel *Made-moiselle de Maupin* (1835) caused quite a scandal when it first appeared on account of its description of sexual ambiguity. It is also credited for founding the concept of *art for art's sake*, a phrase Gautier uses in his prologue to the book. The next year, he wrote *La Mort amoureuse* (translated into

English as *Clarimonde*), about a priest who becomes obsessed with a beautiful vampiress. Gautier also continued to write poetry, publishing the collection *The Comedy of Death* (1838), which shows influences of Shakespeare, GOETHE, and Dante.

In 1839, Gautier decided to try to write for the theater. He created numerous tales of fantasy, but the one for which he is most remembered is his libretto for the ballet *Giselle*, which opened in Paris on June 28, 1841, to overwhelming popular and critical acclaim. *Giselle* continues to be performed frequently in the 21st century.

Gautier was a proponent of the idea of art for art's sake, which is evident in the fact that he originally wanted to be a painter. His love of the visual has transferred to his written works as well.

Others Works by Théophile Gautier

Gautier on Dance. Translated by Ivor Guest. London: Dance, 1986.

Gentle Enchanter: Thirty-Four Poems. Translated by Brian Hill. London: R. Hart Davis, 1960.

A Work about Théophile Gautier

Tennant, Philip E. *Théophile Gautier*. London: Athlone Press, 1975.

Generation of 1898

A group of writers who shared a common concern for Spain's national identity and who worked to revitalize the social, political, and aesthetic structures of their country. The Spanish-American War of 1898 brought an end to the period of Spanish imperialism in the New World. Spain, which had been a world power for hundreds of years, had to face the new reality of being a small provincial nation. The Generation of 1898 urged their fellow compatriots to turn away from the trappings of empire and to search for the "true" Spain of their medieval and Arabic heritage.

ORTEGA Y GASSET, the Spanish philosopher and critic, attributes a span of 15 years to the generation as a movement and further divides it into

two groups. The first group includes the forerunners Miguel de UNAMUNO and Ángel Ganivet y García (1865–98); the second group includes the secondary members of the movement such as Pío BAROJA.

Perhaps the difficulty of conclusively saying who is and is not a member of this movement comes from the fact that one of the main characteristics that members of the Generation of 1898 shared is a strong sense of individuality and non-conformism. The central figures, however, would unquestionably include Baroja, Unamuno, Ganivet, Antonio MACHADO, and the Latin American poet Rubén DARÍO, who spent a great deal of time traveling in Europe. Other members include Azorín (José Martínez Ruiz, 1873–1967), who was the first to identify the Generation of '98 as a group; Ramón María del Valle-Inclán (1866–1936); Juan Ramón Jiménez (1881–1958), who won the Nobel Prize in literature in 1956; and Ramón Pérez de Ayala (1880–1962).

These authors, in addition to individualism, shared strong national feelings mixed with literary and formal experimentation. Out of their rejection of the decadent features of Spanish culture, they embraced MODERNISM in hope that it would cleanse the dead tissue from Spanish art. In politics, they shared a sense of apathy and a mistrust of government control over the individual. In society, they rejected refined manners and taboos. They called for bringing Spanish culture down to earth and embracing Arab and flamenco influences. They wanted a return to the culture of the people rather than the aristocrats. Finally, in art, they introduced new structures and difficult but vital modes of expression.

The writers of the Generation of 1898 opened up the structures of literature and showed the exciting possibilities of experimentation. They influenced 20th-century authors as diverse as GARCÍA LORCA and Ernest Hemingway.

A Work about the Generation of 1898

Shaw, Donald Leslie. *The Generation of 1898 in Spain*. New York: Barnes & Noble, 1975.

Genet, Jean (1910–1986) *novelist, playwright*

A convicted felon who went on to become one of the leaders in the avant-garde theater movement, Jean Genet was born in Paris as the illegitimate son of a woman who abandoned him shortly after birth. Raised in state institutions, he embarked on a life of crime, turning to theft at age 10. He spent time at the Mettray Reformatory, escaping from there at age 19 to join the foreign legion, a position he soon abandoned. From there, Genet wandered throughout Europe spending time in several prisons on charges of vagrancy, theft, homosexuality, and smuggling.

In 1939, Genet began to write about his experiences. His subsequent novels detailed and glorified the underworld, homosexuality, male prostitutes, convicts, and other social outcasts. He wrote his first novel, *Our Lady of the Flowers* (1943; translated 1963), a fictional creation based on the events in his life while he was in prison.

In 1948, Genet was once again convicted of burglary. This, his 10th offense, resulted in an automatic sentence of life imprisonment. By this time, however, his works had gained the attention of fellow writers Jean Paul SARTRE, André GIDE, and Jean COCTEAU. On hearing of Genet's sentence, they petitioned the president of the republic for Genet's release. His parole was granted, after which his life changed dramatically.

Encouraged by the show of support from such prominent writers, Genet determined to dedicate his life to writing and to abandon crime permanently. He continued to glorify the underworld in which he had lived in his works, but he also began to focus on the beauty and sadness of homosexual love.

In the 1940s, Genet turned his attention to the theater, writing several plays that, at the time, were considered too controversial to be performed in France. His first play, *The Maids* (1947; translated 1954), made a significant impact on the rising trend toward the THEATRE OF THE ABSURD. It was based on a true story of two sisters, both maids for the same woman, who murder their

mistress. This play was followed by *Deathwatch* (1949; translated 1954), which takes the prison setting so commonly seen in his novels and uses it as a backdrop from which to explore despair and loneliness.

Genet began to abandon traditional ideas of what should constitute acceptable character, plot, and motivation within a theatrical piece. He began to focus on conflicts within society—between illusion and reality, good and evil, and other cultural oppositions—with a fervor that can almost be described as religious. His plays are ritualistic in structure, aimed at arousing the audience's innermost feelings and then offering them the opportunity to undergo a transformation or to reach a catharsis alongside the characters on the stage. Filled with an energy largely created by violence and cruelty, his plays, while shocking, were never vulgar and were diverse in both setting and subject. *The Balcony* (1956; translated 1957), for instance, was set in a brothel; *The Blacks* (1959) in a fantastical court; and *The Screens* (1961; translated 1962) in the middle of the French–Algerian war. All three works, however, focused on the inherent paradoxes of an imperfect life.

Genet's autobiography, *The Thief's Journal* (1949; translated 1964), is a record of his remarkable life and the misery and degradation he suffered at the hands of a bourgeois society. He gave up writing in the 1960s to devote himself to lecturing and supporting the emerging radical activist fervor of the decade. He continued to support radical causes until his death on April 15.

Other Works by Jean Genet

Funeral Rites. Translated by Bernard Frechtman. New York: Grove Press, 1969.

Prisoner of Love. Translated by Barbara Bray. Hanover, Mass.: University Press of New England, 1992.

Rembrant. Translated by Randolph Hough. New York: Hanuman Books, 1988.

Works about Jean Genet

Knapp, Bettina. *Jean Genet*. Boston: Twayne, 1968.

Sartre, Jean-Paul. *Saint Genet: Actor and Martyr*. New York: Pantheon Books, 1983.

White, Edmund. *Genet: A Biography*. New York: Knopf, 1993.

George, Stefan (1868–1933) *poet*

Stefan George was born in the German village of Rüdeshelm to Stephan and Eva George. His father was a prosperous wine merchant. George attended secondary school in Darmstadt and graduated in 1888. He studied modern languages at the University of Berlin for three semesters. Deciding early in life to be a poet, George never engaged in another profession or trade. He rarely remained in one place, frequently traveling to the countries of central and western Europe. While in Paris, he found formative influences in Stéphane MALLARMÉ and other French symbolist poets.

George published his first volume of poetry in 1890. In 1892, he founded the journal *Blätter für die Kunst* (*Journal of the Arts*). George formed many close friendships among the literati, including the Austrian writer Hugo von HOFMANNSTHAL. He soon attracted a group of disciples known as the George Circle. After the turn of the century, George increasingly saw himself as an educator to lead the reform of a decadent culture. A brief friendship with a 15-year-old boy, Maximin, further focused George's attention on the beauty and the renewing potential of an elite group of youth. By the 1910s, George's poetry had moved into a prophetic phase. His volume *Der neue Riech* (*The Kingdom Come*, 1928) revealed his vision for a new Germany. The Nazis sought to use George as a symbol of their state, but he refused their honors and awards. He moved to Switzerland, where he died in December 1933.

George became famous for writing beautiful lyrical poems on such themes as landscape, friendship, and art. He sometimes used terse and forceful language but still produced balladesque works. Early in his career, George wrote of the artist's isolation from nature, but he later sought to teach that man was divine and capable of per-

fection. He left a lasting influence on German lyrical poetry and expressionist writers. His biographers, Michael and Erika Metzger, explain that George's works "bear witness to the unremitting striving of a man of unique poetic and intellectual powers to find a higher meaning in his existence and ours."

Another Work by Stefan George

The Works of Stefan George. Translated by Olga Marx and Ernst Morwitz. Chapel Hill: University of North Carolina Press, 1974.

A Work about Stefan George

Metzger, Michael M., and Erika A Metzger. *Stefan George*. Boston: Twayne, 1972.

Ghālib, Mirzā (1797–1869) *poet*

Mirzā Asadullāh Khān Ghālib was born in Agra, India. His grandfather immigrated to India from Asia Minor and belonged to a long line of soldiers. Ghālib's father was also a soldier and was killed in battle when Ghālib was five years old. After his father's death, he grew up with his mother's family, who were wealthy landowners. Ghālib was given a private education in languages and sciences and, at age 13, was married and moved to Delhi, where he spent the rest of his life.

Much of Ghālib's finest poetry is in Persian, though he also wrote in Urdu. Ghālib started writing poetry at a very young age and was already moving among literary circles by the time of his marriage. When he was young, he used the name *Asad* and later adopted the name *Ghālib*. He was always hesitant about his choice to become a poet, and he was the first male in his family who did not want to be a soldier. In one of his letters, he describes this decision by comparing his poetic words with the weapons of war. He states that his poetry will be "his ship upon the illusory sea of verse . . . and the broken arrows of my ancestors become my pens." Characteristically witty, Ghālib's allusions are often obscured by the strict rhyme and rhythm constraints of the *ghazal*. (*A ghazal* is

defined as a short poem consisting of up to a dozen couplets in the same meter, with a specific rhyme scheme.) Often, however, this necessity only further liberated Ghālib's deliberate play with words and sounds.

Ghālib was never rich, but in middle age, he was invited to join the court of Bahādur Shāh Zafar, the last of the Moghul emperors. Under Bahādur Shāh Zafar's patronage, he began to make a comfortable living from his poetry. The British takeover of India from the Moghuls after the Sepoy Mutiny in 1857 (also known as the First War of Indian Independence) had a tremendous impact on Ghālib's life and work: He lost his position as court poet and instead began writing copious letters to his friends, who were now spread across the subcontinent. Although they were written for private reading, they were collected and published, the first volume of them in the year before he died. Written in Urdu in a colloquial style, these letters are his subjective responses to current events and allow modern readers a glimpse into his time, while taking Urdu literature into a new direction by showing that profound literature could exist outside of the formal *ghazal* and its emphasis on idealism, romance, and universalism.

Another Work by Mirzā Ghālib

Ghazals of Ghālib. Translated by Aijaz Ahmad. New York: Columbia University Press, 1971.

A Work about Mirzā Ghālib

Russell, Ralph. *Ghālib*. Cambridge, Mass.: Harvard University Press, 1969.

Ghosh, Amitav (1956–) *novelist*

Amitav Ghosh was born in Calcutta, India, but grew up in Bangladesh (formerly East Pakistan). As a child, and while on fieldwork research, Ghosh spent much of his time living in many countries, including Sri Lanka, Iran, England, Egypt, and the United States. Despite his diverse interests (he has studied and taught philosophy, literature, and social anthropology), Ghosh has said that his creative

work best captures his ideas. As a child, during summer holidays in Calcutta, Ghosh would spend hours reading books from his uncle's library in his grandfather's house. Because of this initiation into reading and literature, he has acknowledged the lasting influence of Rabindranath TAGORE and the Bengali literary tradition in his own writing. Today, Ghosh is a writer, a journalist, and a teacher at Columbia University.

After graduation in India, Ghosh went to Oxford University to study social anthropology, where he received a masters, and a doctorate in philosophy in 1982. On his return to India, he began to work for the *Indian Express* newspaper in New Delhi while working on his first novel, *The Circle of Reason* (1986). This and his next novel, *Shadow Lines* (1988), are about the seamlessness of geographical boundaries, and much of the plot of *Shadow Lines* hinges on the question of national identity. The main character suffers from a sudden identity crisis after he is thrown into a situation where he must decide which country (India or Bangladesh) is his, which culture defines him, and which place he can ultimately call his own. This novel won Ghosh India's prestigious Sahitya Akademi Award in 1990.

Many of Ghosh's novels have been the result of years spent in different countries while conducting field research for his college degrees. *In an Antique Land* (1993), for instance, comes out of his research in 1980 while living in a small village in Egypt. *The Glass Palace* (2000), tells the story of an orphaned Indian boy, developed alongside the story of the royal family's exile in India after the British invasion of the kingdom of Mandalay (Burma) in 1885.

Ghosh refused the Commonwealth Writers Prize for this novel in 2001 in protest against being classified as a "commonwealth" writer. Accepting the award, he said in his letter to the Commonwealth Foundation, would have placed "contemporary writing not within the realities of the present day . . . but rather within a disputed aspect of the past." His works reflect the elements of universal humanity. The cross-cultural references he

makes to different nations and cultures render insignificant physical or political boundaries.

Another Work by Amitav Ghosh

The Calcutta Chromosome: A Novel of Fevers, Delirium, and Discovery. New York: HarperCollins, 1998.

Works about Amitav Ghosh

Bhatt, Indira, and Indira Nityanandan, eds. *The Fiction of Amitav Ghosh*. New Delhi: Creative Books, 2001.

Dhawan, R. K. *The Novels of Amitav Ghosh*. New York: Prestige Books, 1999.

Gide, André (1869–1951) *novelist*

André Gide was born in Paris on November 22. His father, a law professor at the University of Paris, died when André was 11. Gide was subsequently raised by his wealthy mother on her family's estate near Rouen. Overly protective of her son and concerned over what she believed to be his delicate health, she withdrew him from school and hired private tutors. He was brought up in a strict Protestant tradition, memorizing passages from the Bible at an early age, and undergoing periods of religious fervor. He also developed an abiding affection for his cousin, Madeleine Rondeux, whom he married in 1895. The two stayed married 42 years in what is, according to some accounts, the longest unconsummated marriage in recorded history.

In 1889, after completing his studies and passing his required exams, Gide, never needing to worry about supporting himself financially, decided to devote his life to writing and traveling. He published his first work, *The Notebooks of André Walter* (1891), in the style that was to become his signature: the intimate confessional. He also began to attend gatherings of intellectuals at the Paris apartment of symbolist poet Stéphane MALLARMÉ. This was followed by a trip to North Africa in 1893 with a young painter, Paul Albert Laurens. The effect of this journey proved critical to both Gide's life and his works.

Liberated from the confinement of the society in which he was born and raised, he began to examine certain truths about himself, including his homosexuality. When he returned to Paris, however, he quickly began to deny many of these revelations. He took a second trip to North Africa, during which he met Oscar Wilde, an intellectual experience that would forever shape his life and his work. The result of these sexual and intellectual awakenings was the novel *The Fruits of the Earth* (1897).

Although Gide had begun to make discoveries about himself, he was unable to reconcile the reality of his life with his strict moral religious upbringing. On returning to Paris once again, he married his cousin Madeleine Rondeux. The marriage was largely a pretense and fraught with difficulties, as is revealed in his novels *The Immoralist* (1902) and *Strait Is the Gate* (1909). Both works examine the tension between social responsibility and the desire to remain true to the self.

During World War I, Gide worked with the Red Cross in Paris, where he met and fell in love with Marc Allegret. When Madeleine learned of this, she destroyed all the letters Gide had ever sent to her, an act that greatly hurt Gide. In response, he published *Corydon* (1924), a defense of homosexuality, and *If I Die* (1924), his autobiography. These two works shocked and scandalized his closest friends and resulted in Gide's alienation from his previously close social groups. Gide, however, felt personally vindicated by his decision to admit openly his homosexuality and sold his estates to move with Allegret to French Equatorial Africa.

In the 1930s, Gide began to look favorably on principles of marxism and by 1932 had embraced communism largely because of Lenin's decriminalization of homosexuality. However, a visit to the Soviet Union in 1934 left him disillusioned.

A firm antifascist, he spent most of World War II living in North Africa. He was awarded the Nobel Prize in literature in 1947 and, at the time of his death in 1951, he was one of only two authors

whose entire collection of works appeared on the *Index Liborum Prohibitorum*, a listing of books forbidden to be read by Roman Catholics.

André Gide's life was complicated by many facets, and his writing, which reflects the circumstances of his life, is based on an intense scrutiny of himself and the world around him.

Other Works by André Gide

Amyntas. Translated by Richard Howard. New York: Ecco Press, 1988.

The Counterfeiters. New York: Random House, 1973.

Works about André Gide

Fryer, Jonathan. *André and Oscar: Gide, Wilde and the Gay Art of Living*. London: Constable, 1997.

Sheridan, Alan. *André Gide: A Life in the Present*. London: Hamish Hamilton, 1998.

Ginzburg, Natalia (Alessandra

Tornimparti) (1916–1991) *novelist, essayist, nonfiction writer*

Natalia Ginzburg, well known for her autobiographical novels detailing her unconventional family and its fight against fascism, was born Natalia Levi in Palermo to a middle-class family. Her religious background was mixed, being Jewish on her father's side and Catholic on her mother's side, and she was raised as an atheist. Because of this, she spent her childhood removed from other children, isolated for her differences. In 1919, she moved to Turin, where her father had accepted a position as a professor at the University of Turin. There, she was immersed in the culture of the time, particularly the activities centered around antifascism. Intellectuals, all opponents of Benito Mussolini, would gather regularly at her family's home to discuss opposition.

Ginzburg graduated from the University of Turin in 1935. Three years later, she married editor and political activist Leone Ginzburg. The couple had two children and spent much of their life together in seclusion in the region of Abruzzi, where they were involved in numerous antifascist activi-

ties. Eventually, they were forced into hiding, alternately in Rome and in Florence, until Leone Ginzburg was arrested in 1944. Imprisoned at the Regina Coeli prison, he died after being subjected to extreme torture.

Ginzburg had begun her career as a writer of short stories. Many of these were published in the Florintine magazine *Solaria*. Her first major work to appear in the magazine was "Un'assenza" (1933), a tale about an unhappy marriage. It was printed when she was only 17 years old. Her first short novel, however, was not written until almost a decade later. She published *The Road to the City* (1942) under the pseudonym of Alessandra Tornimparti while she and her husband were still in hiding.

In 1944, after the death of her husband and the Allied liberation, Ginzburg returned to Rome where she gained employment with the publishing house of Giulio Einaudi. While working as an editorial consultant, she continued to produce novels of her own, including *The Dry Heart* (1947), another tale of unhappy marriage, and *A Light for Fools* (1952), the story of a family's struggles to survive in an era of fascism.

Ginzburg remarried in 1950, this time to Gabriele Baldini, an English literature professor from the University of Rome. While married to him, she produced her humorous and well-known autobiographical work, *Family Sayings* (1963). After his death in 1969, she continued to write, producing essays, biographies, and translations, as well as fiction. She was elected to the Italian Parliament in 1983 and later published more works including *The City and the House* (1984) and *True Justice* (1990). Ginzburg died of cancer on October 7, leaving behind works that show in vivid detail the social implications of fascism and the history and culture of her world.

A Work about Natalia Ginzburg

Jeannet, Angela M., and Giuliana Sanguinetti Katz, eds. *Natalia Ginzburg: A Voice of the Twentieth Century*. Toronto: University of Toronto Press, 2000.

Giraudoux, Jean (1882–1944) *playwright*
Hippolyte-Jean Giraudoux was born in France in the village of Bellac. He was educated at the École Normale Supérieure. As a child and young man, he traveled extensively to Germany, Italy, the Balkans, Canada, and finally to the United States, where he spent a year as an instructor at Harvard. He returned to France to serve in World War I; he was wounded twice and became the only writer ever to be awarded the Wartime Legion of Honor.

Giraudoux began his literary career as a novelist, with *Suzanne et le Pacifique* (1921), and he wrote several other works of fiction. He also wrote literary studies such as *Racine* (1930) and political works, including *Full Powers* (1939). But he gained recognition for his stage plays, 15 in all, most of which were initially staged in France by actor-director Louis Jouvet.

Like the great 17th-century French dramatist Racine, whom he deeply admired, Giraudoux often chose classical themes. He titled one of his plays *Amphitryon 38* (1929; translated 1938) in acknowledgement of the 37 versions of the story (about a man whose wife gives birth to twins, of whom one has been fathered not by Amphitryon but by the sky god Zeus) that preceded his own. *Judith* (1931) revisits the biblical story of Judith's outwitting of Holofernes. But unlike Racine, who grandly presents his characters as consumed by fatal passions, Giraudoux treats his characters informally and ironically. He believed that he was living in an age when grandness could not be appreciated, and he adjusted his art accordingly.

Giraudoux's last play, *The Madwoman of Chailot* (1946; translated 1949), was completed in 1943 but produced and published posthumously. Written during the German occupation of France, it tells an inspirational story of a group of greedy prospectors whose search for oil threatens to destroy a small town and of the "madwoman" who thwarts their plans.

Giraudoux's work is rich in allegory and fantasy and has strong political and psychological undertones. His playful anachronisms and his wit helped

release the inhibitions that REALISM had placed on French theater.

Other Works by Jean Giraudoux

Choice of the Elect. Translated by Henry Bosworth Russell. Evanston, Ill.: Northwestern University Press, 2002.

The Five Temptations of La Fontaine. Translated by Richard Howard. New York: Turtle Point Press, 2002.

Lying Woman: A Novel. Translated by Richard Howard. New York: Winter House, 1972.

Plays. Translated by Roger Gellert. London: Methuen, 1967.

Three Plays. Translated by Phyllis La Farge with Peter H. Judd. New York: Hill and Wang, 1964.

Tiger at the Gates [La Guerre de Troie n'aura pas lieu]. Translated by Christopher Fry. London: Methuen, 1983.

Works about Jean Giraudoux

Body, Jacques. *Jean Giraudoux: The Legend and the Secret*. Translated by James Norwood. Madison, N.J.: Fairleigh Dickinson University Press, 1991.

Korzeniowska, Victoria B. *The Heroine as Social Redeemer in the Plays of Jean Giraudoux*. New York: Peter Long, 1991.

Nagel, Susan. *The Influence of the Novels of Jean Giraudoux on the Hispanic Vanguard Novels of the 1920s–1930s*. Lewisburg, Pa.: Bucknell University Press, 1991.

Goethe, Johann Wolfgang von

(1749–1842) *poet, novelist, playwright, essayist*

Johann Wolfgang von Goethe was born in Frankfurt, Germany, to Johann Caspar Goethe, an attorney, and Katherine Elizabeth Goethe, a daughter of Frankfurt's mayor. Goethe's early interest in literature was wholeheartedly encouraged by his mother, an extremely well-educated woman. His childhood was marked by academic brilliance, as well as constant conflict with authority figures in school. Emotionally, Goethe's adolescence was

shaped by several unsuccessful love affairs, which greatly contributed to his development as a writer.

At age 16, Goethe enrolled in Leipzig University to study law. During an interruption of his education due to illness, he studied drawing. He transferred to the University of Strasbourg where, in 1771, he obtained a degree in law. Between 1771 and 1774, he practiced law in Frankfurt and Wetzlar, until he was hired by Duke Karl August of Weimar. During his career as an administrator at the Weimar court, Goethe acted as the duke's councilman, a member of the war commission, and director of roads and services, and he directed the financial affairs of the court. A true member of the Enlightenment—the 18th-century movement of confidence in the capacities of human reason—Goethe dedicated his spare time to scientific research, mostly in anatomy. Between 1791 and 1817, Goethe acted as the director of court theaters. He also became an expert on mining, and under his influence and directorship, Jena University enjoyed the status as one of the most prominent and prestigious academic institutions in Europe, particularly in history and philosophy.

Critical Analysis

Goethe's first major work, *The Sorrows of Young Werther*, appeared in 1774. The novel delineates Werther's hopeless love for Lotte Buff, the wife of his close friend. Driven to self-alienation and psychological breakdown, no longer able to live without his beloved, Werther commits suicide. Werther expresses his misery in terms that resonated widely, especially with young readers: "My creative powers have been reduced to a senseless indolence. I cannot be idle, yet I cannot seem to do anything either. When we are robbed of ourselves, we are robbed of everything." Goethe explained his motivation for writing the novel in terms of his heightened spiritual and emotional awareness: "I tried to release myself from all alien emotions, to look kindly upon what was going on around me and let all living things, beginning with man himself, affect me as deeply as possible, each in its own way." The emotions and local color are placed in the

foreground of his work. *The Sorrows of Young Werther* is considered to among the most influential texts of German ROMANTICISM.

In Goethe's second major novel, *Wilhelm Meister's Apprenticeship* (1795–96), Goethe continues to explore themes of love and alienation. However, the novel presents a more optimistic outlook on life. Like Werther, Wilhelm suffers a tragic blow after an unsuccessful courtship. Unlike Werther, however, Wilhelm begins to seek out actively other values in life. He dedicates himself to work and becomes a playwright and an actor. In the end, Wilhelm is spiritually satisfied with his newfound outlet for passion. The novel remains thematically consistent with the Romantic school; however, critics have noted the emergence of the conservative side of Goethe's thinking. Unlike many of his contemporaries, Goethe was not impressed by the uprising and violence of the French Revolution. He supported liberty and progress but also maintained that the aristocracy had an important role in society. Many younger readers began to criticize Goethe for what they saw as subservience to the upper classes.

The first part of Goethe's dramatic masterpiece, *Faust*, appeared in 1808. This drama became his passion and he worked on it for more than 30 years. Based on the play by the English Renaissance dramatist Christopher Marlowe, it tells a chilling story of a man who sells his soul for knowledge. Faust makes a contract with Mephistopheles to die as soon as his thirst for knowledge is satisfied. Faust is driven to despair when Margaret, an innocent woman, is condemned to death for giving birth to Faust's illegitimate child. He finally realizes that his lust for knowledge has led to tragic mistakes.

The second part of *Faust* appeared in 1838. Faust marries the beautiful Helen of Troy and creates a happy community of scholars. The bliss of his good deeds brings satisfaction in old age, and Mephistopheles is about to demand satisfaction. But Faust's changed attitudes and good heart are rewarded, as angels descend from the sky in the final scene of the play and take Faust to heaven. The play brought Goethe international success and had a profound influence on modern drama.

During his illustrious career, Goethe produced, in addition, a number of important poetical works. He also provided literary guidance to his close friend Friedrich SCHILLER and produced several of his plays. After his death, he was buried next to Schiller in Weimar.

Although it is difficult to measure the influence of Johann Wolfgang von Goethe, he is certainly among the giants of world literature. His novels, poems, and plays are still widely read and studied. He is a dominant figure of German Romanticism.

Other Works by Johann Wolfgang von Goethe

Italian Journey. Translated by Elizabeth Mayer. New York: Penguin, 1992.

The Sorrows of Young Werther and Selected Writings. Translated by Catherine Hutter. New York: New American Library, 1987.

Theory of Colors. Cambridge, Mass.: MIT Press, 1970.
Vaget, Hans R., ed. *Erotic Poems.* Translated by David Luke. New York: Oxford University Press, 1999.

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Eckermann, Johann. *Conversations of Goethe.* Translated by John Oxenford. New York: Da Capo Press, 1998.

Wagner, Irmgard. *Goethe.* Boston: Twayne, 1999.

Williams, John. *The Life of Goethe: A Critical Biography.* Malden, Mass.: Blackwell Publishers, 2001.

Gogol, Nikolay (1808–1852) *novelist, short-story writer, dramatist*

Nikolay Vasilyevich Gogol was born in Sorochinez, Ukraine, into a family of minor aristocrats. He was a mediocre student in school and avoided other people. After graduation, he moved to St. Petersburg in search of a position in the civil service. More interested in writing than in a government career, Gogol worked as a minor official for only a brief period of time, quitting his job for a higher-paying position as a history professor at the St. Petersburg University.

In 1831, Gogol published his first collection of short stories, *Evenings on a Farm Near Dikanka*. Based on Ukrainian folk tales, the stories combine elements of the supernatural, humor, and romance. Gogol's first collection was greeted with acclaim from both critics and readers. Fired from his university position for incompetence, Gogol continued his literary work. In *Mirgorod* (1835), he produced more short stories that were based on Ukrainian folklore and history. It was with this collection that Gogol established himself as the father of Russian REALISM. In his famous story "The Overcoat," he explores the psychology of a clerk who must make enormous sacrifices to buy a new overcoat. It was the first work of Russian literature to bring sympathetic attention to the plight of a social misfit, who would previously have been seen only as a comic character.

In 1836, Gogol presented his first comic play, *The Inspector General*, to an enormous audience that included the czar of Russia. In the play, the officials of a small town expect an important visit from a governor. They mistake Hlestakov, a petty government official en route to his father's estate, for the inspector general. The play, with its hilarious satire on provincial officials, was a huge success in St. Petersburg, but certain censors in the government viewed it as politically dangerous. Afraid of losing his freedom, Gogol left Russia for Europe to continue his work away from government oversight.

Gogol traveled throughout Europe, staying for extended periods in Germany, Switzerland, France, and Italy. While in Paris, he lost one of his closest friends to a cholera epidemic. This tragic event prompted Gogol's return to Russia in 1839. Contrary to his expectations, Russia celebrated his return, and a version of *The Inspector General* was produced in Moscow to mark the occasion. Facing serious health problems, Gogol returned to Europe, became a complete recluse, and turned to studying the sacred texts of the Russian Orthodox Church. His newly found religious sentiments, which some contemporaries described as zeal, eventually surfaced in his work.

Critical Analysis

In 1842, Gogol published the first volume of his masterpiece, *Dead Souls*. Even before publication, it attracted negative attention from the censors, and it came into print only after the personal intervention of the czar. The novel centers on a small-time provincial bureaucrat named Chichikov and satirizes both middle-class greed and the institution of serfdom in Russia. Gogol's critique of serfdom, which essentially consigned peasants to a form of slavery, skillfully portrays the moral decay of Russian society. In hope of advancing his social position and his opportunities for a profitable marriage, Chichikov falsifies his economic status by purchasing "dead souls"—the names of dead serfs. In the second volume, Gogol apparently attempted to incorporate strong elements of spirituality and religion; however, spiritually and psychologically troubled, he destroyed the manuscript. In 1848, he departed on a pilgrimage to Jerusalem, but the journey proved quite unsuccessful in terms of providing the religious consolation Gogol was seeking.

In many respects, Gogol's life translated into his works of fiction. Characters are often mentally distraught, almost to the point of grotesquerie, centering their lives on seemingly insignificant, worldly goals. By the same token, Gogol's critique of Russian society extends far beyond social issues and often illuminates the individual's struggle for spiritual fulfillment.

The last years of Gogol's life were marked by deep physical and psychological suffering. As many experts concur today, Gogol suffered from acute forms of depression and anxiety. Gogol spent the last three days of his life praying. He died in 1852, reportedly from a stroke.

In Russia, Gogol is viewed as one of the major figures of the literary canon. His prose shows a deep understanding and sensitivity, not only to the social order but also to individual psychological dimensions.

Other Works by Nikolay Gogol

Arabesques. Translated by Alexander Tulloch. Ann Arbor, Mich.: Ardis, 1982.

The Collected Tales of Nikolai Gogol. Translated by Richard Pevear and Larissa Volokhonsky. New York: Pantheon, 1998.

Gogol: Three Plays. Translated by Stephen Mulrine. London: Methuen, 2000.

Works about Nikolay Gogol

Fanger, Donald. *Creation of Nikolai Gogol*. Cambridge, Mass.: Harvard University Press, 1982.

Nabokov, Vladimir. *Nikolai Gogol*. New York: W. W. Norton, 1961.

Stilman, Leon. *Gogol*. New York: Columbia University Press, 1990.

Gombrowicz, Witold (1904–1969)

novelist, playwright

Witold Gombrowicz was born on his family's estate in Małoszyce and then moved to Warsaw, Poland. As a boy, he was introverted and sickly. He felt alienated by the nationalist sentiment of the time and ultimately rejected orthodox culture in favor of the company of peasants, such as maids and stablehands.

Attempting to follow a career that would be accepted by his family, Gombrowicz studied law at the University of Warsaw but began, in secret, to write short stories, which were later published in the collection *Memoirs of a Time of Immaturity* (1933). Although his writing was attacked by critics for its rejection of contemporary viewpoints, it was moderately successful with readers who shared his discontent. Gombrowicz eventually gave up law and began writing full time. In 1938, he published his first play, *Yvonne, the Princess of Burgundy*, and followed it with his first novel, *Ferdynand* (1938), which is a satirical comment on the absurdities of Polish society in the 1930s with elements of mystery and eroticism.

Gombrowicz was commissioned in 1939 to write a series of articles about Argentina. Two days after he arrived in Buenos Aires, World War II began and Poland was invaded. He stayed in Buenos Aires, working for several small newspapers. There, he published his second play *The*

Marriage (1947) and the novel *Trans-Atlantic* (1953).

During a brief respite from censorship in 1956, several of his works were reprinted in Poland, but Gombrowicz did not return to his homeland. His third novel, *Pornografia* (1960), an account of a relationship between two teenagers in rural Poland as viewed by fascinated old men, was followed in 1963 by his receipt of a Ford Foundation Fellowship, which allowed him to leave Argentina. He settled in Berlin, where he wrote his fourth novel, *Cosmos* (1964), an absurdist mystery that has been compared to Franz KAFKA's *The Castle*, as well as his final play, *Operetta* (1966), before dying of heart failure in Vence, France.

Gombrowicz's popularity was largely posthumous. His books had been banned, once again, in Poland in the 1960s. After his death, the ban was partially lifted, but Gombrowicz specified in his will that his works were not to be published in Poland unless they were reprinted in their entirety. As a result, an underground movement was formed to smuggle foreign editions of his work into Poland. His plays were performed in Polish theaters, but their texts could not be bought in official stores. This contributed to a rise in Gombrowicz's popularity. It was not until 1988, after the collapse of Communist Party rule, that the first full edition of his books was published in Poland.

Other Works by Witold Gombrowicz

Cosmos and Pornografia: Two Novels. Translated by Eric Mosbacher and Alastair Hamilton. New York: Grove Press, 1994.

Diary. Translated by Lillian Vallee. Evanston, Ill.: Northwestern University Press, 1988.

Ferdynand. Translated by Danuta Borhardt, with a foreword by Susan Sontag. New Haven, Conn.: Yale University Press, 2000.

Works about Witold Gombrowicz

Milosz, Czeslaw. *Who Is Gombrowicz?* New York: Penguin, 1986.

Thompson, Ewa M. *Witold Gombrowicz*. Boston: Twayne, 1979.

Gomringer, Eugen (1925–) poet

Born in Cachuela Esperanza, Bolivia, Eugen Gomringer was raised in Switzerland by his grandparents. He studied art history and economics at colleges in Bern and Rome and later worked as a graphic designer. In 1952, Gomringer cofounded the magazine *Spirale*. From 1954 to 1958, he worked as a secretary for Max Bill, the director of the Academy of Art in Ulm, Germany. Since the 1960s, Gomringer has worked as a business manager for the Schweizer Werkbund in Zurich, an artistic adviser for the Rosenthal concern, and as a professor of aesthetic theory at the Art Academy in Düsseldorf.

Gomringer published his first poems in *Spirale* in 1953. His verse helped initiate the concrete movement in poetry. These poems create a concrete reality by using words as building blocks to form three-dimensional semantic, phonetic, and visual explorations. Conventional syntax, description, and metaphor are ignored. The poet Jerome Rothenberg explained that concrete poetry is "a question of making the words cohere in a given space, the poem's force or strength related to the weight & value of the words within it, the way they pull & act on each other." Gomringer's "schweigen" ("Silence") is his most famous concrete poem. The word *schweigen* is printed 14 times to form a rectangle, with the empty space in the middle representing silence.

In addition to poetry collections, Gomringer wrote theoretical tracts explaining his style and calling for a simple, universal language devoid of irrationality. His influence was strong in the 1950s and 1960s, inspiring a range of linguistic experiments. The concrete poetry movement waned in 1972, however, as critics found it too simplistic. Gomringer then gave up poetry to write about art and artists.

Another Work by Eugen Gomringer

The Book of Hours and Constellations. Translated by Jerome Rothenberg. New York: Something Else Press, 1968.

Gonçalves Dias, Antônio (1823–1864)*poet, dramatist*

Born in 1823, Antônio Gonçalves Dias was the most important romantic poet to write in the Brazilian literary tradition. He was educated in Portugal at the University of Coimbra but felt strong ties to Brazil. He celebrates Brazil in his poetry collections, such as *Primeiros cantos* (1846) and *Ultimos cantos* (1851), focusing on themes of nature. Specifically, Dias wrote extensively about nativist issues. His glorification of indigenous peoples places him among the many writers of the Indianist movement (see INDIANISM) of the 19th century in Brazil, along with the novelist José de ALENCAR. Gonçalves Dias's work *Song of Exile* (1843), with its nostalgic first line, "My land has palm trees, where the nightingale sings," is Brazil's best known poem. He is often thought of as Brazil's national poet, although he published only three collections of poetry. He was killed in a shipwreck while returning to Brazil from Portugal.

Works about Antônio Gonçalves Dias

Haberly, David. *Three Sad Races: Racial Identity and National Consciousness in Brazilian Literature*. New York: Cambridge University Press, 1983.

Treece, David. *Exiles, Allies and Rebels: Brazil's Indianist Movement, Indigenist Politics, and the Imperial Nation-State*. Westport, Conn.: Greenwood Press, 2000.

Goncharov, Ivan (1812–1891) *novelist*

Ivan Aleksandrovich Goncharov was born in Simbirsk, Russia. His father, a wealthy grain merchant, died when Goncharov was only seven. Young Ivan was raised by his godfather, Nikolay Tregubov. An average student, Goncharov studied business at the University of Moscow. After he graduated in 1834, he worked in the civil service for nearly 30 years.

In 1847, Goncharov published his first novel, *An Ordinary Story*, which focuses on the conflict between Russian nobility and the newly emergent merchant class. The novel examines the moral implications of income and how it affected social position of the two classes.

Between 1852 and 1855, Goncharov traveled around the world as a personal secretary for Admiral Putyatin. He published his account of the journey as *Frigate Pallada* (1858). His observations about the nations he visited, which included England, parts of Africa, and Japan, are often unflattering, and he expresses his sense of Russian superiority and his distrust of social reform.

In 1859 Goncharov published his most famous novel, *Oblomov*, a masterpiece of Russian REALISM. In the novel, Goncharov satirizes the character of Oblomov, a young aristocrat who is indecisive and apathetic. Goncharov presents the aristocracy as an obsolete class that no longer contributes to the welfare of the state. The novel was so successful that it introduced a new word into the Russian language: *oblomovshina*, meaning "indecision and inertia."

Goncharov's talent was readily acknowledged in Russia by such personages as Fyodor DOSTOYEVSKY. Goncharov, however, was a quarrelsome figure. He accused Ivan TURGENEV and Gustave FLAUBERT of plagiarizing his ideas for their own novels. Goncharov never married. He published his last novel, *The Precipice*, in 1869. The work tells of a sentimental love affair between three men and a mysterious woman. Critical response to the novel was devastating, and Goncharov never published another. He spent the rest of his life virtually alone, writing short stories and essays.

Goncharov died in St. Petersburg in 1891. Through his works, Goncharov depicted the emergent class conflict between aristocracy and the rising middle class. He is mostly remembered for his contribution to realism and his mastery of social satire.

Another Work by Ivan Goncharov

An Ordinary Story: Including the Stage Adaptation of the Novel. Translated by Marjorie L. Hoover. New York: Ardis Publishers, 1994.

Works about Ivan Goncharov

Diment, Galya. *The Autobiographical Novel of Co-Consciousness: Goncharov, Woolf, and Joyce*. Gainesville: University of Florida Press, 1994.

Diment, Galya, ed. *Goncharov's Oblomov: A Critical Companion*. Evanston, Ill.: Northwestern University Press, 1998.

Ehre, Milton. *Oblomov and His Creator: The Life and Art of Ivan Goncharov*. Princeton, N.J.: Princeton University Press, 1974.

Goncourt, Edmond (1822–1896) and **Jules** (1830–1870) *novelists*

The Goncourt brothers, Edmond and Jules, are most notable for their long history of collaboration as a team of novelists writing in the tradition of naturalism. Edmond was born in Nancy, France, and Jules in Paris eight years later. Close as children, they retained their special bond throughout their lives.

In 1849, “les deux Goncourts,” as they would come to be known, began to travel throughout France as artists, painting watercolor sketches and ultimately keeping detailed notes of their travels in a journal. This journal, published as *Journal des Goncourts* (nine volumes, 1887–96; translation of selections by Lewis Galantière, 1937), which they began together in 1851, contains 40 years of detailed accounts of French social and literary life.

The brothers also became successful as art critics and art historians. After a failed attempt at writing for the theater, they began to collaborate on a series of novels, including *Sœur Philomène* (1861), *Renée Mauperin* (1864; translated 1887), *Germinie Lacerteux* (1864), and *Mme. Gervaisais* (1869), all of which became well known as representations of the naturalist school. Their elaborate and often convoluted style as well as their selection of subjects based on their sensational value anticipated naturalist ideas.

After Jules died, Edmond continued to write, publishing three more novels, among them *La Fille Élisa* (1877; translated 1959), a tragic story of a girl who becomes a prostitute. As a condition of his will, Edmond provided funding for the establishment of the Goncourt Academy to award and encourage excellence in fiction. The Goncourt Prize

for literature is awarded annually to an outstanding French author.

Other Works by Edmond and Jules Goncourt

Pages from the Goncourt Journal. Translated by Robert Baldick. New York: Penguin USA, 1984.

Paris and the Arts, 1851–1896; from the Goncourt Journal. Translated by George J. Becker and Edith Philips. Ithaca, N.Y.: Cornell University Press, 1971.

Paris Under Siege, 1870–1871; from the Goncourt Journal. Translated by George J. Becker. Ithaca, N.Y.: Cornell University Press, 1969.

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Brookner, Anita. *The Genius of the Future: Diderot, Stendhal, Baudelaire, Zola, the Brothers Goncourt, Huysmans: Essays in French Art Criticism*. Ithaca, N.Y.: Cornell University Press, 1988.

Heil, Elissa. *The Conflicting Discourses of the Drawing-Room: Anthony Trollope and Edmond and Jules de Goncourt*. New York: Peter Lang, 1997.

Goodison, Lorna (1947–) *poet, short-story writer, professor, painter, illustrator*

Lorna Goodison was born in Kingston, Jamaica, to Vivian Goodison, a Jamaica Telephone Company technician, and Dorice Goodison, a dressmaker. She was educated at St. Hugh's High School for girls and read the major English writers at an early age. V. S. NAIPAUL'S *Miguel Street*, which she read as a teenager, sparked Goodison's appetite for Caribbean literature. In an interview with Kwame Dawes, Goodison said she started writing to read her own writing because so many of the characters she had been reading about differed from those of her experiences.

Goodison wrote while attending the Jamaica School of Art and the Art Students League of New York during her early 20s, but she did not begin to write seriously until the 1970s. Many of her poems juxtapose standard English and Jamaican dialect, and a variety of musical traditions, including

rhythm and blues and reggae, influence her writing style. “For Don Drummond,” a notable poem in Goodison’s first collection, *Tamarind Season: Poems* (1980), reproduces the sound of Drummond’s voice and trombone to mourn the influential Jamaican musician’s death.

The poetry collections *I Am Becoming My Mother* (1986) and *Heartease* (1988) explore women’s experiences, and *To Us, All Flowers Are Roses: Poems* (1995) focuses on common Jamaican experiences. The poet Andrew Salkey commented in the journal *World Literature Today*, “The evocative power of Lorna Goodison’s poetry derives its urgency and appeal from the heart-and-mind concerns she has for language, history, racial identity, and gender.”

Other Works by Lorna Goodison

Guinea Woman: New and Selected Poems. Manchester, U.K.: Carcanet, 2000.

Travelling Mercies. Toronto: McClelland & Stewart, 2001.

Works about Lorna Goodison

Dawes, Kwame, ed. *Talk Yuh Talk: Interviews with Anglophone Caribbean Poets*. Charlottesville: University Press of Virginia, 2001.

Kuwabong, D. “The Mother as Archetype of Self: A Poetics of Matrilineage in the Poetry of Claire Harris and Lorna Goodison.” *Ariel* 30, no. 1 (1999): 105–29.

Gordimer, Nadine (1923–) *novelist, short-story writer, essayist*

Nadine Gordimer published her first short story when she was 13. Since that first publication in 1937, she has published eight collections of short stories and more than a dozen novels. She has also written extensively on political, literary, and cultural issues. She is one of Africa’s, and the world’s, premier literary talents.

Gordimer was born in a small mining town in South Africa outside of Johannesburg. Her father, Isidore, a Jew, was a jeweler from Lithuania, and

her mother, Nan Myers, helped him to become a shopkeeper in the conservative suburban town where Nadine was raised. Her first novel, *The Lying Days* (1953), evaluates the growth and development of a young woman as she confronts the conformity of a comfortable, middle-class existence.

While still a young girl, Gordimer had an experience that was to forever change her life. As she related the incident to Bill Moyers in a 1992 videotaped interview entitled “On Being a Liberal White South African,” Gordimer’s mother had removed the 11-year-old Gordimer from school “on the pretext of a heart ailment.” She was to have little contact with other children until she was 16. Her enforced isolation led to a life filled with reading, writing, and observing. One of the novels she read during this period was Upton Sinclair’s *The Jungle*, which recounts the horrible living conditions of workers in Chicago’s meat-packing plants in the early 20th century. In the Bill Moyers interview, Gordimer said that the reading of this book changed her life because she saw, clearly, that literature could change the world, that it could open people’s eyes to inequity and foster change.

Critical Analysis

Many of Gordimer’s stories and novels examine the status and responsibilities of white, liberal intellectuals in both South Africa and abroad. Novels such as *The Late Bourgeois World* (1966), *A Guest of Honor* (1970), and *Burger’s Daughter* (1979) examine the difference between engaging with the world and withdrawing from it. For example, the plot of *Burger’s Daughter* concerns the reflections of a young woman whose father had led a life of active political resistance to the inequities of South African culture. His daughter struggles with his legacy and her own wavering commitment to confrontation. The novel raises an issue that is very important in Gordimer’s work: Can white South Africans be a part of the world that will come when majority rule becomes a reality? Will “liberalism” alone create a space for whites in the new South Africa? Rosa Burger, the daughter of the title, seems to find her only real fulfillment out-

side of South Africa and outside of politics. The story that unfolds on her return to South Africa, however, shows that an embrace of the political is necessary, even if the end result is tragic.

Gordimer has been quoted by critic Stephen Clingman, in *The Novels of Nadine Gordimer* (1986), as saying, "If you want to read the facts of the retreat from Moscow in 1812, you may read a history book; if you want to know what war is like and how people of a certain time and background dealt with it as their personal situation, you must read *War and Peace*." In this and other statements, Gordimer has insisted that the novelist's job is to convey human truth as regards historical events. As Clingman explains, she makes a case for the value of literature in a world of facts and incidents: "This . . . is the primary material that a novel offers: not so much an historical world, but a certain *consciousness* of that world." Gordimer's novels attempt to present complete worlds in which characters are faced with conflicts of class, race, and gender, all of which exist within the dynamics of personal relationships. In other words, she presents the consciousness of a culture by dealing with both the larger political and "smaller" interpersonal relationships that make up her characters' lives. She has, throughout her career, incorporated the historical reality of the South African situation into her work. She has also written many essays that examine the relationship between writers and their worlds, such as those collected in *The Essential Gesture: Writing, Politics, and Places* (1988). Her essays examine many of the ideological implications of what it means to be a writer living in a politically charged environment.

Her first published novel, *The Lying Days* (1953), focuses on the small Jewish world of the Aaron family and its relationship to the various Afrikaners around it. The young woman at the center of the tale, Helen Shaw, views the different cultures (Afrikaner, or Dutch settler, Jewish, and others) with which she interacts as exotic and distinct. The story of this early work also deals with those Jews who sold goods to the black mineworkers in the area outside of Johannesburg.

Her next novel, *A World of Strangers* (1958), was more pointedly political. It deals with the developing anti-apartheid forces of the African National Congress (ANC) in their resistance to the apartheid policies of the increasingly severe Nationalist government. Johannesburg in the mid-1950s was a hotbed of political activity, and writers, such as Lewis NKOSI and others, were agitating in magazines, such as *Drum*, about active resistance to apartheid. Gordimer's novel details the connection between writing and political engagement, and this early work's insistence on that connection—between the personal and the political—is at the heart of most of her work.

But Gordimer's works are not only political treatises. Her writing is lyrical, and she uses detail to great effect. For example, in *A Sport of Nature* (1987), which tells the story of a white woman who becomes completely immersed in black revolutionary politics, she describes a woman walking through an embassy: "through ceremonial purplish corridors she walked, past buried bars outlined like burning eyelids with neon, reception rooms named for African political heroes holding a silent assembly of stacked gilt chairs. . . ." The images this description evoke are of a "silent," or ineffective, government built on the foundations of "gilt," or pomp.

Her ability to combine rich description, sharply observed dialogue, knowledge of human nature, and political situations has made Gordimer one of the most respected novelists in the English-speaking world. In her own country, she has been consistently controversial in her ongoing literary analysis of the failure of the politics of liberalism, as South Africa has attempted to deal with its multiracial reality. Her international reputation has led to many awards, including Britain's prestigious Booker Prize (for her novel *The Conservationist*) in 1974, and the Nobel Prize in 1991.

Other Works by Nadine Gordimer

July's People. New York: Viking, 1981.

Jump and Other Stories. New York: Penguin USA, 1992.

Living in Hope and History: Notes from Our Century.
New York: Farrar, Straus & Giroux, 2000.

My Son's Story. New York: Farrar, Straus & Giroux, 1990.

The Pick Up. New York: Penguin, 2002.

Writing and Being. Cambridge, Mass.: Harvard University Press, 1995.

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Clingman, Stephen. *The Novels of Nadine Gordimer: History from the Inside.* Amherst: University of Massachusetts Press, 1992 (1986).

Cooke, John. *The Novels of Nadine Gordimer: Private Lives/Public Landscapes.* Baton Rouge: Louisiana State University Press, 1985.

Kamanga, Brighton J. Uledi. *Nadine Gordimer's Fiction and the Irony of Apartheid.* Lawrenceville, N.J.: Africa World Press, 2002.

Newman, Judie, ed. *Nadine Gordimer's Berger's Daughter: A Casebook (Casebooks in Criticism).* New York: Oxford University Press, 2003.

Smith, Rowland, ed. *Critical Essays on Nadine Gordimer.* Boston: G. K. Hall, 1990.

Gorenko, Anna Andreyevna

See AKHMATOVA, ANNA.

Gorky, Maxim (Aleksei Maksimovich Peshkov) (1868–1936) *novelist, playwright, short-story writer*

Maxim Gorky was born in Nizhnii Novgorod, Russia, to an extremely poor family. His father, a boatyard carpenter, died of cholera when Gorky was only three years old. Gorky's mother died of tuberculosis in 1879. At eight, Gorky began a series of menial jobs in terrible conditions, working as an icon painter, a baker, a watchman, a clerk, and a cabin boy on a Volga steamer—where luckily a kind cook taught him to read. Reading soon took up all his spare time. The pseudonym *Gorky* (Russian for “bitter”), with which he signed his first published short story, “Makar Chudra,” in 1892, seems to reflect the pain of his childhood.

The death of his grandmother had a devastating effect on Gorky, and at 21, he attempted suicide. When he recovered from the gunshot wound, he took up wandering, in a period of two years walking all the way to the southern Caucasus and back again to his native city, associating with tramps, prostitutes, and thieves, who became the subjects of his fiction.

At 24, Gorky settled into a job as a reporter for a provincial newspaper and began to publish his stories, which became extremely popular. He was arrested a number of times in this period for his involvement in radical politics. His politics surface in his work as SOCIALIST REALISM.

Gorky admired and was influenced by Leo TOLSTOY and Anton CHEKHOV, although whereas Tolstoy and Chekhov focused their works on the upper and middle classes, Gorky concentrated almost exclusively on depicting the social injustices faced by the millions of Russia's workers and peasants. Chekhov also admired Gorky and introduced him to colleagues at the Moscow Art Theater, who persuaded Gorky to write a play for them. Two plays, *The Smug Citizen* and *The Lower Depths*, were produced by the Moscow Art Theater in 1902. Both were very successful with the public, and both brought Gorky negative attention from the czarist authorities. An outcry against inhumanity, *The Lower Depths* is based on outcasts Gorky had met on his travels.

In 1905, Gorky was imprisoned for his involvement in the events of Bloody Sunday (a peaceful demonstration of workers asking the czar for democratic reforms, which ended with dozens dead from gunfire from government troops). He wrote one of his most famous plays, *Children of the Sun*—a satirical look at the ineffective middle classes—while imprisoned. After his release, Gorky traveled to the United States and tried to raise support for the Marxist cause. He lived in exile in Italy until 1913, when he was granted an amnesty by the government. While in Italy, Gorky was visited by Lenin and other radical revolutionaries.

Gorky's *My Childhood* (1913–14) is considered one of the best autobiographical works of Russian

literature. In it, Gorky juxtaposes his grandfather's brutality against his grandmother's tender love, skillfully creating individual portraits and demonstrating his great descriptive power. *My Childhood* was followed by two other autobiographical volumes, *In the World* (1915–16) and *My Universities* (1923).

After the Russian Revolution, Gorky often found himself at odds with the hard-line Bolsheviks. Gorky maintained an oscillating position on the Bolshevik policy: He was a spokesman for the Soviet view of art and literature and also worked to preserve Russia's cultural heritage. In 1922, he went back to Italy to live for several years but returned to Russia in 1928 in response to the appeals of his public. There is a question as to whether his death eight years later was from the tuberculosis that had plagued him since his youth or whether Stalin may have been behind it. His funeral in Red Square was a state event.

Gorky achieved tremendous respect and recognition during his lifetime. He not only described social injustice but also acted against it. He did not simply contribute to socialist realism but also left a literary legacy to support it.

Other Works by Maxim Gorky

The Lower Depths and Other Plays. Translated by Alexander Bakshy. New Haven, Conn.: Yale University Press, 1973.

Untimely Thoughts: Essays on Revolution, Culture and the Bolsheviks, 1917–1918. New Haven, Conn.: Yale University Press, 1995.

Yarmolinsky, Avram, and Baroness Moura Budberg, eds. *The Collected Short Stories of Maxim Gorky*. Secaucus, N.J.: Citadel Press, 1988.

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Yedlin, Tova. *Maxim Gorky: A Political Biography*. New York: Praeger, 1999.

Graham, Peter

See ABRAHAMS, PETER HENRY.

Grass, Günter (1927–) novelist, poet, playwright

Günter Grass was born in Danzig, Germany (now Gdansk, Poland). His father, a descendent of German Protestants, owned a grocery store, and his mother was of Slavic origin. Grass entered Conradinum High School in 1937 but was never able to finish his education because of the outbreak of World War II. When the Nazis came to power, Grass joined the Hitler Youth Movement. At 16, he was drafted into the German army as a tank gunner. After being wounded, he was interned by the U.S. forces stationed in Bavaria. The reeducation program provided by the U.S. Army had a profound influence on Grass: He was taken on a tour of a Nazi concentration camp at Dachau, near Munich, where he witnessed the horrors of the Holocaust that had been inflicted by the Nazi regime. This experience would be reflected later in Grass's fiction.

After his release, Grass worked as a stonemason, a farmworker, and a potash miner. In 1948, he enrolled in the Düsseldorf Academy of the Arts to study sculpture. He worked as a sculptor for several years, but his interests shifted, and he began to write poetry. In 1955, he officially entered the literary world by winning the third prize in poetry competition sponsored by a German radio station. The prize included the right to attend the meetings of GRUPPE 47, Germany's most important literary circle at the time. Grass then lived in Spain and Paris, where he developed a friendship with Paul CELAN. He published a volume of poems in 1956, followed by several plays and another book of verse, and he had an exhibition of his art works. His work was well known to a small group of connoisseurs.

With *Die Blechtrommel* (*The Tin Drum*, 1959), the first book of what has come to be known as the Danzig trilogy, Grass was suddenly famous. The novel instantly made Grass into one of the most prominent figures of the German and international literary scenes. The second book of the trilogy, *Katz und Maus* (*Cat and Mouse*), appeared in 1961, and the third, *Hundejahre* (*Dog Years*), in 1963. All the novels in the trilogy achieved critical and popular success. Between 1960 and 1965,

Grass received the prestigious Berlin Critics' Prize and the Georg Büchner Prize and was elected into the German Academy of the Arts. In the 10 years following its publication, *The Tin Drum* was translated into more than 15 languages. The book caused offense, too: It was publicly burned in Düsseldorf by an organization of religious youth. Grass faced more than 40 civil lawsuits—all eventually unsuccessful—against the Danzig trilogy. The charges ranged from blasphemy to obscenity. The books, however, remained major best-sellers in Germany and around the world.

In the mid-1960s, Grass spent less time writing as he used his acclaim and recognition to campaign for the Social Democratic Party of Germany. The party supported moderate reform, normalization of relations with East Germany, and easing of tensions with the Communist states. *Ortlich Betaubt* (*Local Anesthetic*) was published in 1969, but Grass did not produce another major novel until 1977, when *Das Butt* (*The Flounder*) appeared. It aroused more excitement than any of Grass's works since *The Tin Drum*. Grass's international fame was increased by the appearance of Volker Schlöndorff's film of *The Tin Drum*, which won the Academy Award for Best Foreign Picture in 1979, but, like the novel, it offended some people: The film was banned in Oklahoma, in a decision that was subsequently overturned by a higher court.

Die Rättin (*The Rat*, 1986) is perhaps even more ambitious than *The Flounder*, but Grass continues to be politically involved. In the late 1980s, he was among the few Germans in the political sphere to oppose the reunification of East and West Germany, claiming irreconcilable political, social, and economic differences. Grass also loudly campaigned against the neo-Nazi groups in Germany and actively supported the defense of Salman RUSHDIE when Rushdie's book *The Satanic Verses* made him the subject of a death threat.

Critical Analysis

The Tin Drum presents an irreverent and colorful account of 20th-century German history through the eyes of a mental patient, Oskar Matzerath. A

midget, Oskar refuses to grow as a protest against the cruelties of German people, and he communicates with other characters through his drum.

Cat and Mouse, a much shorter work, relates the story of Joachim Mahlke through the voice of Pilenz, a 32-year-old social worker. The story takes place between 1939 and 1944 and essentially recounts the relationship between the life of a self-conscious teenager (the mouse of the title is Mahlke's enormous Adam's apple) and the fearful historical events unfolding around him. Guilt, with its attendant psychological implications, is the predominant theme running throughout the novel.

Dog Years, a novel with similar thematic concerns, examines the crimes of the Nazis and their acceptance by the German society after the World War II. The story is presented in terms of an ambiguous friendship between Amsel, a son of prosperous Jewish merchant who becomes a Protestant to escape persecution, and Walter Matern, the son of a Catholic miller. In the trilogy, Grass forced his readers to confront the truth about the Nazi past. By using blasphemous Christian imagery, grotesque sexuality, and ribald scatological humor, he made it impossible to subsume the unspeakable in a featureless tragic view.

Die Plebejer Proben den Aufstand (*The Plebeians Rehearse the Uprising*, 1966) is Grass's fifth play. It is set in Berlin in 1953 in Bertolt BRECHT's theater. Brecht is directing a rehearsal of his adaptation of Shakespeare's *Coriolanus*; outside, workers are protesting unfair government labor practices. When the workers appeal to Brecht to help their cause, he lets them down by failing to respond: He chooses to perfect the artistic representation of revolution rather than involve himself in real life. The play is both an homage to and a critique of the artist Grass acknowledges as his master.

The Flounder is written on an epic scale, encompassing 4,000 years of European history, with an elaborate narrative technique that has room for poems, recipes, historical documents, autobiographical accounts of Grass's political campaigns and a version of the GRIMM brothers' "Tale of the Fisherman and His Wife."

The Rat is another massive work, this time looking toward the future, examining what hope there is for a world threatened by nuclear disaster and ecological devastation. There are two narrators: a rat who has already witnessed and survived, with her family, the nuclear winter that has obliterated humanity; and a human “I” who still hopes, against the evidence, that people can escape the final catastrophe. The characters, of whom there are many, include some familiar to Grass’s readers, among them Oskar Matzerath, 30 years older, and the talking flounder of *The Flounder*.

Günter Grass has received innumerable awards for his contribution to world literature from governments and organizations in Germany, the United States, the United Kingdom, Italy, France, and Russia, including the Nobel Prize in literature in 1999. He is recognized today as perhaps the most important German writer of the second half of the 20th century. His works have been translated into more than 20 languages and still enjoy international status as best-sellers. Grass continues his productive career as a writer and a public figure. As the American novelist John Irving said in a 1982 review of *Headbirths, or the Germans Are Dying Out*, “You can’t be called well-read today if you haven’t read him. Günter Grass is simply the most original and versatile writer alive.”

Other Works by Günter Grass

The Call of the Toad. Translated by Ralph Manheim. New York: Harvest Books, 1993.

The Flounder. Translated by Ralph Manheim. New York: Harcourt Brace, 1989.

Four Plays. Translated by Ralph Manheim and A. Leslie Wilson. New York: Harvest Books, 1968.

My Century. Translated by Michael Henry Heim. New York: Harvest Books, 2000.

Novemberland: Selected Poems 1956–1993. Translated by Michael Hamburger. New York: Harvest Books, 1996.

On Writing and Politics 1967–1983. Translated by Ralph Manheim. New York: Harcourt Brace, 1985.

Too Far Afield. Translated by Krishna Winston. New York: Harcourt Brace, 2000.

Works about Günter Grass

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O’Neill, Patrick. *Günter Grass Revisited*. Boston: Twayne, 1999.

Preece, Julian. *The Life and Work of Günter Grass: Literature, History, Politics*. New York: St. Martin’s Press, 2001.

Grimm, Jacob (1785–1863) and Wilhelm (1786–1859) collectors of folklore and writers of folktales

Jacob and Wilhelm Grimm were born in Hanau, Germany, to Philipp Wilhelm Grimm, an administrative court official and lawyer, and Dorothea Grimm. After the untimely death of their father in 1796, the Grimm brothers lived with their aunt in Kassel, their mother’s hometown, and entered secondary school. Jacob and Wilhelm shared many interests, including reading and listening to German folktales. They entered the University of Marburg within a year of each other to study law. There, the Grimm brothers became interested in folklore, linguistics, and the history of medieval Germany.

Influenced by the sweeping force of German ROMANTICISM, the Grimm brothers began to compile a collection of folktales, many of which existed only as oral accounts passed from generation to generation. They listened carefully to the stories and transcribed them in their journals. They sometimes altered the plots and changed the language of the tales, transforming them into cautionary tales for a new bourgeois readership. In 1812, the Grimm brothers published their first collection of stories, known simply as *Children’s and Household Tales*. This collection of 86 stories and went virtually unnoticed by the critics. The second volume, published in 1814, added 70 stories to the original 86 and was far more successful. This two-volume work went through several editions during the Grimms’ lifetime. The final version of the work contained more than 200 stories and became one of the best-known works in Ger-

man and world literature. Unfortunately, writing did not provide a steady income for the brothers, so both worked as librarians in Kassel until 1830.

Today, the brothers Grimm are primarily remembered for their versions of classic fairy tales, such as “Cinderella,” the story of a downtrodden young girl who marries a prince; “The Frog Prince,” the story of a girl whose kiss turns a frog into a prince; “Snow White,” the tale of a girl who eats a poisoned apple and is saved by a prince; and “Rapunzel,” the tale of a girl who is rescued from a tower by a prince. Their tales not only capture the innocent magic of folklore, but they also reflect the realistic political and social concerns of German society in the period in which the brothers were writing. In fact, their tales were actually intended for adults. The brothers were in favor of a unified, democratically ruled Germany and were on the side of the emerging middle class against oppressive princes who ruled a loosely knit confederation of states. By capturing the folklore of the German people, the brothers hoped to create a sense of a common past and pride in a German heritage. As they began to realize that many of their readers were children, they changed some of the stories to emphasize many of the domestic values of the emerging middle class; for example, the Grimms changed the original version of “Rapunzel” to eliminate any suggestion of premarital sex.

In 1819, the Grimm brothers were awarded honorary doctorates from the University of Marburg for their influential work in German folklore. In 1830, they resigned from the library and accepted positions as professors at the University of Göttingen. They lost their positions in 1841, however, when they joined a protest against King Ernst August II, who had revoked the constitution and dissolved parliament on his ascension to the throne of Hannover. Fortunately, their scholarly reputations were such that they immediately received offers from other universities in Germany. The two brothers finally settled at the University of Berlin, where they worked as professors and librarians.

The works of Wilhelm and Jacob Grimm are still widely read today by children and adults alike.

Their contribution to German literature as writers and scholars is simply immeasurable; not only did they collect folklore that might otherwise have been lost, but they also made lasting contributions to studies of the German language and linguistics in general. Even more impressive, however, is the successful collaborative effort that existed for three decades. Their tales are known all over the world and have been translated into more than 20 languages. The Grimm brothers influenced entire generations of writers as well as modern poetry in Germany, England, France, and Russia.

Another Work by Wilhelm and Jacob Grimm

The Complete Fairy Tales of the Brothers Grimm.
Translated by Jack Zipes. New York: Bantam, 1992.

Works about Wilhelm and Jacob Grimm

Hettinga, Donald. *The Brothers Grimm: Two Lives, One Legacy.* London: Clarion Books, 2001.
Zipes, Jack. *The Brothers Grimm: From Enchanted Forests to the Modern World.* New York: Routledge, 1988.

Grünbein, Durs (1962–) poet, essayist

Durs Grünbein was born in Dresden and lived in East Germany prior to reunification. In the 1990s, he became a professional poet and traveled throughout the world. He also worked as an essayist and translator. Grünbein is considered one of the most innovative and intellectual of contemporary German poets. The collection of poems *Schädelbasislektion: Gedichte (Basal Skull Lesson: Poems, 1991)* is one of his best-known works. He has received many literary awards, including the Marburger Literature Prize (1992) and the prestigious Georg Büchner prize (1995). Grünbein’s verse reveals an influence from the German poets Gottfried BERN and Gerhard FALKNER.

Science is the prevailing theme in Grünbein’s poems and essays. His specific topics include human biology, laboratories, formaldehyde, X-rays,

and radioactive decay. Many of his poems portray the exposure of human organs through sonar imaging or autopsies. Although Grünbein views modern science as the dominant power of the present era, he presents it as a threat that diminishes the worth of human beings and reveals the meaninglessness of life. German literary scholar Ruth J. Owen observed that Grünbein portrays the poet as a scientist and successfully challenges “the assumption that science could be an area of human knowledge cordoned off from the poem.”

Another Work by Durs Grünbein

Falten und Fallen: Gedichte. Frankfurt am Main: Suhrkamp Verlag, 1994.

A Work about Durs Grünbein

Winkler, Ron. *Dichtung Zwischen Grossstadt und Grosshirm: Annäherungen an das lyrische werk Durs Grünbeins.* Hamburg: Kovac, 2000.

Grünzweig, Dorothea (1952–) poet

Dorothea Grünzweig was born in Stuttgart, Germany. She attended colleges in Tübingen, Germany, and Bangor, Wales, where she majored in German studies and English studies. After a research stay at Oxford, she was a lecturer for the University of Dundee in Scotland. Grünzweig later taught at a German boarding school and a German school in Helsinki, Finland. She also wrote reviews and translated Finnish and English literature.

Grünzweig’s first collection of poetry, *Mittsommerschnitt* (*Midsummer Cut*, 1997), won the poetry prize of the Neidersachsen/Wolfenbüttel foundation. The next year she contributed poems to *Das verlorene Alphabet* (*The Lost Alphabet*, 1998) anthology. In 2000, Grünzweig gained international exposure after her poems appeared in the English language journals *The Massachusetts Review* and *Arc*. Her other honors include Finland’s P.E.N. Club prize (1999) and the Heinrich Heine stipend (2000).

Grünzweig, who divides her time between Germany and Helsinki, frequently writes poems that have a geographical frame of reference. Inspired by

her own experience, she often covers the concepts of original homeland and adopted country. The poems “Spell,” “Beginning,” and “Insel Seili” (“The Island of Seili”) address her other recurring themes of language and speechlessness, and the freezing cold. Her poetry is syntactically complex but creates clear pictures to help illuminate the meaning of her words.

Another Work by Dorothea Grünzweig

Vom Eisgebreit: Gedichte. Göttingen: Wallstein, 2000.

Gruppe 47 (Group 47) (1947–1967)

Following World War II the German writers Hans Werner Richter (1908–93) and Alfred Andersch (1914–80) edited a left-wing journal *Der Ruf* (*The Call*). In 1947, the American military government banned the magazine and upset many German literati. In September, these writers joined Richter and Anderson at Bannwaldsee, Bavaria, to discuss plans for another journal. This became the first meeting of Gruppe 47, a loose association of authors whose regular attendees came to include Wolfgang Weyrauch (1904–80), Ilse AICHINGER, Heinrich BÖLL, Günter EICH, and Günter GRASS. Gruppe 47 met in the autumn of each year through 1967 to discuss and read new literary works. Its only official function was to award the Gruppe 47 Prize, one of Germany’s most coveted literary awards at the time.

The German literary scholar Siegfried Mandel described Gruppe 47 as a paradox: “It is one man, Hans Werner Richter, and at the same time an expanding and contracting constellation identifiable by several constant stars.” The group avoided an inflexible ideology. Although right-wing writers did not join the group, it had no official social or political program and usually did not initiate new trends. Gruppe 47 was instead more like a barometer of changing literary tastes and social conditions. In general, its members were critical of the values of the West German “economic miracle” and of East German socialism. The 1968 meeting scheduled for Prague was cancelled after Soviet

troops invaded Czechoslovakia. Although Richter hosted an informal meeting in 1972, Gruppe 47 never again held a full conference after 1967.

A Work about Gruppe 47

Mandel, Siegfried. *Group 47: The Reflected Intellect*. Edwardsville: Southern Illinois University Press, 1973.

Guan Moye

See MO YAN.

Guillén, Jorge (1893–1984) poet

Jorge Guillén was born in Valladolid in the Spanish province of Castile. His poetry reflects the austerity of the region, known for its harsh winters and gray landscape. He was a teacher of Spanish his entire life, on the faculty of such institutions as the Sorbonne, Oxford University, Wellesley College, and Harvard University.

Guillén is generally considered the most intellectual and classic of modern Spanish poets. His poems are terse and lyrical; his work is sober, and he employs more nouns than adjectives. He has been compared to the French poet Paul VALÉRY, whose works he translated. Guillén tries to describe objects through their “poetic presence” rather than through metaphor, making his work difficult for many to comprehend.

In 1976, the Spanish government honored Guillén with the Cervantes Prize, the highest literary honor of the Spanish-speaking world.

Other Works by Jorge Guillén

Affirmation: A Bilingual Anthology 1919–1966. Translated by Julian Palley. Norman: University of Oklahoma Press, 1971.

Guillén on Guillén: The Poetry and the Poet. Translated by Reginald Gibbons. Princeton, N.J.: Princeton University Press, 1979.

Horses in the Air and Other Poems. Translated by Cola Franzen. San Francisco, Calif.: City Lights Books, 1999.

Our Air/Nuestro Aire: Canticle/Cántico. Translated by Carl W. Cobb. Lewiston, N.Y.: Edwin Mellen Press, 1997.

Guillén, Nicolás (1902–1989) poet, novelist, editor

Nicolás Guillén was born and educated in Camagüey, Cuba, and later studied law at the University of Havana. In 1919, the magazine *Camagüey Gráfico* published Guillén’s first poems. After meeting the American writer Langston Hughes (1902–67) in January 1930, Guillén published “en negro de verdad” (in an authentic African voice) for the first time when his eight *Motivos de son* (Sound motifs) poems appeared in the *Diario de la Marina* newspaper in April. Later, Guillén dedicated his powerful poem “Sabás” to Hughes.

The publication of *Sóngoro cosongo* (1931) marks what Amílcar Cabral calls the Revitalization Phase. In the prologue, Guillén names his “born again” poetry “versos mulatos,” filled with “color cubano.” *West Indies, Ltd.* (1934) marks Guillén’s shift into the “Radicalization Phase,” or fighting phase, during which he wrote *Cantos para soldados y sones para turistas* (Songs for soldiers and sounds for tourists, 1937). In 1938, Guillén joined the National Committee of the Cuban Communist Party and worked on its journal, *Hoy*, until authorities closed it in 1950. He received the International Lenin Peace Prize in 1954 and the Cuban National Prize for Literature in 1983.

Although Guillén used literature for political ends, he argued that writers should also make “art” when striving to express revolutionary ideas. In *Un poeta en la historia* (n.d.), Alfred Melon, a Universidad de Sorbonne–Nouvelle literature professor, describes Guillén as “one of the major contemporary poets of the world.” His work has been translated into more than 30 languages, and it couples experimental aesthetics, such as a conversational tone and free verse, with distinctively Afro-Caribbean experiences.

Other Works by Nicolás Guillén

The Great Zoo and Other Poems. Translated by Robert Marquez. New York: Monthly Review Press, 1981.

New Love Poetry: In Some Springtime Place: Elegy. Edited and translated by Keith Ellis. Toronto: University of Toronto Press, 1994.

The Daily Daily. Translated by Vera M. Kutzinski. Berkeley: University of California Press, 1989.

Works about Nicolás Guillén

Smart, Ian Isadore. *Nicolás Guillén, Popular Poet of the Caribbean.* Columbia: University of Missouri Press, 1990.

White, Clement A. *Decoding the Word: Nicolás Guillén as Maker and Debunker of Myth.* Miami, Fla.: Ediciones Universal, 1993.

Gumilev, Nikolay (1886–1921) poet

Nikolay Stepanovich Gumilev was born in Ekaterinburg, Russia, to Stephan Gumilev, a navy doctor, and Anna Lvova, a sister of a navy admiral. The family soon moved to Tsarskoe Selo, where Gumilev would later meet his future wife, Anna AKHMATOVA. Gumilev grew up playing with his brothers in the countryside. He was sent away to a boarding school in 1900: Academically, he performed very poorly—instead of studying, Gumilev avidly read adventure stories and books about travels to exotic lands. In 1902, Gumilev published his first poem in a small provincial newspaper. He felt triumphant, despite the fact that the publication misspelled his name. After Gumilev graduated, he traveled to Paris where he met several Symbolist poets, and where he also published *Romantic Poems*, his first collection of lyric poetry.

In 1909, Gumilev founded a literary journal, *Apollon*, which eventually published some of the best poetry of the period and was the main organ of the ACMEIST movement. In 1910, he and Anna Akhmatova were married. The marriage was stormy from the start; soon afterward, Gumilev left for an extended journey to Africa. By the time he returned, Akhmatova had published many of the

poems that went into her first collection, and her fame had begun to exceed her husband's.

Gumilev resumed his position as one of the leaders of the acmeists. Gumilev supported and wrote lyrical poetry that relied on concrete images and opposed the mysticism of SYMBOLISM. In many ways, acmeist poetry, including Gumilev's, was conservative because it relied on rhyme, meter, and traditional poetic devices. Gumilev strove to uphold and advance the literary tradition of Russia, rather than replace it.

In 1913, Gumilev returned to Africa. He explored exotic places, visited local mystics and healers, and was even attacked by a crocodile. The trip to Africa provided Gumilev with vivid images and exotic metaphors that appear throughout his poetry. At the outbreak of World War I, Gumilev returned to Russia and joined the army; he was decorated twice for bravery in combat. After the war, Gumilev returned to St. Petersburg and divorced Akhmatova in 1918. The association of the acmeists was dissolved. Akhmatova's and Gumilev's son, Lev Gumilev, was raised mainly by Gumilev's mother.

Gumilev was recruited by Maxim GORKY to help with a project in world literature, working with an editor to select important works from other literatures, to write introductory essays for them, and to translate them for publication in Russian. But he was in trouble politically: After the Russian Revolution of 1917, Gumilev had supported the provisional government against the Bolsheviks. When in 1921 the sailors at the Kronstadt naval base, who had helped sweep the Bolsheviks to power, protested against the loss of political freedoms under the Bolshevik government, Gumilev supported their uprising, which was brutally put down. A short time afterward, he was arrested and executed, despite Lenin's intervention. His grave was never found.

Although Gumilev produced a number of notable collections throughout his career, his last work, *The Pillar of Fire* (1921), is considered by most to be his best. *The Pillar of Fire* is marked by exotic and foreign elements. The poems in the collection are explorations of personal experiences of

the poet during his travels, as well as the emotional dramas of his personal life. “The Streetcar Gone Astray” imagines a derailed streetcar careering past the landmarks of Russian history and Gumilev’s life. This is an example of its imagery (in Carl Proffer’s translation):

*A sign . . . letters poured from blood
Announce—“Vegetables.” I know this is
where,
Instead of cabbages, instead of rutabagas,
Corpses’ heads are being sold.*

Gumilev left a profound and long-lasting influence on Russian poetry. His images were as unique as they were strange and refreshing. Gumilev’s personal life, filled with tragedy, despair, and, at the same time, love and adventure, in many ways reflected the passion of his verse.

Other Works by Nikolay Gumilev

Lapeza, David, ed. *Nikolai Gumilev on Russian Poetry*. Ann Arbor, Mich.: Ardis, 1977.

Selections in Proffer, Carl R., and Elledea Proffer, eds. *The Silver Age of Russian Culture* (anthology). Ann Arbor, Mich.: Ardis, 1975.

Selected Works of Nikolai Gumilev. Translated by Burton Raffel and Alla Burago. Albany: State University of New York Press, 1972.

The Pillar of Fire: And Selected Poems. Translated by Richard McKane. Chester, Pa.: Dufour Editions, 1999.

Works about Nikolay Gumilev

Eshelman, Ralph. *Nikolaj Gumilev and Neoclassical Modernism: The Metaphysics of Style*. New York: Peter Lang, 1993.

Sampson, Earl. *Nikolai Gumilev*. Boston: Twayne, 1979.

Gunesekera, Romesh (1954–) poet, novelist, short-story writer

Romesh Gunesekera was born in Sri Lanka and moved to the Philippines with his family in the

1960s. When he was 17, he went to England, which became his adopted home, but the spirit of travel has not left him, and he continues to visit both Asia and Europe as a writer-in-residence. Gunesekera’s poetry is especially popular in Europe, where it has been translated into almost every major European language. His poems are widely anthologized and are a recurring favorite on BBC radio.

Constantly traveling from a young age, Gunesekera’s fiction privileges the role of exile. During his years in the Philippines, for example, he was exposed to writers of the 1960s U.S. Beat Generation, such as Jack Kerouac and Allen Ginsberg, whom he would not have met otherwise.

Gunesekera started writing when he was 14, beginning with short stories and poetry. Poetry, in fact, is a medium he continues to write in and explore, even when he is working on a novel. His first novel *Reef* (1994), set in the Sri Lanka of the 1950s and 1960s, is an exploration into the memories of the protagonist who leaves Sri Lanka for England to stay with his master, a marine biologist. Their story of relationships, cooking, and domesticity is set against the rise of rebel terrorism between the Sinhalese and the Tamils in Sri Lanka during this time. The other essential character is the reef itself: Its precarious existence serves as a metaphor for the fragile political condition of the nation.

In addition to his novels, a collection of short fiction, and poetry, Gunesekera also writes children’s poems. His novel *Sandglass* (1998) won the BBC Asia Award for Achievement in Writing and Literature, and in 1997 he won the Premio Mondello Five Continents Award, Italy’s highest literary prize.

Another Work by Romesh Gunesekera

Monkfish Moon. New York: New Press, 1992.

Gunnarsson, Gunnar (1889–1975) novelist, dramatist, poet, playwright

A son of a farmer, Gunnar Gunnarsson was born in Fljotsdalur, Iceland. The death of his mother

when he was nine years old was a deeply traumatic experience that he remembered for the rest of his life. Gunnarsson grew up in Vopnafjörður, where his family moved while he was still a boy. Until the age of 18, he was educated at various country schools. In 1907, he moved to Denmark, where he studied at Askov Folk High School for two years.

Gunnarsson started his career as a writer at the age of 17, and by 1910 he was devoting all his time to writing. Many of Gunnarsson's early works were written in Danish because Denmark provided a wider audience for his poetry and fiction; however, his works were always set in his native Iceland. During his career as a writer, Gunnarsson published more than 40 novels, as well as short stories, articles, and translations. Although he is very well known in the Scandinavian countries, only a small margin of his works were ever translated into English. Unfortunately, currently no work of Gunnar Gunnarsson is in print in the United States.

Gunnar Gunnarsson's works depict the courage of the common people of Iceland. His first important work, *Guest the One-Eyed*, a four-volume family saga about three generations of an Icelandic family, was published in 1912 and instantly became a best-seller throughout Scandinavia. Recalling the biblical Cain and Abel story, the work describes the parallel lives of a virtuous son, torn between his art and familial obligations to the farm, and an evil son. The work received critical praise in virtually every publication that reviewed it.

World War I deeply affected Gunnarsson's sensibility, and for many years after the war, his fiction reflected a deep, oppositional tension. *Seven Days Darkness* (1920), for example, is about war and the conflicts that it creates within a person, particularly the conflict between national identity and the self.

Between 1920 and 1940, Gunnarsson dedicated his writing to history and culture of the Nordic

countries. He gave lectures throughout Scandinavia and Germany and wrote numerous articles on social and cultural problems of unification of the Nordic countries. In many respects, Gunnarsson recognized certain common cultural attributes throughout Scandinavia, but he also insisted on the singularity of particular regions. In 1939, he returned to Iceland, and from then on he only wrote in Icelandic.

Many critics consider *Church on the Mountain* (1923–1928), a five-volume semiautobiographical novel, to be Gunnarsson's masterpiece. The work describes the various twists in the life of an Icelandic farming family. It truly demonstrates Gunnarsson's skill as a storyteller, as well as his rich use of poetic language to portray everyday life. The work has only been partially translated into English, appearing in 1938 as two volumes, *Ships in the Sky* and *The Night and the Dream*.

Gunnar Gunnarsson remains one of the most popular and respected writers not only in Iceland but throughout Europe. He was given honorary degrees by the University of Iceland and the University of Heidelberg. Gunnarsson was instrumental in the formation of Icelandic national identity and was a giant cultural figure in his beloved country.

Other Works by Gunnar Gunnarsson

"A Legend." In Sven Hakon Rossel et al., eds., *Christmas in Scandinavia*. Translated by David W. Colbert. Lincoln: University of Nebraska Press, 1996.

The Black Cliffs. Madison: University of Wisconsin Press, 1967.

The Good Shepherd. New York: The Bobbs-Merrill Company, 1940.

Günter, Erich

See EICH, GÜNTER.

H

Habibi, Emile (Imil Habibi) (1921–1996)

novelist, short-story writer, political essayist

Acclaimed experimental novelist Habibi writes about Palestinians who, like him, live within Israel after its 1948 statehood and are marginalized and displaced in the land of their birth. *The Secret Life of Sa'eed, the Ill-Fated Pessoptimist* (1974; translated by Salma K. Jayyusi and Trevor LeGassick, 1982), about a Palestinian who becomes an overzealous informant for the Israeli government, is considered his greatest novel, engaging Habibi's typical black humor and cynical wit. The novel's hapless antihero, Sa'eed, faces bewildering choices between Zionist exploitation and Arab stupidities in an Arabic text studded with puns and witty wordplay. The protagonist's name means "happy;" of course, he is profoundly not happy. Among Habibi's novels are *Sudasiyat al-ayyam al-sitta* (*Sextet on the Six Days*, 1968), about the 1967 Six Day War; *Luka' ibn Luka'* (1980; the title is a nonsensical name combined with its patronymic, which is difficult to translate); and *Ikhtayyi* (*Such a Pity*, 1986), which remembers Palestinian community life before it came into conflict with Israel in 1948.

Habibi helped found the Israeli Communist Party and was elected to three Knesset terms on its platform. His decision to accept the 1992 Israeli

Prize for Literature from the Israeli prime minister surprised some among both Arabs and Israeli Jews because his principled opposition to Israel's policies seemed to preclude his acceptance of such an award. A humanist with a broad vision that transcended the sad specifics of his condition as a Palestinian living in Israel, Habibi donated the award money to a Palestinian clinic.

Another Work by Emile Habibi

The Secret Life of Sa'eed, the Ill-Fated Pessoptimist, a Palestinian Who Became a Citizen of Israel. Translated by Salma K. Jayyusi and Trevor LeGassick. Brooklyn N.Y.: Interlink Publishing Group, 1982.

A Work about Emile Habibi

Boullata, Issa J., and Roger Allen. *The Arabic Novel Since 1950: Critical Essays, Interviews, and Bibliography*. Cambridge, Mass.: Dar Mahjar Publications, 1992.

Hagiwara Sakutarō (1886–1942) *poet*

Hagiwara Sakutarō was born in Maebashi, Gumma Prefecture, in Japan. While a student at Maebashi Middle School, he began to show interest in poetry and in 1908 entered the German literature course at the Sixth High School; how-

ever, due to illness, he withdrew. In addition to academics, Hagiwara studied the mandolin and guitar, hoping at one time that he might become a professional musician.

Hagiwara's literary career did not take root until 1913, when he published tanka in the magazine *Zamboa*. He experimented with colloquial language, onomatopoeia, and free verse and, in 1917, published his first collection, *Howling at the Moon*, which is regarded as the model for modern lyric poetry. In 1922, he published *The Blue Cat*, a collection of poems that was more reflective and less imagistic than *Howling*. His last collection, *The Iceland* (1934), received mixed reviews. In writing the *Iceland* poems, Hagiwara abandoned the modern, colloquial style of his earlier collections and wrote in classical Japanese. After *The Iceland*, he retired from writing poetry, turning to poetic criticism and studies on Japanese culture.

Hagiwara is known as the father of modern Japanese poetry. He established a new style of poetry that incorporated free verse, colloquial language, and onomatopoeia. His poems are often dark, containing elements of morbid fantasy and FIN-DE-SIÈCLE decadence. He is often contrasted to poet TAKAMURA Kotarō.

Other Works by Hagiwara Sakutarō

Face at the Bottom of the World and Other Poems.

Translated by Graeme Wilson. Paintings by York Wilson. Rutland, Vt.: C. E. Tuttle Co., 1969.

Principles of Poetry. Translated by Chester C.I. Wang and Isamu P. Fukuchi. Ithaca, N.Y.: East Asia Program, Cornell University, 1998.

Rats' Nests: The Poetry of Hagiwara Sakutarō. Stanwood, Wash.: UNESCO Publishing, 1999.

Ten Japanese Poets. Translated by Hiroaki Sato. Hanover, N.H.: Granite Publications, 1973.

Works about Hagiwara Sakutarō

Gaffke, Carol. *Poetry Criticism: Vol. 18.* Detroit: Gale Research, 1997.

Keene, Donald. *Dawn to the West: Japanese Literature of the Modern Era: Poetry, Drama, Criticism.* New York: Columbia University Press, 1999.

Halter, Erika

See BURKART, ERIKA.

Hamsun, Knut (pseudonym of Knut Pederson) (1859–1952) *novelist, poet, playwright*

Knut Hamsun was born in Lom, Norway, to Peder Petersen, a tailor, and Tora Petersen. The family moved to Hamarøy, a small town 100 miles north of the Arctic Circle, where they took charge of the farm of Hans Olsen, Peder's brother-in-law, who was afflicted with a paralytic illness. Olsen accused the Petersens of owing him money, and as a child, Hamsun was forced to work for his uncle, keeping accounts in the post office, chopping wood, and running the small library in the village. Hamsun read the few books available at the library but had no formal schooling. His father taught him to read and write, and Hamsun occasionally attended a traveling school for a few weeks a year. Hamsun ran away to Lom in 1873 but returned the following year, working small jobs around the village. Hamsun's works reflect the bitterness and hardships of his childhood.

Somehow, Hamsun managed to produce his first novel and have it published in 1877 when he was 18. The same year, Hamsun was hired as a schoolteacher in the small town of Vesterålen. The following year, he published his second novel to no great acclaim. Driven by literary aspirations, he moved to Oslo, where he lived in poverty and worked as a highway construction worker. Destitution forced Hamsun to move to the United States, where he resided between 1882 and 1888, working as a farmhand in North Dakota and as a streetcar attendant in Chicago. These experiences greatly contributed to the formation of Hamsun's literary style.

Hamsun's experiences in the United States inspired him to compose a satirical piece, *Fra det Moderne Amerikas Aandsliv (Cultural Life in Modern America, 1889)*, which described numerous religions and religious outlooks that Hamsun

discovered during his stay. His first breakthrough work, however, appeared in 1890: *Sult (Hunger)*, which depicts the life of a starving writer in Oslo, became a literary sensation. This sudden success resulted in Hamsun giving a series of lectures in which he criticized such literary figures as Henrik IBSEN and Leo TOLSTOY for their sentimentality. His next novel, *Mysterier (Mysteries)* followed in 1892. *Pan* (1894) was written in Paris, where Hamsun lived from 1893 to 1895.

In 1911, Hamsun relocated to a small farm in Norway. For much of the rest of his life, he divided his time between writing and farming and virtually isolated himself from the outside world. *Markens Grøde (The Growth of the Soil, 1917)* tells a story of Isak, a simple man who commits his life to the natural rhythms of rural life and combines the mythological and historical aspects of the Norwegian culture. The novel was well received, not only in Norway but also in Germany, where Hamsun's work developed a huge following. In 1920, Hamsun was awarded the Nobel Prize in literature.

During World War I, Hamsun, unlike most Norwegians, supported the German cause, and before and during World War II, he was a vocal supporter of the Nazi party. During the Nazi occupation of Norway, Hamsun wrote a series of pro-Nazi articles and met with Adolf Hitler and Joseph Goebbels, the Nazi propaganda minister, on whom Hamsun bestowed his Nobel Prize medal as a sign of admiration.

After World War II, Hamsun was arrested by the Norwegian government for his collaboration with the Nazi regime. After spending some time in a psychiatric hospital, he was placed on trial in 1947. He did not rescind his opinions and showed support for Hitler's military policies throughout the trial. Hamsun was heavily fined by the court and censured by the public; sales of his work fell after the trial. Yet, when Hamsun attempted to explain his political views in *På Gjengrodde Stier (On Overgrown Paths, 1949)*, the work sold out in Norway almost instantly.

Critical Analysis

Despite the controversy about Knut Hamsun's political affiliations, his work has been rediscovered in recent years. Most critics concur that his best work was written before the turn of the century, though *The Growth of the Soil* has its advocates. *Hunger* retains its capacity to shock with its intense depiction of the psychological degeneration of the young writer, whose thoughts become more and more incomprehensible as time passes. This passage is an example of Hamsun's close focus:

If one only had something to eat, just a little, on such a clear day! The mood of the gay morning overwhelmed me, I became unusually serene, and started to hum for pure joy and for no particular reason. In front of a butcher's shop there was a woman with a basket on her arm, debating about some sausage for dinner; as I went past, she looked up at me. She had only a single tooth in the lower jaw. In the nervous and excitable state I was on, her face made an instant and revolting impression on me—the long yellow tooth looked like a finger sticking out of her jaw, and as she turned toward me, her eyes were full of sausage. I lost my appetite instantly, and felt nauseated.

Hamsun's narrative innovations in this novel, such as the way he shifts between first and third person, have been much imitated, and his anxious, alienated artist prefigures many 20th-century literary heroes.

By the time he wrote *Pan* (1894), Hamsun had become an admirer of Friedrich NIETZSCHE's work, especially Nietzsche's notions about the superman. Written in the form of a hunter's diary, it tells the story of Lieutenant Thomas Glahn's doomed obsession with a mysterious woman. Its stress on the need to escape from urban civilization into the wilderness of nature strongly demonstrates the influence of Nietzsche in its emphasis on the individual.

Undeniably, Hamsun served an important role in presenting the Norwegian culture and struggles

to the world in his writings. The focus of Hamsun's work always rested on the relationship between individuals and their respective environments. In terms of style, Hamsun's work was simply exceptional and groundbreaking in its irreverence for the established epistemology of the novel, for the all too readily accepted conventions of fiction. Isaac Bashevis SINGER has observed that Hamsun "is the father of the modern school of literature in his every aspect—his subjectiveness, his fragmentariness, his use of flashbacks, his lyricism. The whole modern school of fiction in the twentieth century stems from Hamsun."

Other Works by Knut Hamsun

Dreamers. Translated by Tom Geddes. New York: New Directions, 1996.

Mysteries. Translated by Sverre Lyngstadt. New York: Penguin, 2001.

Victoria. Translated by Oliver Stallybrass. New York: Green Integer, 2001.

Works about Knut Hamsun

Ferguson, Robert. *Enigma: The Life of Knut Hamsun*. New York: Noonday Press, 1988.

Naess, Harold. *Knut Hamsun*. Boston: Twayne, 1984.

Singer, Isaac Bashevis. Introduction to Knut Hamsun, *Hunger*. New York: Farrar, Straus, 1967.

Han Yongun (Han Yu-chon; Manhae) (1879–1944) poet

Han Yongun was born in Hongsong, Chungchong province, Korea, on August 29. A voracious reader, he taught himself the Chinese classics as a youth. Like many young people of the period, he entered into an arranged marriage at age 13. Later, he entered Komajawa College, where he studied Buddhist philosophy.

In 1904, he became a monk at Paektamsa temple. He hoped to rebuild Buddhism radically in Korea with modern reforms such as a choice for celibacy, establishing a solid economic base, and taking Buddhism to the masses. As president of the

Buddhist Studies Association in 1913 and in 1918, he established the Buddhist monthly, *Mind*. His poem of the same name is considered by some to be the first modern poem, written in free verse, and highly metaphysical.

Han Yongun was an active leader of the 1919 Korean Independence Movement, which culminated in a demonstration against Japanese colonial rule on March 1, 1919. His works were frequently patriotic, invoking Buddhist themes to reiterate Korean culture and to inspire resistance against Japanese rule. Examples of such poems are "Submission" and the title poem from his most famous work, a collection of 88 poems titled *The Silence of Love* (1926). In these free-verse Buddhist poems addressing a *nim*, or love, the object of love is ambiguous. Critics believe that the *nim* is alternately a woman ("And You"), the Korean people ("To My Readers"), or a Buddhist object of nature ("Preface"). Although the *nim* itself may remain nameless, themes of patriotism, devotion, and a pantheistic love are evident. One of the most famous poems from the collection, "Ferryboat and Traveler," examines the relationship between joining and parting in love.

Han Yongun wrote in the Chinese style, in *sijo*, or the traditional Korean verse, and in free verse. The poems from *The Silence of Love* are known for their innovative free verse. Another literary innovation was using poetry as a vehicle for social and political change, a marked departure from the lyrical and apolitical Korean literary tradition.

Han Yongun died of neuralgia on June 29 at age 65, just one year before Korea gained liberation from Japanese rule.

Another Work by Han Yongun

Love's Silence and Other Poems. New York: Ronsdale Press, 1999.

A Work about Han Yongun

Yu, Beongcheon. *Han Yong-un and Yi Kwang-su: Two Pioneers of Modern Korean Literature*. Detroit: Wayne State University Press, 1992.

Handke, Peter (1942–) *playwright, novelist, critic*

Peter Handke was born in Altenmarkt, Austria, to Maria Handke, an impoverished farmer, and was raised by his stepfather, Bruno Handke, a soldier in the German army and later a carpenter. Handke attended a standard Austrian elementary school. Between 1954 and 1959, he lived and studied at a Roman Catholic seminary, intending to become a priest. The admission to the seminary of a poor country boy, gained through a rigid examination, was a source of pride for Handke and his parents. Handke, however, was extremely unhappy at the seminary and later expounded on the state-sponsored lies taught by the priests.

Between 1961 and 1965, Handke studied law at the Karl-Franzens University in Graz. When Handke's first novel was accepted for publication by a prestigious publishing company, he immediately quit the law, leaving the school before the final exam. Handke began his writing career as a literary critic and writer for the Austrian radio. In 1966, shortly after the publication of his first major work, *Die Hornissen* (*The Hornets*), the 23-year-old Handke publicly criticized contemporary German literature and GRUPPE 47, the group of leading German writers, at a literary seminar held at Princeton University. He claimed that Group 47 established a codified set of aesthetics that rigidly defined what literature should be. Handke has remained a controversial figure in literature for much of his career. In 1969, he started Verlag der Autoren, a publishing house that supported radical writers and filmmakers.

Critical Analysis

Handke established himself as a renovator of the German theater with the production of *Publikumsbeschimpfung* (1966; translated as *Offending the Audience*, 1971). The play completely departs from traditional theatrical conventions, such as plot, theme, and character. The four actors literally set about offending the audience by lecturing the spectators about their expectations, naïveté, and conventional role. The play caused a sensation,

but many critics saw Handke's gesture as pretentious and concluded that his drama would never gain a wide appeal in Germany.

The Hornets has not been translated into English. Instead of using the traditional units of demarcations, the novel is structured into 67 free-standing, episodic parts that seemingly have no connection, narrative or otherwise, among them. At the center of the convoluted narrative is the blind narrator, Gregor Benedikt, who attempts to reconstruct the events leading to his blindness. Instead of using visual images, Handke relies on imitation of words and sounds to recreate Gregor's environment. While deconstructing the traditional conventions of the novel, *The Hornets* comments on the structure of the traditional novel. Although the novel brought critical recognition to Handke, it baffled and surprised most of its readers.

Der Hausierer (*The Peddler*, 1967) further challenges the traditional methodology of the novel. The novel is divided into chapters, which are further subdivided into theoretical and narrative sections. The theoretical sections present the theory behind the detective novel. The narrative parts elusively delineate a fragmented murder mystery but do not present a motivation for the murder, nor is the crime solved in the end. Indeed, the only clues to reading the narrative are provided in the theoretical parts of the work. *The Peddler* was called unreadable by many critics and never achieved wide success with the general reading public.

A prolific writer, Peter Handke has produced more than 20 plays, several screenplays, and several works of fiction. He has also directed and acted in films. He currently lives in Chaville, France, after having lived in Berlin, Paris, and the United States, as well as in Austria. He has received numerous prizes for his writing, including the Corinthian Culture Prize in 1983, the Franz Kafka Prize in 1979, and the Great Austrian State Prize in 1988.

By the 1980s, Handke had achieved recognition as a leading contemporary author in Austria. Many of his plays were translated into French and English. In the mid-1990s, however, his name once again became controversial when he wrote a series

of articles supporting Serbia in the Balkan Wars and condemning the NATO bombings. Despite the controversial political stance, Handke's work is still praised and read throughout the world. Peter Handke has established himself as one of the leading figures of POSTMODERNISM.

Other Works by Peter Handke

On a Dark Night I Left My Silent House. Translated by Krishna Winston. New York: Farrar, Straus & Giroux, 2000.

Once Again for Thucydides. Translated by Tess Lewis. New York: New Directions, 1998.

A Sorrow Beyond Dreams: A Life Story. Translated by Ralph Manheim. New York: Farrar, Straus & Giroux, 1975.

Works about Peter Handke

Demeritt, Linda C. *New Subjectivity and Prose Forms of Alienation: Peter Handke and Botho Strauss*. New York: Peter Lang, 1987.

Firda, Richard. *Peter Handke*. Boston: Twayne, 1993.

Konzett, Matthias. *The Rhetoric of National Dissent: In Thomas Bernhard, Peter Handke, and Elfriede Jelinek*. Rochester, N.Y.: Camden House, 2000.

Harris, Wilson (Kona Woruk) (1921–) novelist, critic, poet

Wilson Theodore Harris was born to a middle-class family in New Amsterdam, a colony of British Guiana that is now the independent country of Guyana. He studied English literary classics and classical literature while attending Queen's College in Georgetown, the capital of Guyana, from 1934 to 1939. Harris also studied and practiced land surveying, which informed his fiction; the surveyor is one of Harris's recurring fictional characters. He also uses the land as an innovative fictional tool.

While working as a land surveyor, Harris began to publish poems, stories, critical essays, and reviews in the literary journal *Kyk-over-al*. He published two small books of poems, *Fetish* (1951) and *Eternity to Season* (1954), before leaving Guyana

for Britain in 1959 to become a full-time writer. His first novel, *Palace of the Peacock* (1969), one of his best known, is an exploration of intercultural and interracial relationships, as well as of history and mythology in Guyana.

Harris continues to explore these intercultural, interracial, and transhistorical themes in Guyana in subsequent novels: *The Far Journey of Oudin* (1961), *The Whole Armour* (1962), *The Secret Ladder* (1963), and *Heartland* (1964). Commenting on Harris's poetry and novels in *New World Guyana Independence Issue*, Louis James asserts, "For Harris, time and space are exploded, and as in atomic physics, matter is transformed into energy and vice versa, a person may turn into a place, a place into an aspiration."

Harris's own comments in *Explorations* (1981), a collection of critical writings, explain what motivates the symbols, mythological allusions, non-linearity, imagistic juxtaposition, and multiple speakers that reappear in his novels. He states that, "Within the art of fiction we are attempting to explore . . . it is a 'vacancy' in nature within which agents appear who are translated one by the other and who . . . reappear through each other, inhabit each other, reflect a burden of necessity, push each other to plunge into the unknown, into the translatable, transmutable legacies of history." In other words, Harris's literary devices require the reader to participate actively with him in exploring culture and history.

In his next novels, Harris focuses on memory and the mind, still using the setting of Guyana, and explores the land's symbolic potential. Some of these novels include *The Eye of the Scarecrow* (1965) and *The Waiting Room* (1967), both of which were written in the form of a diary or journal. *Tumatumari* (1968) and *Ascent to Omai* (1970) explore the female and male consciousness, respectively.

In Harris's later novels, he begins to use different settings, such as London, Mexico, Edinburgh, and India. Themes of resurrection, metaphors of painting, and characters reoccur in these novels: *Companions of the Day and Night* (1975), *Da Silva*

da Silva's Cultivated Wilderness (1977), *Genesis of the Clowns* (1977), *The Tree of the Sun* (1978), and *The Angel at the Gate* (1982). *Da Silva da Silva's Cultivated Wilderness* exemplifies the autobiographical traces found in his other works, such as the *Genesis of Clowns*; like Harris, Da Silva is a South American artist of mixed racial background who lives in London.

While writing, Harris worked as a lecturer and writer-in-residence at different universities, including the University of the West Indies, the University of Texas at Austin and Yale University in the United States, and New Castle University in Australia. His critical works include *Fossil and Psyche* (1974), *The Womb of Space: The Cross-Cultural Imagination* (1983), and *The Radical Imagination* (1992). In *Wilson Harris and the Caribbean Novel* (1975), Michael Gilkes asserts, "The work of Wilson Harris deserves serious attention for this reason above all: it suggests the possibility of a response to the West Indian cultural and historical reality which is neither a revolt against, nor a passive acceptance of, a divisive situation."

Other Works by Wilson Harris

- Bundy, A. J. M., ed. *Selected Essays of Wilson Harris: The Unfinished Genesis of the Imagination*. New York: Routledge, 1999.
- Resurrection at Sorrow Hill*. London: Faber & Faber, 1993.
- The Four Banks of the River of Space*. Boston: Faber, 1990.

Works about Wilson Harris

- Cribb, Timothy J. "Toward the Reading of Wilson Harris." *Review of Contemporary Fiction* 17, no. 2 (Summer 1997): 59–62.
- Johnson, Kerry L. "Translations of Gender, Pain, and Space: Wilson Harris's *The Carnival Trilogy*, *Meddelanden fran Strindbergssallskapet*" 44, no. 1 (Spring 1998): 123–43.
- Kutzinski, Vera M. "New Personalities: Race, Sexuality, and Gender in Wilson Harris's Recent Fiction." *Review of Contemporary Fiction* 17, no. 2 (Summer 1997): 72–76.

Hašek, Jaroslav (1883–1923) novelist

Jaroslav Hašek was born in Prague in 1883 to a middle-class family. His childhood was uneventful, but his later years were fraught with alcoholism and mental instability. He is best known for his satiric masterpiece *The Good Soldier Schweik* (1921). He also created the Party of Peaceful Progress Within the Limits of Law, a political party, the financial proceeds from which he spent at the local pub.

At the start of his literary career, Hašek was widely published in political journals. In 1907, he became the editor of *Komuna*, a noted anarchist magazine. He married, but his wife later left him when he became involved in stealing dogs and forging pedigrees. After attempting suicide, Hašek spent a brief period in a mental institution. In 1915, he began to work as a cabaret performer but was called to serve in the Austrian army during World War I. All of these experiences were used to create the character of Schweik, a drunkard and a liar who ultimately outwits the army. Other exploits from Hašek's own life that found their place in his work include his imprisonment in camps in Ukraine and the Urals during the war, his work as a propagandist with the Czech Legion, and his ultimate return to Prague and nationalist politics.

Critically acclaimed as one of the world's greatest satires, *The Good Soldier Schweik* was first rejected by the literary establishment because the character of Schweik was considered too low class. An incompetent soldier, Schweik is arrested for making snide remarks about the assassination of Archduke Ferdinand and, in another escapade, is thrown out of an insane asylum when the doctors suspect him of merely feigning madness. The general public, however, responded favorably to his antics. Four volumes of Schweik's adventures were completed, the last published posthumously and finished by Hašek's friend Karel Vanek.

Another Work by Jaroslav Hašek

- The Bachura Scandal and Other Stories and Sketches*. Translated by Alan Menhennet. Chester Springs, Pa.: Dufour Editions, 1992.

A Work about Jaroslav Hašek

Parrott, Cecil. *The Bad Bohemian: The Life of Jaroslav Hašek, Creator of The Good Soldier Svejk*. London: Bodley Head, 1978.

———. *Jaroslav Hašek: A Study of Svejk and the Short Stories*. Cambridge: Cambridge University Press, 1982.

Hasluck, Nicholas (1942–) novelist, poet

Nicholas Hasluck, born in Canberra, Australia, was the son of Sir Paul and Dame Alexandra Hasluck, both established writers. His father served on numerous missions to the United Nations and was governor-general of Australia between 1969 and 1974. His parents' achievements in writing and their involvement in public life have influenced Hasluck's own writing career. After studying law at the universities of Western Australia and Oxford in 1963 and 1966, respectively, Hasluck worked briefly as an editorial assistant in London before returning to Australia in 1967 to become a barrister.

Hasluck's literary works reflect his concerns with political and social issues within Australian society. In his 1982 novel, *The Hand That Feeds You*, a cynical commentary on contemporary Australian society, Hasluck observes that the push for development and progress meets reluctance because people prefer easy options, such as reliance on the welfare system. His literature presents a world of espionage and subversion. The characters of his novels, such as Dyson Garrick, are compelling figures whose goals are usually hampered by external factors that lead them to choose between their dreams and their lives. His poetry, however, is diffuse and slightly satirical. In the poem "Anchor" (1976), the "anchor" refers to turning points or moments suspended in time at which a person's life arrives and departs from a new juncture, departing from the old path. This poem illuminates Hasluck's awareness of the transient nature of life and the importance of events in determining changes in one's life.

The newspaper *The West Australian* refers to Hasluck as "A writer who obviously thinks the truth

and the relationship between art and life are important matters . . . one of those rare writers who can meditate on these issues and at the same time write highly entertaining stories." Hasluck's novel *Our Man K* (1999) shows most aptly his desire to achieve a balance between reality and fiction. Drawing on historical materials, Hasluck recreates Egon Kisch (1855–1948), a Czech reporter who went to Australia in the 1930s to address an antiwar congress, as his central character. Kisch was a key figure during the war years, and his controversial character and his satirical writings form the basis for Hasluck's fictional novel. Hasluck's *The Bel-larmine Jug*, a detective thriller set in Holland, won the Age Book of the Year Award in 1984. *The Country Without Music*, a fiction that examines the earlier history of Australia when it was still a penal colony, was the joint winner of the 1990 Western Australia Premier's Award for Fiction.

Other Works by Nicholas Hasluck

Anchor and Other Poems. Fremantle, Australia: Fremantle Arts Center Press, 1976.

The Blue Guitar. New York: Holt, Rinehart and Winston, 1980.

A Grain of Truth. Melbourne, Australia: Penguin, 1987.

The Hat on the Letter O. (Revised Edition) Fremantle, Australia: Fremantle Arts Center Press, 1990.

Quarantine. Melbourne and Sydney: Macmillan Press, 1978.

Truant State. Victoria: Penguin, 1987.

Hauptmann, Gerhart (1862–1946)

playwright, novelist

Gerhart Hauptmann was born in Obersalzbrunn, Germany, a fashionable resort town, to Robert and Marie Hauptmann, owners of a small hotel. Hauptmann entered a gymnasium in Breslau but had to leave because of conduct problems and poor academic performance. Hauptmann was artistically inclined from an early age and initially rejected formal education. Disturbed by the attitudes of young Hauptmann, his family sent

him to live with his uncle, a pious estate owner. Hauptmann spent several years living and working alongside the peasants on his uncle's estate, learning their simple way of life and their deep religious devotion. Hauptmann eventually changed his attitude toward formal education but remained adamant in his goal of becoming an artist. He attended an art academy in Breslau, initially intending to become a sculptor. Hauptmann's artistic goals changed, however, and he briefly studied history at the University of Jena between 1882 and 1883.

Hauptmann studied art in Rome but was forced to return to Germany because of ill health in 1884. While in Rome, Hauptmann decided to become a writer. In 1885, Hauptmann married Marie Thienemann, an attractive heiress. Thienemann's wealth provided the financial support for Hauptmann's artistic goals. After settling in Berlin, Hauptmann immersed himself in the literary and intellectual currents of the day.

Gerhardt Hauptmann's early influences were derived from the works of German ROMANTICISM. In Berlin, however, Hauptmann came into a contact with progressive intellectuals who rejected romanticism and fervently advocated REALISM. Indeed, Hauptmann's early plays reflect the profound influence of Henrik IBSEN, the master of dramatic realism. Consequently, Hauptmann's themes are often related to the social and political conditions of German society.

Critical Analysis

In 1889, Hauptmann's debut play, *Vor Sonnenaufgang* (*Before Dawn*) attracted attention from many and shocked its audiences with its candid realism. The play depicts the relationship between Alfred Loth, a young socialist who studies the working conditions in the Silesian coal mines, and Helene Kraus, a sister-in-law of his former college comrade who takes control of the mines. Helene's family is corrupted by the power and money that the coal mines bring. Alfred Loth leaves Helene after an intense emotional struggle that results in her suicide. Hauptmann highlights the intense opposi-

tion and conflict created by corruption and exploitation of workers.

Die Weber (*The Weavers*, 1892) dramatizes a revolt of the Silesian weavers that occurred in 1844. The audience was amazed to find no leading hero in the cast of more than 70 characters. Hauptmann wrote the play without a leading character to dramatize the struggle of ordinary people. Viewed as politically dangerous, *The Weavers* was at first banned by the authorities. When the play was finally performed, it established Hauptmann's reputation as one of the world's leading dramatists.

Another play, *The Beaver Coat* (1893), is a broad comedy in Berlin dialect about a woman who cleverly tricks pompous bureaucrats; it was a great hit with the public. But Hauptmann began to withdraw from realism and to focus on the destiny of individual characters rather than tackling social problems with *Hanneles Himmelfahrt* (*The Assumption of Hannele*, 1894), about a peasant girl's visionary dream life, and *Die versunkene Glocke* (*The Sunken Bell*, 1897), a mystical verse drama. In many respects, this shift is associated with turmoil in Hauptmann's personal life. He developed a romantic relationship with a 14-year-old girl, Margaret Marschalk. In 1904, Hauptmann divorced his wife and married Marschalk after she became pregnant. The deep spiritual and psychological conflict of this relationship is reflected in such tragedies as *Fuhrman Henschell* (*Drayman Henschell*, 1898), which shows the psychological deterioration brought about in its central hero by domestic conflict.

Although mainly remembered as a dramatist, Hauptmann was also a prolific novelist. *Der Narr in Christo, Emanuel Quint* (*The Fool in Christ, Emanuel Quint*, 1910), Hauptmann's most famous novel, reflects in the story of a Silesian carpenter Hauptmann's fascination with the figure of Christ. Indescribable in terms of a single thematic focus, the novel combines elements of mysticism, fantasy, symbolism, and folklore to create a complex world of religious and spiritual ambiguity.

Gerhardt Hauptmann was recognized for his contributions to world literature when he was

awarded the Nobel Prize in 1912. He remained in Germany throughout the Nazi period, his adherence to the principles of social justice and socialism remaining strong in the face of the Nazi harassment and threats. Despite constant recommendations by Hauptmann's peers, the Nazi regime adamantly denied him the Schiller Prize, the most prestigious prize for literature in Germany. By the time he died, his Silesian homeland had been annexed by the Russian army.

Other Works by Gerhart Hauptmann

Lineman Thiel and Other Tales. Translated by Stanley Radcliffe. Chester Springs, Pa.: Dufour Editions, 1989.

Plays: Before Daybreak, The Weavers, The Beaver Coat. Edited by Reinhold Grimm and Caroline Molina y Vedia. New York: Continuum, 1994.

Three Plays: The Weavers, Hannele, The Beaver Coat. Translated by Horst Frenz and Miles Waggoner. New York: Ungar, 1977.

Works about Gerhart Hauptmann

Maurer, Warren G. *Understanding Gerhart Hauptmann*. Columbia: University of South Carolina Press, 1992.

Osborne, John. *Gerhart Hauptmann and the Naturalist Drama*. London: Routledge, 1998.

Havel, Václav (1936–) *nonfiction, playwright*

Best known internationally as the former president of the Czech Republic, Václav Havel was born in Prague. The son of intellectuals who were closely tied to political uprisings, Havel was prohibited by the Communist government from finishing school after his compulsory education. Havel, therefore, apprenticed as a lab technician and continued taking night classes.

After serving two years in the military, Havel took a job as a stagehand at the ABC Theater and later at The Balustrade, where he became resident playwright and where his first plays, including his well-known *The Garden Party* (1963) were pro-

duced. *The Garden Party* was a satire of modern bureaucratic routines.

Havel enrolled at the Academy of Dramatic Arts and graduated in 1967. He also joined the editorial board of *Tvárín*, a literary magazine that conflicted with the conservative Writers' Association. The magazine disappeared in 1969, the same year Havel's passport was confiscated because of his supposed subversive writings.

In many of his plays, Havel used satire to comment on social and political issues. In *The Memorandum* (1965), for example, the creation of an improved language results in a breakdown of human relationships. *The Increased Difficulty of Concentration* (1968), moreover, attacks sociological terminology. After the Soviet invasion in 1968, Havel wrote a series of one-act plays, *Audience* (1978), *Private View* (1978), and *Protest* (1978), in which the main character is a playwright in trouble with the authorities.

Throughout the 1970s, a period of political unrest, Havel helped start the human-rights organization Charter 77 and the Committee for the Defense of the Unjustly Prosecuted. His plays were banned, but the manuscripts circulated privately and were printed in Western Europe, bringing attention to the Czechoslovakian struggle. As a result, Havel was subjected to police harassment and numerous arrests.

After the fall of communism, Havel was president of Czechoslovakia from 1989 to 2003. His contribution to politics having grown directly from his active participation in politically motivated literature. His lifelong dedication to human rights and democratic reforms are reflected in his plays, which serve as inspiration to others that the power of one person can change history.

Another Work by Václav Havel

The Garden Party and Other Plays. New York: Grove Press, 1993.

Works about Václav Havel

Kriseova, Eda. *Václav Havel: The Authorized Biography*. New York: St. Martin's Press, 1993.

McRae, Robert. *Resistance and Revolution*. Ottawa: Carleton University Press, 1997.

Hayashi Fumiko (Miyata Fumiko)

(1903–1951) *novelist, poet, children's story writer, reporter*

Hayashi Fumiko was born to Hayashi Assatarō Miyata and Kiku in Shimonoseki, Yamaguchi Prefecture, in Japan. Her schooling was sporadic until she entered Onomichi Girls High School in Hiroshima Prefecture. However, because her family could not pay her school fees, Hayashi worked nights at a canvas-sail factory to pay for her own education. After graduating, Hayashi had a number of unsuccessful relationships with men until she settled down with Rokutoshi Tezuka in 1926. She was obsessive about her writing, often sacrificing her health for her work. She died of a heart attack.

While Hayashi was attending high school, she contributed poems to local newspapers. Her aspirations to become a professional writer took her to Tokyo, Japan's literary center, in 1924, and she began to publish children's stories. However, she achieved greater success as a poet, producing her first collection, *I Saw a Blue Horse*, in 1929. A year later, she published one of her best received works, the fictional diary *Vagabond's Song*, which was based on her early life. During the war, Hayashi became a war correspondent and witnessed the fall of Nanking. The war became a source of inspiration, and afterward she entered her most productive period, writing numerous short stories, essays, and novels about people struggling against the adversity of war. Her final novel, *Drifting Clouds* (1951), follows in this vein, portraying a young woman trying to navigate the changing social structure of postwar Japan.

Hayashi gained special fame for the quantity of literature she produced and for her ability to capture subtle emotions in her writing. Her stories typically portray the lives of the underdogs struggling in prewar and postwar Japan.

Other Works by Hayashi Fumiko

"Narcissus." Translated by Kyoko Selden. In Noriko Lippit and Kyoko Selden, eds., *Stories by Contemporary Japanese Women Writers*. Ardsley, N.Y.: M. E. Sharpe, 1982.

"Tokyo." Translated by Ivan Morris. In Donald Keene, ed., *Modern Japanese Literature*. New York: Grove Press, 1956.

Works about Hayashi Fumiko

Ericson, Joan E. *Be a Woman: Hayashi Fumiko and Modern Japanese Women's Literature*. Honolulu: University of Hawaii Press, 1997.

Tanaka, Yukiko, ed. *To Love and to Write: Selections by Japanese Women Writers 1913–1938*. Seattle: Seal Press, 1987.

Hayashi Kyōko (Miyazaki Kyōko)

(1930–) *novelist, essayist*

Hayashi Kyōko was born in Nagasaki but spent her first 14 years in Japanese-occupied Shanghai. In 1945, a few months before Japan's defeat, Hayashi moved to Nagasaki, where she attended high school and worked in a munitions factory. When the atomic bomb was dropped on Nagasaki, Hayashi fell victim to severe radiation sickness. After several months, she had recovered enough to re-enter high school, graduating in 1947. She then studied nursing but shortly abandoned it and moved to Tokyo. There, she met and married a journalist in 1951 and gave birth to a son.

Hayashi began her writing career in 1962 when she was hired by the magazine *Bungei Shuto* (*Literary Capital*). Her first story, "Ritual of Death," based on her experiences on August 9, 1945, appeared in the magazine in 1975. Three years later, she published a short-story collection, *Cut Glass and Blown Glass*, which depicts atomic bomb experiences. In her next collection, *Michelle's Lipstick* (1980), the stories are narrated by a girl in Shanghai. Developing her concerns about the long-term effects of war, Hayashi published her third collection, *Home in Three Worlds*, in 1984.

As a *hibakusha* (a survivor of the atomic bombing), Hayashi lives with fears about the effect of radiation on her son, her health, and the human race. Her writing usually focuses on the atomic bombing and her experiences in Shanghai and reflects a personal belief that the past exists in the present. She has won the Gunzō New Writer's Prize, the Akutagawa Award, the Kawabata Yasunari Literary Award, and the Woman Writer's Award.

Other Works by Hayashi Kyōko

"The Empty Can." Translated by Margaret Mitsutani.

In *The Crazy Iris and Other Stories of the Atomic Aftermath*. Edited by Kenzaburō Ōe. New York: Grove Press, 1985.

"Yellow Sand." Translated by Kyoko Iriye Selden. In *Stories by Contemporary Japanese Women Writers*. Edited by Noriko Mizuta Lippit and Kyoko Selden. New York: M. E. Sharpe, 1982.

Works about Hayashi Kyōko

Bhowmik, Davinder L. "Temporal Discontinuity in the Atomic Bomb Fiction of Hayashi Kyōko." In *Oe and Beyond: Fiction in Contemporary Japan*. Edited by Stephen Snyder and Philip Gabriel. Honolulu: University of Hawaii Press, 1999.

Treat, John Whittier. "Hayashi Kyōko and the Gender of Ground Zero." In *The Woman's Hand: Gender and Theory in Japanese Women's Writing*. Edited by Paul Schalow and Janet Walker. Stanford, Calif.: Stanford University Press, 1996.

Hayslip, Le Ly (1949–) novelist

Le Ly Hayslip was born in Ky La, a village near Da Nang, Vietnam. She was the seventh child in a peasant farm family, grew up during the Vietnam War, and received only a third-grade education. When she turned 14, she was accused of sympathizing with the revolutionaries by the South Vietnamese government and of being a government spy by the Vietcong. Originally sentenced to death by the Vietcong revolutionaries, her life was spared and Hayslip fled to Saigon, where she met her first

husband, Ed Munro, an American civilian working in Vietnam. They married when she turned 21 and escaped to the United States in 1970.

Hayslip's first memoir, *When Heaven and Earth Changed Places*, is a heartrending account of her life beginning with her turbulent childhood and ending with her return to Vietnam after an absence of 16 years. The book, published in 1989 and well received, explores the ironic balance between the bittersweet anguish of Hayslip's past and her renewed hope and forgiveness for her homeland. Hayslip published her second memoir, *Child of War, Woman of Peace*, in 1993. Her eldest son, James, was her coauthor. The memoir relates the author's life after she moved to the United States.

Hayslip's literary success lies in her ability to blend both Eastern and Western values. Her poignant story became the setting for the award-winning film *Heaven and Earth* (1993), directed by Oliver Stone. Stone was so moved by Hayslip's account that he funded the building of a clinic in Hayslip's home village in Da Nang.

Hayslip, who now lives in California, continues to encourage both Vietnamese and Americans to overcome the stigma of the Vietnam War by engaging in projects to build schools and medical facilities in impoverished parts of Vietnam. Her East Meets West Foundation, formed in 1988, continues to give humanitarian relief to individuals and groups to help them rebuild their lives.

Head, Bessie (1937–1986) novelist

Bessie Head was born in Pietermaritzburg, South Africa. She was the illegitimate daughter of a wealthy white Scottish woman and a South African stablehand. Head was born in the mental institution where her mother died. She was taken from her mother at birth and raised in a foster home in the colored community of Cape Province. When she turned 13, she began six years of study at St. Monica's Home, an Anglican missionary school for colored girls.

Head received a teaching certificate in 1955 and taught in an elementary school for two years. She

then worked for a succession of newspapers in Cape Town, Johannesburg, and Port Elizabeth. Though married in 1960, she soon divorced in 1964. Her involvement in the Pan Africanist Congress, a political party that emerged around the same time as the African National Congress, led to her brief arrest and constant surveillance by the government. She left South Africa for Botswana in 1964 and remained in exile until her death. Although Head always felt a sense of nostalgia for South Africa, she never wanted to return to her homeland, dreading the prospect of fighting apartheid.

Head's writings are epitomized by tumultuous emotions, unsettling trauma, and hope, as seen through the optimism and resilience of her characters. Her works deal with issues of alienation, racial discrimination, poverty and interpersonal relationships. Her ability to convey a variety of perspectives through her characters is a testimony to her creativity and talent. Head's most renowned novel is *Question of Power*, published in 1973. The story revolves around an expatriate named Elizabeth who lives in Botswana. Elizabeth's various imagined encounters with a lover land her in a mental hospital, and her hellish experiences are metaphorical allegories of racism and gender discrimination. Bessie Head's greatest contribution to world literature lies in her ability not only to examine the problems related to the issue of gender discrimination in South Africa but also to offer solutions to the problems.

Other Works by Bessie Head

The Collectors of Treasures. London: Heinemann, 1992.

Daymond, M. J., ed. *The Cardinals: With Meditations and Short Stories*. London: Heinemann, 1996.

Maru. London: Heinemann, 1996.

Tales of Tenderness and Power. London: Heinemann, 1989.

When Rain Clouds Gather. London: Heinemann, 1996.

A Woman Alone: Autobiographical Writings. London: Heinemann, 1991.

Works about Bessie Head

Abrahams, C., ed. *The Tragic Life: Bessie Head and Literature in Southern Africa*. Trenton, N.J.: Africa World Press, 1990.

Eilersen, Gillian. *Bessie Head: Thunder Behind Her Ears: Her Life and Writing*. Cape Town: David Philip, 1995.

Garrett, James. "Writing Community: Bessie Head and the Politics of Narrative." *Research in African Literature* 30:2 (Summer 1999).

Hébert, Anne (1916–2000) poet, novelist

Anne Hébert was born in Quebec. Her earliest influences include her father, a civil servant, and her cousin, the poet Hector de Saint-Denys Garneau. Though Hébert moved to Paris in the 1950s, she made several trips back to Canada. She died of cancer in the city of Montreal.

Hébert's work began to receive critical attention in the 1940s and 1950s with the publication of her first book of poetry in 1942, *Les Songes en Equilibre*; her next book of poems appeared in 1953, titled *Le Tombeau des rois*. Her first novel, *Kamouraska*, about a 19th-century murder, appeared in 1970 and was translated into English in 1974. Another of Hébert's novels, *Héloïse* (1980), concerns a vampire in Paris. *Les Fous de Bassan* (1982, translated as *In the Shadow of the Wind*) tells the story of a double rape and murder from multiple points of view. Hébert won the Governor General's Literary Award twice, for *Poèmes* in 1960 and for the novel *Les Enfants du Sabbat* (*The Children of the Sabbath*) in 1975, and received many other awards. She is one of the best-known and most translated Québécois writers.

Another Work by Anne Hébert

Anne Hébert: Selected Poems. Translated by A. Poulin, Jr. Brockport, N.Y.: BOA Editions, 1987.

A Work about Anne Hébert

Knight, Kelton, W. *Anne Hébert: In Search of the First Garden*. New York: Peter Lang, 1998.

Heine, Heinrich (1797–1856) *poet*

Heinrich Heine was born in Düsseldorf, Germany, to a Jewish family. Heine's father was a merchant who provided prospects for other Jews in Düsseldorf during the French occupation. After the failure of his father's business, Heine went to live with his uncle Solomon in Hamburg to train for a career in commerce. Heine disliked commerce and decided to study law, which he did at the universities of Bonn, Berlin, and Göttingen, finally taking a degree in 1825. To enter civil service, which was closed to Jews at that time in Germany, Heine converted to Protestantism; however, he never practiced law or held a government post of any sort.

Heine's own writing was deeply influenced by the philosophy of G. W. F. Hegel, who was a professor at the University of Berlin. Heine was fascinated with the early ideas of socialism and with the improvement of workers' conditions and frequently corresponded with Friedrich Engels and Karl Marx, both admirers of Heine's work. In 1831, he embarked for Paris as a journalist.

Heine found the bustling, artistic world of Paris a startling contrast to the repressive atmosphere in Germany. In Paris, Heine reported on French cultural life, wrote travel books, and reviewed German works on politics and philosophy. His affinity for socialism and vocal criticism of German politics quickly brought him to the attention of censors. In 1835, the Federal German Diet attempted to enforce strictly a ban on all of his works throughout Germany. Heine was surrounded by government spies, and his stay in Paris eventually became a permanent exile.

Heine's poems range from bitter political satires to love lyrics. *The Book of Songs* (1827), one of the early lyrical collections, established Heine's success in Germany. The collection reveals a heavy influence of traditional folk poetry but also a stylistic shift from the lyrical traditions of the romantic movement to a dimension of social criticism. *Germany: A Winter's Tale* (1844) presents a satire in verse that attacks reactionary aspects of German society. At the end of the long narrative poem, the Goddess of Hamburg reveals a gloomy vision of

Germany's future to the narrator, who is half submerged in a chamber pot.

The death of Heine's uncle in 1844 left him with a small pension; the French government also subsidized him. The same year, Heine was overcome by a terrible disease that left him paralyzed and partially blind. Heine continued to work and, in 1851, produced one of his finest collections of verses, *Romanzero*. The collection was different from anything he had done before. In *Romanzero*, Heine attempted to reconcile and combine the elements of Christianity and paganism. Thematically, Heine attempted to avoid the political controversy that his previous collections caused in Germany.

Heinrich Heine remained a controversial figure long after his death. A proposal to erect a statue commemorating his works caused riots in Germany. The works have been closely identified with German national identity, and he had an enormous influence on later poets, such as Rainer Maria RILKE. The Nazis allowed publication of Heine's works; they did not reveal the identity of the author, however, because of his Jewish background. Although Heine contributed to German romanticism, his later works clearly show a deviation from the traditional themes and motifs of this movement. Today, Heinrich Heine is included in the canon of German literature as an influential poet crucial to the development of national literature, as well as an important social thinker.

Other Works by Heinrich Heine

The Harz Journey. Translated by Charles Leland. New York: Marsilio Publishers, 1995.

The Romantic School and Other Essays. New York: Continuum, 1985.

Songs of Love and Grief. Translated by Arndt Walter. Chicago: Northwestern University Press, 1995.

Works about Heinrich Heine

Hermund, Joest. *Heinrich Heine's Contested Identities: Politics, Religion, and Nationalism in Nineteenth Century Germany*. New York: Peter Lang, 1999.

Kossoff, Philip. *Valiant Heart: A Biography of Heinrich Heine*. London: Cornwall Books, 1983.

Herzen, Aleksandr Ivanovich

(1812–1870) *philosopher, essayist*

Aleksandr Herzen was born in Moscow, Russia, as an illegitimate child of Luisa Gaag, a German immigrant, and Ivan Yakovlev, a retired army officer and minor aristocrat. His father paid for Herzen to receive an excellent education from private tutors, and Herzen became fluent in several European languages. He was particularly interested in the history of the French Revolution and the poetry of Aleksandr PUSHKIN. In 1829, he began to attend the Moscow University in preparation for a job in civil service.

In 1834, Herzen was implicated in an antigovernment conspiracy. Placed under arrest and, after months of interrogations, exiled to Perm, Herzen did not return to Moscow until 1840. During his years in exile, Herzen began his prolific career as a writer, but most of the works written during this period could not be published in Russia because of their politically incendiary, liberal content. Influenced by the French socialist philosophers, particularly Claude Saint-Simon (1760–1825), Herzen often criticized the institution of serfdom and dominant autocracy in Russian government. Unable to continue his work in Russia, Herzen moved to Paris in 1847, never to return.

That year, Herzen published a novel, *Who Is to Blame?* (1847), about a young liberal who becomes disillusioned with Russia and its political institutions. After his relocation abroad, Herzen abandoned fiction writing in favor of social and political works. During his brief stay in France, Herzen supported the French revolution of 1848. After the failure of the revolution, Herzen wrote *From the Other Shore* (1850), an analysis and critique of the European revolutionary movements of the time.

In 1852 Herzen moved to London, where he founded the Free Russian Press, which published a series of journals. Herzen was finally able to express

freely his political opinions. Between 1857 and 1862, Herzen published a liberal journal, *Kolokol* (*The Bell*), which was banned in Russia but smuggled in. For a time, the journal acquired tremendous popularity and wide readership in Russia. It may have been influential in Czar Aleksandr II's 1860 liberation of the serfs. Herzen supported the traditional, communal institutions of Russia, which he considered as precursor for a free, socialist society—contrary to the government's agenda. However, by the 1860s, Herzen's views seemed conservative to many Russian political factions, and *The Bell's* influence waned. Herzen turned to writing his autobiography, *My Past and Thoughts* (1852–55), in which he included an account of Russia under serfdom and the attendant social-resistance movements of the period.

British playwright Tom Stoppard has made Herzen the subject of a trilogy, *The Coast of Utopia*. In a 2002 article in the *Observer*, Stoppard says:

Herzen had no time for the kind of mono-theory that bound history, progress and individual autonomy to some overarching abstraction like Marx's material dialecticism. What he did have time for . . . was the individual over the collective, the actual over the theoretical. What he detested above all was the conceit that future bliss justified present sacrifice and bloodshed.

Works by Aleksandr Herzen

From the Other Shore. Translated by Moura Budberg. New York: Oxford University Press, 1989.

My Past and Thoughts: The Memoirs of Alexander Herzen. Translated by Constance Garnett. Berkeley: University of California Press, 1999.

Who Is to Blame? A Novel in Two Parts. Translated by Michael R. Katz. Ithaca, N.Y.: Cornell University Press, 1984.

Works about Aleksandr Herzen

Acton, Edward. *Alexander Herzen and the Role of the Intellectual Revolutionary*. New York: Cambridge University Press, 1979.

Partridge, Monica. *Alexander Herzen*. Paris: Unesco, 1984.

Hesse, Hermann (1877–1962) *novelist, poet*
Hermann Hesse was born in Calw, Germany, to Johannes and Marie Hesse, Pietist missionaries and religious publishers. Hesse's parents traveled to India on several occasions to conduct missionary work. The travels to India provided a profound formative experience for young Hesse, one that deeply influenced his writings. At first, Hesse was educated by his parents and was expected to follow their path. In 1891, he entered a Protestant seminary at Maulbronn to prepare for life as a missionary and preacher. Hesse, however, found himself spiritually and psychologically unfit for a religious career, and he left the seminary without taking a degree.

Hesse became a professional writer in 1904 when he published *Peter Camenzind*, a novel about a man who—like Saint Francis of Assisi—leaves a big city to devote his life to meditation. The novel was a great success, and Hesse was subsequently able to dedicate his time to writing. After a visit to India in 1911, Hesse began to study Eastern religions. *Siddhartha* (1922), a novel about young Guatama Buddha who rebels against the repressive traditions of his Brahmin father and ultimately finds enlightenment, reflects Hesse's interests in Eastern philosophy. *Siddhartha* remains the most widely read work of Herman Hesse.

In 1912, Hesse moved to Switzerland, where he remained throughout World War I. He openly attacked the attitudes of militarism and nationalism that beleaguered Europe and promoted the rights of prisoners of war. Because of Hesse's antiwar attitudes, he was regarded as a traitor by many in Germany. *Demian* (1919), a novel published by Hesse under the pseudonym of Emil Sinclair, reflected Hesse's personal crises during the years of World War I. In the novel, Demian, a young man, is torn between the world of sensuality and pleasures and the orderly, restrained world of middle-class existence. The novel also revealed Hesse's

interest in psychoanalysis and the works of Carl Jung, a pupil of Sigmund FREUD. The work was well received, particularly by veterans of World War I.

Der Steppenwolf (1927) tells a story of Harry Haller, a man undergoing a midlife crisis, who recognizes another personality within himself called Hermine. Hermine introduces Haller to a sensuous life of drinking, sex, and drugs. The novel's psychological complexity and the problematic treatment of spiritual persona appealed to many readers. *Der Steppenwolf* became a seminal text for the American Beat poets, and the famous American rock band Steppenwolf is named after the novel.

During the Nazi regime, Hesse's works were still published in Germany and were privately defended by Joseph Goebbels, the Nazi propaganda minister; however, after Hesse refused to remove the brutal scenes of anti-Semitism and violence against the Jews from the reprint of *Narcissus and Goldmund* (1930) in 1941, he was blacklisted by the Nazis. Hesse also assisted political refugees during World War II. He wrote *The Glass Bead Game* (1943), a novel about a futuristic, imaginary community in which wisdom is communicated through a series of complex games, in response to the Nazi regime in Germany.

Hermann Hesse was awarded the Nobel Prize in literature in 1946. He wrote more than 50 poems and essays between 1945 and 1962 for several Swiss newspapers. His works remain popular throughout the world. During the 1970s, Hesse was a cult figure for many young readers because of his focus on Eastern religions and his criticism of middle-class attitudes and values. He influenced many contemporary writers. He is one of the most popular writers of the German-speaking world.

Other Works by Hermann Hesse

Gertrude. Translated by Hilda Rosner. New York: Noonday, 1998.

Poems. Translated by James Wright. New York: Farrar, Straus & Giroux, 1970.

Soul of the Age, Selected Letters of Hermann Hesse. New York: Noonday, 1992.

A Work about Hermann Hesse

Mileck, Joseph. *Hermann Hesse: Life and Art*. Riverside: University of California Press, 1981.

Higuchi Ichiyō (Higuchi Natsuko)

(1872–1896) *short-story writer*

Higuchi Ichiyō was born in Tokyo to Higuchi Noriyoshi and Taki. When Higuchi was very young, she was sent to private school, where she learned the Chinese classics and developed her writing skills; in addition, her father taught her Japanese classical poetry at home. When her father died, however, the family fell on hard times. They moved to the Yoshiwara pleasure district and opened a shop that eventually failed. Higuchi died of tuberculosis at age 24.

During her time in school, Higuchi developed a passion for writing. In 1892, the novelist and magazine publisher Tōsui Nakarai launched Higuchi's career by helping her publish articles in well-regarded literary magazines. She quickly earned the esteem of established writers and critics. Higuchi began to publish short stories in a variety of literary journals; however, she produced her greatest writing after she had moved her family to the Yoshiwara district in 1893. Her most enduring works—"Child's Play," "Troubled Waters," and "Separate Ways" (1895)—bring to life the characters and lifestyles of the district in the late 19th century.

Higuchi is the only woman whose works have been consistently included among the great works of the Meiji period (1868–1912). She is particularly known for her short stories that depict life in the Yoshiwara district and for her revival of the written style of Ihara Saikaku (1642–1693).

Other Works by Higuchi Ichiyō

"Muddy Bay." Translated by Hisako Tanaka. *Monumenta Nipponica* 14 (1958): 173–204.

"The Thirteenth Night" and "Child's Play." In *In the Shade of Spring Leaves: The Life and Writings of Higuchi Ichiyō, a Woman of Letters in Meiji Japan*. Translated by Robert Lyons Danly. New Haven, Conn.: Yale University Press, 1981.

Works about Higuchi Ichiyō

Copeland, Rebecca L. *Lost Leaves: Women Writers of Meiji Japan*. Honolulu: University of Hawaii Press, 2000.

Danly, Robert Lyons. *In the Shade of Spring Leaves: The Life and Writings of Higuchi Ichiyō, a Woman of Letters in Meiji Japan*. New Haven, Conn.: Yale University Press, 1981.

Hikmet, Nazim (1902–1963) *poet, playwright, novelist, memoirist*

Nazim Hikmet was born in Salonica, Greece, where his father was serving in the foreign service. His mother was an artist, his grandfather a poet. Introduced to poetry at an early age, Hikmet published his first poems at age 17. In 1922, attracted to the ideas of social justice promised by the Russian Revolution, he went to Moscow. There he met Vladimir MAYAKOVSKI, the FUTURIST poet who became one of his greatest influences.

Hikmet's life from this point on was fraught with political conflict as a result of the leftist political views that were contained in his writings. In 1924, after the Turkish War of Independence, he returned to Istanbul but was soon arrested and sentenced to 15 years of hard labor for working with a "leftist" magazine. He managed to escape in 1926 by fleeing, once again, to Russia. He continued to write in exile and attempted to return home in 1928, hoping for political amnesty. Instead, he was immediately arrested and sentenced to six years in prison; in 1933, he was released. During this period, Hikmet established himself as a major poet and playwright, publishing, among other works, *The Epic of Sheik Bedrettin* (1936). It was this poem, based on a rebellion by Turkish peasants against the Ottoman Empire in the 15th century, that led to another arrest; this time Hikmet was sentenced to 61 years in prison.

Hikmet continued to write in prison, sending out manuscripts secretly in letters to family and friends. Most of his poetry was inspired by universal humanism, compassion, and a love for the country that had exiled him. Among these works

was his epic masterpiece, *Human Landscapes* (1941–45). In 1950, he was awarded the World Peace Prize and granted his freedom. This freedom was illusory, however: Two attempts were made on his life as he tried to flee the country. He escaped to Russia aboard a Romanian freighter and remained as a political refugee until his death from a heart attack in 1963.

Other Works by Nazim Hikmet

The Epic of Sheik Bedreddin and Other Poems. Translated by Randy Blasing and Mutlu Konuk. New York: Persea Books, 1977.

Poems of Nazim Hikmet. Translated by Randy Blasing and Mutlu Konuk. New York: Persea, 1994.

A Work about Nazim Hikmet

Goksu, Saime, and Edward Timms. *Romantic Communist*. New York: St. Martin's Press, 1999.

Hiraoka Kimitake

See MISHIMA YUKIO.

Ho Xuan Huong (1776–1820) poet

Ho Xuan Huong was born in Quynh Doi village, Nghe An province, Vietnam. Her father, Ho Phi Dien, was a member of the Hanoi scholar–gentry class. Her first husband was the prefect of the Vin Tuong district and encouraged her to write poetry. Ho had a good understanding of Chinese and Vietnamese writing that allowed her to write well in both classical Chinese and popular *nom* genres. Scholars of Vietnamese literature believed that Ho was a woman ahead of her time. With verve, Ho attacked the hypocrisy of Confucian Vietnamese society by showing her contempt for social conventions. She was seen not only as a feminist but also as a courageous defender of women's rights in early conservative Vietnam. Her simple yet forceful language appealed to a wide audience.

Sexuality is a dominant theme in Ho's poems. Her casual and playful exploration of sensual pleasures attracted and infuriated the conservative

members of Vietnamese society. Ho was simultaneously seen as a wanton female and a heroine who stood steadfast to her own beliefs and values. Her poem "Jackfruit" is a compelling tale about the panic of an unmarried girl who discovers she is pregnant. In "Sharing a Husband," Ho describes the suffering of girls who are resigned to a subsidiary status in their husbands' homes. Ho's subversive attacks on the social hierarchy ironically won her the respect of those in power. She was respected for her fearlessness in criticizing the injustice of Vietnamese society, an action that few men, even those in power, would dare to undertake. Ho triumphed as a heroic female poet in a society that was overwhelmingly dominated by men.

Other Works by Ho Xuan Huong

"On Being a Concubine." In Jacquelyn Chagnon and Don Luce, eds., *Quiet Courage: Poems from Viet Nam*. Washington, D.C.: Indochina Mobile Education Project, 1974.

"The Man-and-Woman Mountain." In Jacquelyn Chagnon and Don Luce, eds., *Quiet Courage: Poems from Viet Nam*. Washington, D.C.: Indochina Mobile Education Project, 1974.

"Poking Fun at a Bronze." In Jacquelyn Chagnon and Don Luce, eds., *Quiet Courage: Poems from Viet Nam*. Washington, D.C.: Indochina Mobile Education Project, 1974.

Hoffmann, E. T. A. (pen name of Ernst

Theodor Hoffmann) (1776–1822)

novelist, fairy-tale writer

Ernst Theodor Amadeus Hoffmann was born in Königsberg, Prussia (today Kaliningrad, Russia), to Christoph Ludwig and Lovisa Hoffmann. Ludwig left Lovisa while Ernst was still an infant. Responsibility for raising young Hoffmann fell on the shoulders of his maternal uncle, Otto Wilhelm Doerffer, a jurist. Young Hoffmann shared two passions: music and literature. Hoffmann was particularly influenced by the novels of Johann Wolfgang von GOETHE and the plays of Friedrich SCHILLER and William Shakespeare. In music, Hoff-

mann adored the operas of Wolfgang Amadeus Mozart (Hoffmann added the letter *A* to his first name in honor of Mozart).

Hoffmann studied law at Königsberg's university but seemingly without inspiration. On graduation, Hoffmann moved to Glogów in Silesia to study law under the guidance of his uncle Johann Ludwig Doerffer, an established provincial judiciary. Between 1798 and 1800, Hoffmann served as an intern in the high court of Berlin. Hoffmann was quite successful in his law career, and he was promoted to supervise the jurisdiction of Posen in South Prussia. In 1816, Hoffmann attained a high position in the Supreme Court at Berlin.

Hoffmann began his artistic career as a composer rather than as a writer. He worked as a musical director, composer, and theatrical critic until 1814 when he finally recognized that he would never be a great composer. Many of Hoffmann's stories, however, reflect his passion for music. In "Don Juan" (1813), for instance, a hotel guest undergoes a supernatural transformation while watching a performance of Mozart's opera *Don Giovanni*. In "Councilor Krespel" (1816), a young girl dies when she is forced to produce the perfect voice.

Hoffmann's themes often deal with the magical, grotesque, or supernatural experience. His fiction is considered to be among early works of horror and fantasy. Furthermore, it was difficult for Hoffmann to reconcile his two seemingly conflicting roles as bureaucrat and artist, and this internal conflict is often reflected in his works. "The Golden Pot" (1816) presents the conflict between the world of the artist and the mundane, spiritually destructive world of the bourgeoisie. In another tale, "Das Fräulein von Scuderi" (1819), Hoffmann depicts a respectable goldsmith who becomes a heartless criminal at night.

In time, Hoffmann was seen as the heart of late German romanticism. Quite ironically, many of Hoffmann's literary masterpieces were transformed into musical masterpieces. The best known of these is the "Nutcracker and the Mouse King" (1816). The famous German composer Offenbach

composed an opera based on the life and tales of Hoffmann, *The Tales of Hoffmann*, which is still widely popular.

Of his longer works, *The Devil's Elixir* (1816), the most popular, depicts the travels and adventures of an 18th-century Capuchin monk, Brother Medardus. This strange tale combines Gothic and grotesque elements and portrays several shocking situations, such as rape and scandalous murder-intrigues of the pope's court. The work was praised for its intricate plot and psychological complexity.

E. T. A. Hoffmann was perhaps one of the most influential writers in the world. Many of the psychological theories of Carl Jung and Sigmund FREUD are based on Hoffmann's work, specifically Freud's theory of the uncanny. Furthermore, Hoffmann was one of the most influential figures for Russian romanticism, inspiring numerous writers and composers to the present day. In the United States, Hoffmann became the main inspiration for the dark, nightmarish fiction of Edgar Allan Poe. Despite his failure as a composer, Hoffmann's work as a writer inspired some of the world's greatest and most remembered musical masterpieces. His work has been translated into more than 20 languages.

Other Works by E. T. A. Hoffmann

The Life and Opinions of the Tomcat Murr. Translated by Anthea Bell. New York: Penguin, 1999.

The Tales of Hoffmann. Translated by R. J. Hollingdale. New York: Penguin, 1990.

A Work about E. T. A. Hoffmann

McGlathery, James. *E. T. A. Hoffmann*. Boston: Twayne, 1997.

Hofmannsthal, Hugo von (Loris, Loris Melikow, Theophil Morren) (1874–1929)
poet, dramatist, essayist

Hugo von Hofmannsthal was born in Vienna, Austria, to Hugo August Peter Hofmann, the director of a large investment bank, and Anna

Maria Josefa Fohleutner, a brewing heiress. Hofmannsthal studied with private tutors and attended the Akademisches Gymnasium, one of Vienna's most prominent schools. There, he published poetry and wrote his first play at age 16. Hofmannsthal studied law and French at Vienna University and earned a doctorate in romance literature in 1899. Two years later, he married Gerty Schlesinger, the daughter of the general secretary of the Anglo-Austrian Bank.

Hofmannsthal's early poems and essays made him a literary sensation in Vienna. In the early 1890s, Hofmannsthal became part of a prominent circle of young writers known as Young Vienna. For a short time, he had close ties with the poet Stefan GEORGE. Hofmannsthal wrote his best poems in the mid-1890s. His early works, such as *Der Tor und der Tod* (*Death and the Fool*, 1893), were characterized by Viennese aestheticism and FIN-DE-SIÈCLE melancholy.

After the turn of the century, Hofmannsthal abandoned aestheticism and turned from poetry to plays and essays. The composer Richard Strauss (1864–1949) used Hofmannsthal's play *Elektra* (1904) for the libretto, or text, of an opera. Hofmannsthal later wrote five more librettos for Strauss. After World War I, Hofmannsthal's increasing anxiety over the decline of Western civilization can be seen in his play *Der Turm* (*The Tower*, 1925), in which Hofmannsthal addresses the question of whether a decaying society can be renewed through revolutionary violence.

Although Hofmannsthal's later critics saw him as an elitist defender of outdated conservative values, his works still command popular and critical attention. German literary scholar Claude Hall described Hofmannsthal as "a great theatrical showman who aimed at reproducing the macrocosm of the world and his dreams in the microcosm of the stage."

Other Works by Hugo von Hofmannsthal

The Lyrical Poems of Hugo von Hofmannsthal. Translated by Charles Wharton Stark. New Haven, Conn.: Yale University Press, 1918.

Selected Plays and Libretti. Michael Hamburger, ed. New York: Pantheon Books, 1963.

Works about Hugo von Hofmannsthal

Coghlan, Brian. *Hofmannsthal's Festival Dramas*. Cambridge: Cambridge University Press, 1964.

Vilain, Robert. *The Poetry of Hugo von Hofmannsthal and French Symbolism*. New York: Oxford University Press, 2000.

Hölderlin, Friedrich (1770–1843) poet, novelist

Friedrich Hölderlin was born in Lauffen am Neckar, Germany. His father, an administrator at a local monastery, died when Hölderlin was two years old. His mother, Johanna Christina Hölderlin, married the mayor of Nürtingen, Johann Christoph Gok, a few years later. In childhood, Hölderlin read intensely, including the classics and was fluent in Greek and Latin by the age of 12. At 14, he began to write poems. In 1788, under the guidance of his stepfather, Hölderlin entered the University of Tübingen to pursue studies in theology. He graduated with a master's degree.

During Hölderlin's studies at the university, his interests in theology began to fade away. He became a close friend of Friedrich Wilhelm Hegel (1770–1831), an important philosopher whose theories became the foundation for revolutionary thinking. Hölderlin also became involved in liberalism and passionately admired the ideals of the French Revolution. In 1793, Hölderlin met Friedrich von SCHILLER, one of the most important literary figures of German ROMANTICISM, who agreed to publish several of Hölderlin's poems.

In 1793, Hölderlin began work as a private tutor. Employed by Jacob Gontard, a wealthy Frankfurt banker, he fell in love with Gontard's wife, Susette. Although the love affair was platonic, it had a deep impact on the psyche of the young poet. In many of his famous poems, Susette appears as the mysterious "Diotima." Hölderlin eventually left Frankfurt in 1798, but the two continued

to meet secretly and to corresponded frequently with each other.

Hölderlin briefly worked in France as a private tutor. During this period, his mental health was becoming unstable. In 1802, Hölderlin returned to Germany in the advanced stages of schizophrenia. After learning about Susette's death in 1805, Hölderlin suffered a complete psychological breakdown and spent the last 36 years of his life in an unstable state of mind. He died in poverty and virtual obscurity.

Critical Analysis

Combining the elements of classicism and ROMANTICISM, Hölderlin did not exclusively belong to either of the two dominant literary movements of his day. He tended to use classical verse form and syntax in his poetry, following the teachings of Friedrich Klopstock (1724–1803), who attempted to perfect the German language by modeling it to a classical form. From the Romantics, Hölderlin borrowed a rich but convoluted tradition of mystical nature, pantheism, and Christianity. He referred to notions of the cosmos and history to assign some poetic meaning to a world that was collapsing before his eyes. By following and enriching the German philosophical tradition, he greatly contributed to the formation of German idealism, a term usually used to define liberal, philosophical trends during and after the French Revolution.

Hölderlin's most famous novel, *Hyperion* (1797–99), focuses on the young Greek of ancient mythology who takes up arms to fight the Turkish oppression in his homeland. The novel virtually has no plot; *Hyperion's* beauty rises from its lyrical, dithyrambic (highly emotional) language combined with a deep knowledge of Greek antiquity. The romance of the novel is developed in the form of letters between Hyperion and his beloved. *Hyperion* has often been celebrated as a masterpiece of German literature. It certainly impressed Friedrich Schiller when the young Hölderlin presented the manuscript of the novel to the famous poet, who encouraged Hölderlin to continue his work.

The vast majority of Hölderlin's work deals with heroic themes or subjects. In his poetry, he preferred to maintain classical verse measures. He dedicated an ode to French emperor Napoleon Bonaparte (titled "Bonaparte" (1798), in which he compares Bonaparte to a poet:

*Poets are holy vessels
In which the wine of life,
The spirit of heroes is preserved.
But this young man's spirit,
The quick—would it not burst,
Any vessel that tried to contain it?*

Hölderlin's verse, especially in its attention to the preservation of classical Greek measures, seems, at the same time, both heroic and rugged. The lyricism is achieved through carefully selected images and irregular lines. Hölderlin's verse became popular, especially among students of philosophy for its liberal inclinations and romantic celebration of life.

In a series of poems to his beloved Diotima, Hölderlin reveals a delicate control of the classical image. In "Diotima" (1797), Hölderlin reveals the full potential of his poetic mind: "Beautiful thing, you live as do delicate blossoms in winter / In a world that's grown old hidden your blossom, alone." The Diotima poems are considered among the greatest lyrical poems in the German language. Hölderlin dedicated the last years of his life to translating Sophocles' works into German. His translations are still considered superb.

Friedrich Hölderlin did not achieve the recognition that his works enjoy today until the early part of the 20th century. Hölderlin was the favorite poet of Friedrich NIETZSCHE, and Martin Heidegger referred to Hölderlin as "a poet's poet." Today, Hölderlin is considered second only to GOETHE. In many respects, Hölderlin is still being rediscovered for the beauty of his poetic form and the magnificent control of his poetic lines.

Other Works by Friedrich Hölderlin

Hymns and Fragments. Princeton, N.J.: Princeton University Press, 1984.

Selected Poems and Fragments. New York: Penguin, 1998.

Works about Friedrich Hölderlin

Fioretos, Aris. *The Solid Letter: Readings of Friedrich Hölderlin*. Stanford, Calif.: Stanford University Press, 2000.

Unger, Richard. *Friedrich Hölderlin*. Boston: Twayne, 1984.

Höllerer, Walter (1922–) poet, critic

Walter Höllerer was born in the Bavarian town of Sulzbach-Rosenberg. During World War II, he served in the German military on the Mediterranean front. After the war, he studied at universities in Erlangen, Göttingen, and Heidelberg, earning a doctorate in 1949 in comparative literature. Höllerer then began a long career as a professor of German and comparative literature at Frankfurt University, the Technical University of Berlin, and the University of Illinois. He co-founded and edited the journals *Akzente (Accents)* and *Sprache im technischen Zeitalter (Language in the Technological Age)*. In 1977 he founded the Archives for Contemporary German Literature in Sulzbach-Rosenberg.

Höllerer's first collection *Der andere Gast (The Other Guest)*, (1952) contains many poems written in classical meters. Four years later, he edited *Transit* (1956), a significant anthology of German poetry. Höllerer published three more volumes of verse in the 1960s. During the following decade, he wrote the novel *Die Elephantenuhr (The Elephant Clock)*, (1973), a complicated work that reflects his perception of chaos in the contemporary world. His comedy *Alle Vögel alle (All the Birds)*, (1978) is a composition that was influenced by his conception of semiology.

In addition to his writing and editing, Höllerer attained recognition in his versatile career as a scholar, critic, and literary theorist. He was also a prominent member of the German writers' association GRUPPE 47. Although his early poetry contained traditional forms, Höllerer later became

more progressive, writing experimental lyrical poems. His view of literature emphasized its role in communicating art, science, and everyday life. Because he has spent much time and energy promoting the careers of young authors, Höllerer's influence in German literature will likely remain strong well into the 21st century.

Another Work by Walter Höllerer

Gedichte 1942–1982. Frankfurt am Main: Suhrkamp, 1982.

A Work about Walter Höllerer

Frisch, Max. *Dramaturgisches: ein Briefwechsel mit Walter Höllerer*. Berlin: Literarisches Colloquium, 1976.

Hsieh Wan-ying

See BING XIN.

Hu Shih (Hu Hongxin) (1891–1962) poet, scholar, critic

Born on December 17 in Shanghai, Hu Shih was educated first by private tutors and then in Shanghai schools. He entered China College in 1906, where he published essays and poems in a school paper, *Emulation*, which he later edited. Hu Shih traveled to the United States to study agriculture at Cornell University in 1910 but soon switched to literature and philosophy. He completed his Ph.D. in philosophy at Columbia University under the department head, John Dewey.

Greatly influenced by his studies of imagist poetry, American literature, and his experiences in the United States, Hu Shih wrote an article considered by many to have brought about the era of modern Chinese literature. "Suggestions for a Reform of Literature" was published in 1919 in the popular journal *New Youth* and made him one of the leading intellectuals of the anti-imperialist May Fourth Movement. In his article, Hu Shih encouraged writing that addressed substantive and timely issues and that was innovative and fresh and

used accessible language, particularly *baihua*, the Chinese vernacular.

Hu Shih himself was one of the first to attempt *baihua* poetry in a 1920 volume titled *Experiments*. Although the literary quality of the poems is considered only fair, the style was, nonetheless, a pioneering work in modern poetry. Hu Shih incorporated innovations such as writing without traditional meters, transcribing Western names into verse, and writing in a pragmatic and impersonal style.

As one of the leading literary intellectuals in the 1920s and 1930s, Hu Shih criticized official corruption and vice in the ranks of leadership. He also expressed grave concern over the condition of workers, especially the particularly disadvantaged—women, rural poor, and factory laborers. He was known as a radical for being a Confucian realist who combined classical Confucian and Daoist thought with modern pragmatism, individualism, and secular humanism. He also supported opening China to Western ideas and influence while maintaining China's classical traditions and thought.

At the time, Hu Shih was considered China's foremost man of letters, as well as a cultural icon. As a result, he enjoyed prestige and acclaim. After serving as ambassador to the United States from 1938 until 1942, he presided over the prestigious Beijing University from 1946 until 1949 when he moved to the United States to direct the Gest Oriental Library at Princeton.

Hu Shih continued his focus on scholarship, studying the 18th-century Chinese classic by Cao Xueqin, *Dream of the Red Chamber*, praising its autobiographical angle. His studies prompted the onset of his own persecution in China because officials felt that his scholarship that addressed the novel's literary form undermined its political importance as an exposé of feudal society and the traditional family system. Party conservatives also viewed him as overly Westernized. As he was politically moderate, Hu Shih was also reviled for his increasing distance from revolutionary thought.

Hu Shih, however, remained undeterred. Throughout his career, he produced reference and scholarly works, including *An Outline of the History of Chinese Philosophy* in 1919. He also translated a wide selection of writers from the Americans Bret Harte and John Dewey to the French writer Alphonse Daudet. Hu Shih moved to Taiwan in 1958 to serve as the president of the country's highest cultural institution, the Academia Sinica. He remained in Taiwan until his death.

Another Work by Hu Shih

A Hu Shi Reader. New Haven, Conn.: Yale Far Eastern Publications, 1991.

Works about Hu Shih

Goldman, Merle. *Modern Chinese Literature in the May Fourth Era*. Cambridge, Mass.: Harvard University Press, 1977.

Grieder, Jerome B. *Hu Shih and the Chinese Renaissance: Liberalism in the Chinese Revolution, 1917–1937*. Cambridge, Mass.: Harvard University Press, 1970.

Huang Chunming (Huang Ch'un-ming) (1939–) *short-story writer, satirist*

Huang Chunming was born in Yilan, a small coastal town in Taiwan on February 13. He ran away from home after his mother's death and wandered from place to place, performing odd jobs. This pattern continued with his schooling as he drifted from college to college until he graduated from Pingtung Normal College and as he worked at various jobs, as schoolteacher, freelance musicologist, radio program editor, television producer, and documentary filmmaker. As a writer, he has created a small but distinctive body of work that is known for its national and popular appeal.

In the late 1960s, Huang Chunming's main theme is the agrarian fight against the disintegrating effects of modernization on their com-

munities. Because he traveled frequently through the countryside, he was in tune with the particular trials of agrarian workers. Although concerned with the fate of individuals who were faced with a rapidly changing and increasingly modern society, he was not a traditionalist; he simply objected to the often dehumanizing aspects of progress. One of his most famous stories, “His Son’s Big Doll” (1968), illustrates how commercialization undermines individual dignity—a father accepts a job as a walking costumed advertisement and dreads being discovered by his young son. Other stories, such as “The Drowning of an Old Cat” (1967), directly address official corruption.

Huang Chunming’s literary style is simple, similar to folk writing, and although it largely portrays realistic images of rural life, it is modern. His views—universal and anti-imperialistic—and his progressive politics render him a modern teller of folk stories.

A self-described vagabond and free spirit, Huang Chunming presently spends most of his time as a scholar and practitioner of folk culture. He researches and compiles Taiwanese folk songs and documents Taiwanese festivals on film, in addition to writing stories that celebrate the common people and folk life.

Another Work by Huang Chunming

The Drowning of an Old Cat and Other Stories. Translated by Howard Goldblatt. Bloomington: Indiana University Press, 1980.

Works about Huang Chunming

“Father’s Writings Have Been Republished: Or, The Sexuality of Women Students in a Taipei Bookstore.” In Helmut Martin and Jeffrey Kinkley, eds., *Modern Chinese Writers: Self-Portrayals*. Armonk, N.Y.: M.E. Sharpe, 1992.

Goldblatt, Howard. “The Rural Stories of Huang Chunming.” In Jeannette L. Faurot, ed., *Chinese Fiction from Taiwan: Critical Perspectives*. Bloomington: Indiana University Press, 1980.

Huchel, Peter (1903–1981) poet

Peter Huchel was born in Berlin to Friedrich Huchel, a civil servant, and Marie (Zimmermann) Huchel. He grew up in Mark Brandenburg and studied literature at Humboldt University, the University of Freiburg, and the University of Vienna. Huchel supported himself as a writer and translator before serving in the German army during World War II. From 1945 to 1948, he edited, produced, and directed for East German radio and in 1948 edited *Sinn und Form (Meaning and Form)*, making it one of the most respected liberal European literary journals. He was fired in 1962, however, for not following the government’s SOCIALIST-REALISM principles in his editorial policy. Huchel later moved to West Germany and married Nora Rosenthal in 1953.

Huchel published his early poems in journals in the 1920s. In 1932, he won the literary prize of the leftist journal *Die Kolonne (The Column)*. After World War II, he published many of his early poems in *Gedichte (Poems, 1948)*. His later collections included *Chausseen Chausseen (Highways Highways, 1963)* and *Die Neunte Stunde (The Ninth Hour, 1979)*. Huchel won numerous literary awards, including the National Prize in 1951.

His influences included the poets Oskar Loerke and Wilhelm Lehmann. Many of his poems about nature describe the magic and mystery of the landscape near his hometown of Mark Brandenburg, and critics have praised the effective use of rhyme, meter, assonance, and alliteration in his early verse. After falling out of favor with the East German government, Huchel became withdrawn and isolated. His later writing used less rhyme and meter, and his poems were elegiac, melancholy, and pessimistic. Despite the opposition he faced, Huchel retained his principles and integrity. Literary scholar Ian Hilton wrote that “Huchel swam against the tide to remain stubbornly independent—and survived, albeit with difficulty.”

Another Work by Peter Huchel

Selected Poems. Translated by Michael Hamburger. Manchester, U.K.: Carcanet Press, 1974.

A Work about Peter Huchel

Hilton, Ian. *Peter Huchel: Plough a Lonely Furrow*. Dundee, Scotland: Lochee Publications, 1986.

Hugo, Victor (1802–1885) *novelist, poet, dramatist*

Now best known internationally for his novels on which the acclaimed Broadway musicals *Les Misérables* and *Notre Dame de Paris* were based, Victor Hugo was born in Besançon on February 22. His father, an army general, taught him a great admiration of Napoleon, as a young child; however, as a result of his parent's separation, he moved to Paris to live with his mother and her lover, Hugo's father's former commanding officer. The lover was executed in 1812 for plotting against Napoleon, an event that set up a conflicting ideology within the impressionable young Hugo.

As a youth, Hugo's views tended toward the conservative, but he grew to become deeply involved in republican politics, the essence of which provided the theme for many of his works. From 1815 to 1818, while attending the lycée Louis-le-Grand in Paris, he began to write poems and tragic verses. He also translated the works of Virgil and, in 1819, with the help of his brothers, founded the literary review *Conservateur Littéraire*. Inspired by François René de CHATEAUBRIAND, Hugo began to publish poetry, gaining both recognition and a pension from Louis XVIII. His debut novel *Han d'Islande* (1823) appeared shortly thereafter.

Hugo married Adèle Foucher in 1822. Their wedding was eventful because Hugo's brother, distraught over losing a longtime rivalry for her affections, went insane on the day of the ceremony and spent the remainder of his life institutionalized. This event had a profound effect on the psychological motivations for several of Hugo's characters.

Critical Analysis

Hugo came into contact with a number of liberal writers in the 1820s, and his own political views began to shift from criticizing Napoleon to glorify-

ing him. He also became involved in the literary debate between French CLASSICISM and ROMANTICISM. Although he was not directly involved in political movements at this time, Hugo nevertheless expressed his admiration for romanticism and its values in his works. The preface to his drama, *Cromwell* (1827), placed him at the forefront of the romanticists. His play *Hernani* (1830), about two lovers who poison each other, caused a riot between classicists and romanticists.

Hugo gained lasting fame with *Notre-Dame de Paris* (1831; translated 1833), the story, set in 15th-century Paris, of a deformed and hunchbacked bell-ringer, Quasimodo, who falls deeply in love with a beautiful gypsy girl, Esmeralda. His love, however, is a tragic one: Esmeralda is in love with another man, Captain Phoebus, and an evil priest, Claude Frollo, seeks after her. When Frollo discovers that Esmeralda loves Phoebus, he murders his rival, and Esmeralda is accused of the crime. Quasimodo provides sanctuary for his distraught love in the cathedral, but Frollo finds her. When she rejects him, he leaves her to be executed. Grief-stricken, Quasimodo throws the priest from the cathedral tower and vanishes. Later, it is discovered that there are not one but two skeletons in Esmeralda's tomb, locked in an eternal embrace, a beautiful gypsy and the hunchback who loved her. The story was well received and has since become a prominent cultural myth.

Following the success of *Notre-Dame de Paris*, Hugo published several volumes of lyric poetry, all of which were also successful. He was considered by many to be the greatest poet of the day. These poems were inspired by an actress, Juliette Drouet, with whom Hugo had an affair that lasted until her death in 1882. His principal poetic works include *Les Orientales* (1829), *Feuilles d'automne* (*Autumn's Leaves*, 1831), *Chants du crépuscule* (*Twilight Songs*, 1835), and *Voix intérieures* (*Inner Voices*, 1837). The poems in these collections are rich in language and intensely sexual, but they also carry a trace of Hugo's growing bitterness toward life.

Becoming disillusioned with the political and cultural values of France, Hugo finally took a stand

and became involved in republican politics. In 1841 he was elected to the prestigious Académie Française, an achievement largely overshadowed a few short years later by the death of his beloved daughter Léopoldine. So distraught was Hugo over her loss that it was a full decade before he began to publish again. Instead, he devoted his time and energy to politics and the promotion of social justice.

In 1851, Napoleon III claimed complete power in France. Fearing for his life as a result of his openly republican beliefs, Hugo fled with Juliette Drouet first to Brussels and then to the Channel Islands. This exile, which was to last 20 years, provided him with the opportunity to produce some of his best-known works including, most notably, *Les Misérables* (1862; translated 1862). An epic tale of social injustice told from the perspective of Jean Valjean, imprisoned and labeled a criminal for life because he stole a loaf of bread, the novel spectacularly depicts the conditions of post-Napoleonic France.

The political upheaval in France after Napoleon III fell from power and the proclamation of the Third Republic allowed Hugo to return to France in 1870. Labeled a national hero, he was elected as member of the National Assembly and then as a senator of the Third Republic. The last two decades of Hugo's life, however, were marked by tragedy that included the deaths of his sons, his wife, and his mistress. He continued to write poetry and remained active in politics until his health began to fail 1878. Hugo died in Paris on May 22. His funeral was a national event attended by 2 million people. Hugo is buried in the Panthéon.

Other Works by Victor Hugo

The Distance, The Shadows: Selected Poems. Translated by Harry Guest. London: Anvil Press Poetry in association with Wildwood House, 1981.

History of a Crime. Translated by Huntington Smith. New York: T. Y. Crowell and Co., 1888.

The Last Day of a Condemned Man. Translated by Geoff Woollen. London: Hesperus Press, 2003.

La Légende des Siècles. Mamaroneck, N.Y.: Gerard Hamon, 1965.

Oeuvres Poétiques, Vol. 2 Avec: Les Châtiments et Les Contemplations. New York: French and European Publications, 1987.

Things Seen. Translated by David Kimber. London: Oxford University Press, 1964.

Works about Victor Hugo

Frey, John Andrew. *A Victor Hugo Encyclopedia*. Westport, Conn.: Greenwood Press, 1999.

Porter, Laurence M. *Victor Hugo*. Boston: Twayne, 1999.

Huysmans, Joris-Karl (Charles-Marie-Georges Huysmans) (1848–1907) poet, novelist, essayist

Joris-Karl Huysmans, a writer and art critic first associated with the NATURALIST movement who became prominent in the French decadent movement (see DECADENCE), was born in Paris on February 5. His father died when Huysmans was eight years old, a traumatic experience that would influence his later works, many of which, such as *À Rebours* (*Against Nature*, 1884), *Là-bas* (*Down There*, 1891), and *La Cathédrale* (*The Cathedral*, 1898), trace the author's conversion to Catholicism through Satanism.

Huysmans's first work, *Le Drageoir aux épices* (*A Dish of Spices*, 1874), was comprised of a series of prose poems that were stylistically similar to those of Charles BAUDELAIRE. He published it at his own expense, taking on the pseudonym of Joris-Karl Huysmans. The work captured the attention of writer Emile ZOLA and was followed by Huysmans's publication of several naturalistic novels, including *Marthe, histoire d'une fille* (Martha, the story of a girl, 1876), *Les Soeurs Vatar* (*The Vatar Sisters*, 1879), and *En ménage* (1881). He also served in the Franco-Prussian War and wrote *Sac au dos* (1880) about his experiences.

In 1877, Huysmans began to turn away from naturalism. *À Rebours* explores decadence. This misogynistic work, while important in its own right, was also influential in the decadent movement. Oscar Wilde refers to it as the "poisonous

yellow book” that causes the downfall of his famous protagonist Dorian Gray. The dark comedy tells of a wealthy aristocrat, Des Esseintes, who experiments with exotic, often erotic, pleasures to the point at which he cannot face the real world for fear that it will be mediocre in comparison. He attempts to overcome nature by turning it into an object of art.

Huysmans’s later novels, including *Là-bas*, are highly autobiographical and trace the spiritual search of a man named Durtal, who experiments with satanism and attends a Black Mass. The work went on to become prominent for its depiction of satanic rites and for its mention of several well-known occultists of the FIN DE SIECLE in Paris.

In the early 1890s, Huysmans experienced a crisis of faith and returned to the Catholic Church. His novels *En route* (1895) and *La Cathédrale* trace his spiritual journey. Taken as a whole, his works are both erotic and spiritual in nature and rich and intoxicating in language. Huysmans remained a staunch Roman Catholic until his death from cancer on May 12.

Another Work by Joris-Karl Huysmans

The Road from Decadence: From Brothel to Cloister: Selected Letters of J. K. Huysmans. Translated by Barbara Beaumont. Columbus: Ohio State University Press, 1989.

A Work about Joris-Karl Huysmans

Ridge, George Ross. *Joris-Karl Huysmans*. Boston: Twayne, 1968.

Hwang Sun-won (1915–2001) poet, fiction writer

Hwang Sun-won was born on March 26 in Taedong, a county in modern-day North Korea. He published his first poem in 1931 while he was still in high school; by the end of the 1930s, he was regularly publishing poems and short stories. Graduating from Waseda University in Japan with a B.A. in English in 1939, he published his first short-story collection, *The Swamp*, in 1940. The volume

is largely comprised of nostalgic stories of country folk that focus on childhood or the loss of innocence. Hwang Sun-won wrote in the dialect of his home province of Pyonganam and in a sparse and minimalist style that would become his trademark.

Hwang Sun-won is known for his reverence for life and humanity and for maintenance of an optimistic outlook even when writing critically. Although he began his career with the sentimental stories of rural Korea, the content of his work changed as Korea moved through history. In 1945, Korea was liberated from Japanese colonial rule and the postliberation period provided the backdrop for his first novel, *Living with the Stars* (1945). The next year, Hwang Sun-won and his family moved to Seoul, where he taught high school.

Affected by the outbreak of civil war in 1950, Hwang Sun-won wrote pieces, such as the novel *Trees on a Cliff* (1960), that reflect upon the tragic consequences of war for humanity. After the war divided Korea into north and south, he wrote *The Descendants of Cain* (1959), a novel featuring characters on a farm and highlighting the class disparity between landowners and tenant farmers. Although a traditional love story, it primarily criticizes the Communist North Korean regime’s land-reform policies. Eventually, Hwang Sun-won turned his attention to the dehumanizing urban areas, where an increasing number of Koreans had settled.

Hwang Sun-won taught at Kyung Hee University from 1955 to 1993. He has received many prizes and awards for his work, including the Freedom Literary Award in 1955 and the Republic of Korea Literary Award in 1983. His son, HWANG TONGGYU, carries on his literary legacy as a respected poet.

Other Works by Hwang Sun-won

The Book of Masks. Translated by Martin Holman. London: Readers International, 1976.

The Stars. Translated by Edward W. Poitras. Singapore City: Heinemann Asia, 1980.

A Work about Hwang Sun-won

Epstein, Stephen J. "Elusive Narrators in Hwang Sun-won." In *Korean Studies*, 19 (1995).

Hwang Tonggyu (Hwang Tong-gyu)

(1938–) poet

Hwang Tonggyu was born on April 9 in Seoul to one of Korea's most famous writers, HWANG SUN-WON. He studied English literature at Seoul National University, graduating in 1961, and continued his graduate studies at Dongguk University. He completed further scholarship abroad, first at Scotland's Edinburgh University (1966–67) and then at the University of Iowa (1970–71).

Hwang Tonggyu's extensive training abroad affected his writing style. He blends the lyricism of traditional Korean poetry with Western modernism. As a result, his works are both contemplative and critical. He published his first volume of poems, *One Fine Day*, in 1961, followed by *Sad Songs* in 1965, moving from the abstract to concrete examinations of daily life. By the time he released *Snow That Falls on the Three Southern*

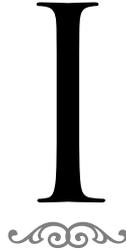
Provinces in 1975, he had shifted from writing about daily life to Korea's social and political climate in quiet protest poems, such as "Song Under Martial Law." This shift evolved into a growing search for self that often manifested itself in dark and harrowing verse, such as "Lips." These poems in turn, evolved into a deep examination of metaphysics and death ("Flight").

Hwang Tonggyu continues to write, and his works are widely translated into many languages, especially English, German, and French. As a specialist in English-language poetry, he also translates Western works such as Robert Lowell and T.S. Eliot. He currently teaches English and American poetry at Seoul National University. In 1987, he served as an exchange professor at New York University. He lives in Seoul with his wife and two children.

Other Works by Hwang Tonggyu

Strong Winds at Mishi Pass. Groveport, Ohio: White Pines Press, 2001.

Wind Burial: Selected Poems of Hwang Tonggyu. Laurenberg, N.C.: St. Andrew's Press, 1990.



Ibsen, Henrik (1828–1906) *dramatist, playwright, poet*

Henrik Ibsen was born in Skien, Norway, into a wealthy merchant family. While Ibsen was very young, his father suffered financial losses, and the family verged on poverty, no longer able to afford Ibsen's solid education. Young Ibsen developed a deep distrust for society and engaged in drunkenness and gambling. He also fathered an illegitimate child at the age of 18. To evade the social repercussions of his relationship with a servant girl, he was forced to support the child financially.

In 1850, Ibsen moved to Oslo to prepare for entrance into the university, but he failed to pass the entrance examinations. Becoming involved in radical politics, he joined a revolutionary group, but after the group was broken up by the government, Ibsen disengaged himself from politics for the rest of his life. During these years in Oslo, Ibsen began to write articles for various journals. He also wrote poetry and a play, neither of which was successful.

In 1851, Ibsen was appointed "stage poet" for a small provincial theater in Bergen. Ibsen wrote several early plays based on the history and folklore of Norway. Although these works were by no means Ibsen's greatest efforts, the theater management soon recognized Ibsen's talent as a play-

wright. In 1852, the theater sent Ibsen on a study tour to Denmark and Germany.

Returning to Norway in 1857, Ibsen was appointed director of the newly formed Norwegian Theater in Oslo. After several unsuccessful productions, the theater went bankrupt. Ibsen was reappointed to the Oslo Theater, where he attempted to establish his reputation as a playwright with a series of historical dramas. They were poorly received, and Ibsen was often publicly humiliated by their criticism.

The Norwegian government provided Ibsen with a grant to study in Italy and Germany. He left in 1863 and lived abroad until 1891. Ibsen's reputation as a playwright was established in the late 1860s with production of several successful pieces, including *Brand* (1866), in which a minister takes his calling too seriously, and *Peer Gynt* (1867), in which a man lacking in character finds redemption in the love of a woman. In 1866, Ibsen was granted an annual pension from the Norwegian government. When Ibsen returned to Norway in 1891, he was known as one of the world's greatest dramatists.

Critical Analysis

Henrik Ibsen's drama often focused on the realistic psychological complexities of the individual,

and his work was much more focused on character than on plot. One of the central conflicts in Ibsen's drama is between characters who seek to realize themselves emotionally and spiritually and the barriers that have been created by outdated conventions of bourgeois society. Ibsen was often seen as a progressive, liberal thinker by younger generations outside Norway; in Norway, however, Ibsen was generally viewed as a conservative playwright, writing against the tide of increasing pressures of modern times. The themes of Ibsen's work are still debated by contemporary audiences and scholars.

Peer Gynt (1867) tells the story of a young man raised on the traditional fairy tales of Norway. Peer leads an irresponsible life, drinking, lying, and ruining young women's reputations. The epic play describes Peer's fantastical journey through the world. Peer becomes a slave dealer and a prophet and finally finds himself alone, wandering through the desert. When Peer returns home, he finds himself spiritually ruined because of the immoral life that he led in the past. In the end, Peer is saved by the love of Salvg, one of the women he abandoned. The play is a combination of psychological realism and folklore. This popular play was set to music by the famous Norwegian composer Edvard Grieg (1843–1907).

Ibsen's most famous work of realism, *A Doll's House* (1879), presents a tragic conflict in a middle-class family. Nora, the mother of three children, is treated like a doll by her husband. Faced with a familial conflict, Nora suddenly matures, realizing that she needs to leave her family to fulfill herself spiritually. The play created much controversy throughout Europe: Ibsen's representation of a woman who leaves her family in pursuit of spiritual fulfillment was seen as disturbing and unconventional. The realistic portrayal of the middle-class household also hurt bourgeois sentimentality. Despite the criticism, the play caused quite a sensation, and it toured Europe and America. The play remains Ibsen's most widely read and produced work.

Hedda Gabler (1890), the story of a woman who cannot resolve a conflict between her inner self and what society demands of her, was roundly condemned by many when it was first produced. A contemporary critic, Hjalmer Boyeson, called her "a complete perversion of womanhood." But Hedda is a character of tremendous complexity who continues to intrigue audiences.

Ibsen's most controversial play, however, was *Ghosts* (1881), which tells the story of the wife of a terrible drunk who sacrifices herself to the undesirable marriage because of social conventions. Their son is unknowingly engaged in a love affair with his half-sister, an illegitimate child of the father and a servant woman. The mother sends her son away, hoping that he will change. The son returns years later, the very picture of his father. He begins to suffer from syphilis, which he inherited from his father. The mother is faced with the difficult choice of administering poison to her son at his request or watching him go through complete psychological and physical degeneration. The subject of venereal disease was not seen as appropriate for theater. The play was bitterly criticized by the conservative segments of the public. *Ghosts* attacks the accepted social conventions of marriage and presents them as destructive to individual happiness.

Although Henrik Ibsen's talent was recognized during his lifetime, today his works enjoy the unanimous acclaim of the critics. Some of Ibsen's topics are still seen as controversial by many audiences. Ibsen is probably among the most influential playwrights in the development of modern drama. He anticipates the modern themes of alienation and the smothering pressure to conform that society exerts on individuals.

Other Works by Henrik Ibsen

Brand. Translated by Robert David McDonald. New York: Theater Communications Group, 1997.

Four Great Plays: Ghosts, An Enemy of the People, The Wild Duck, A Doll's House. Translated by R. Sharp. New York: Bantam, 1981.

Hedda Gabler and Other Plays. Translated by Una Ellis-Fermor. New York: Penguin, 1988.

Works about Henrik Ibsen

Clurman, Harold. *Ibsen*. New York: Da Capo Press, 1989.

Rose, Henry. *Henrik Ibsen: Poet, Mystic, and Moralist*. New York: Haskell, 1972.

Idris, Yūsuf (1927–1991) novelist

Yūsuf Idris was born in a small Egyptian village in the district of Sharqīyyah. His father was a middle-class farmer, and Idris's family moved frequently in the 1930s. He was brought up in his grandmother's house, where he was the only child in the household. When Idris was five years old, he attended primary school in a nearby village. He was the youngest student in the school, and his inability to relate to the other students or to his grandmother led Idris to seek consolation in reading folktales and popular stories. His interest in storytelling increased when he was sent to live with his elderly uncle, who had a rich supply of stories.

The outbreak of World War II forced Idris to move to different schools to avoid the violence. When the war ended, he studied medicine at Cairo University, becoming increasingly involved in the students' nationalist movement, which had its center in the department of medicine. Idris's political activities led to his arrest and exposed him to the political turmoil following the war.

In the 1940s, he became friends with the Chekhovian writer Muhammad Yusri Ahmad, who recognized and encouraged Idris's gift for storytelling. In 1950, Idris published his first short story. During the next 10 years, he wrote prolifically. In his first collection of short stories, *Arkhas layali* (*The Cheapest Nights*, 1954), Idris focuses mainly on people from impoverished and oppressed backgrounds, and he examines different character types from various occupations, social classes, and age groups. Idris did not write with the intention to shock readers with the oppressive circumstances of his characters' existence but rather

to illuminate the subtle optimism and endurance that his characters possessed. For example, in "The Cheapest Nights," the title story of his collection, the main protagonist, besieged with increasing problems that exacerbate his poverty, eventually discovers that his only means of finding salvation is to try and create peace from his situation.

Idris's works resonate with vivid depictions, bold ideas, and intelligible presentation. His creative imagination, which he developed as a child, is artistically mixed with his sharp observation and understanding of the human situation. Idris's writings are celebrated because he presents familiar characters and situations from new perspectives. His writing style is powerful and provocative, and his novels and short stories explode with energy. Idris's political views and his determination to revolt against injustice remained strong, and his views often found expression in the stories he wrote.

Other Works by Yūsuf Idris

In the Eye of the Beholder: Tales of Egyptian Life. Edited by Roger Allen. Minneapolis: Bibliotheca Islamica, 1978.

Rings of Burnished Brass. Translated by Catherine Cobham. Cairo: American University in Cairo Press, 1992.

The Piper Dies and Other Stories. Translated by Dalya Cohen-Mor. Potomac, Md.: Sheba Press, 1992.

Three Egyptian Short Stories. Translated by Saad al-Gabalawy. Timonium, Md.: York Press, 1991.

Works about Yūsuf Idris

Allen, Roger M. A., ed. *Critical Perspectives on Yūsuf Idris*. Boulder, Colo.: Lynne Rienner, 1994.

Cobham, Catherine. "Sex and Society in Yūsuf Idris: 'Qa al-Madina.'" *Journal of Arabic Literature* 6 (1975).

Cohen-Mor, Dalya. *Yūsuf Idris: Changing Visions*. Potomac, Md.: Sheba Press, 1992.

Kurpershoek, P. M. *The Short Stories of Yūsuf Idris: A Modern Egyptian Author*. Leiden, Netherlands: E. J. Brill, 1981.

Ihenfeld, Christa

See WOLF, CHRISTA.

Imalayan, Fatima Zohra

See DJEBAR, ASSIA.

Indianism

Indianism, or the valorization of the native peoples of the Americas, was a popular sentiment in Latin American literature. Although Indianism can be seen as far back as the 17th century in the poetry of Diogo Garção Tinoco of Brazil and even earlier in the writings of Bartolomé de Las Casas, a defender of the Indians in the Americas who wrote extensively during the early 1500s, the movement reached its height in the 19th century. One reason for this may be that the newly independent countries of Latin America were searching for a way to distinguish their literary history from that of Europe. In doing so, many authors looked to the continent's indigenous past as a source. In Brazil, Antônio Gonçalves DIAS (1823–64) was the first great Indianist writer of this period. He wrote romantic literature often with Indianist themes, such as his first major work, *First Cantos*, and his later novel *Memories of Agapito Goiaba*. He also wrote a dictionary of the Tupi language, that of the native people of Brazil. Additionally, another major Brazilian author of the period, novelist José Martiniano de ALENCAR wrote historical novels with Indian main characters that celebrated the native peoples as the defining origin of the Brazilian nation. Alencar's three major Indianist novels are *The Guarani Warrior* (1857), *Iracema* (1865), and *The Ubirajara*. *Iracema* is the only work available in English; and it is a love story of an Indian princess and a Portuguese officer. Dominican author Manuel de Jesús Galván (1834–1910) also used the historical novel as a vehicle for Indianist writing. His novel, *Enriquillo*, written between 1879 and 1882, is a fine example of this genre.

Works about Indianism

Haberly, David. *Three Sad Races: Racial Identity and National Consciousness in Brazilian Literature*. New York: Cambridge University Press, 1986.

Tapia, John Reyna. *The Indian in the Spanish-American Novel*. Durango, Colo.: University Press of America, 1981.

Treece, David. *Exiles, Allies, Rebels: Brazil's Indianist Movement, Indigenist Politics, and the Imperial Nation-State*. Westport, Conn.: Greenwood Press, 2000.

Ionesco, Eugène (1912–1994) playwright

Considered by critics as the founding father of the French THEATRE OF THE ABSURD, Eugène Ionesco was born in Slatina, Romania, on November 26. His beginnings as a writer came when he received a grant to study in Paris, where he wrote his thesis on "Sin and Death in French Poetry since Baudelaire" in 1938. He remained in France, where he began to concentrate on writing for the theater.

Ionesco was a staunch anti-Communist and a fervent believer in human rights. His plays dramatize the theme of the individual's struggle against conformity. Although more openly humorous and less despairing, his works are often compared to those of Samuel BECKETT. His best-known and often-produced play, *La Cantatrice chauve* (1949; *The Bald Soprano*, 1965), takes its initiative from the empty clichés that Ionesco found while trying to learn English from a language textbook. He used the nonsensical sentences to illustrate the emptiness of a life that is stifled by the formalities of language and custom.

Ionesco referred to his works as "antiplays" that fuse tragedy and comedy. *The Lesson* (1951; translated 1958) tells of a teacher who dominates and ultimately kills his student through his oppressive mastery of language. *The Chairs* (1952; translated 1958) relates the tale of an old couple who attempt to pass on their life experience to a gathering of invited guests. With the exception of a deaf mute, the guests never arrive. The couple, however, believ-

ing that the audience is assembled, say their piece and then kill themselves, reflecting the lack of attention given to the playwright's message by a non-thinking audience.

Ionesco's breakthrough work in the English-speaking theater was *Rhinoceros* (1959; translated 1960), a play that depicts totalitarianism as a disease that ultimately turns human beings into savage rhinoceroses. Ionesco's protagonist, Bérenger, an ordinary man who holds onto his humanity, reappears in several of Ionesco's other works.

Aside from writing plays, Ionesco also wrote about the theater in his *Notes and Counternotes* (1962; translated 1964). He published his memoirs in *Present Past, Past Present* (1968; translated 1971), and wrote one novel, *The Hermit* (1973). He was elected to the prestigious Academie française in 1970 and died at the age of 84.

Another Work by Eugène Ionesco

A Hell of a Mess. Translated by Helen Gary Bishop. New York: Grove, 1975.

A Work about Eugène Ionesco

Hayman, Ronald. *Eugène Ionesco*. New York: Ungar, 1976.

Ipellie, Alootook (1951–) poet

Born in Nunavut in northern Canada, Alootook Ipellie is one of the foremost Inuit writers and artists today. He began his career as an announcer for CBC radio, moving to Ottawa, Ontario, in 1973. Since that time, he has written poetry and essays, contributed to Inuit newspapers and magazines such as *Nunavut* and *Nunatsiaq News*, and edited the *Inuktitut*, a quarterly magazine published by the Inuit Tapirisat of Canada that features articles on traditional ways of life and current issues of interest to Inuit readers and is published in English and Inuktitut.

Published in 1993, Ipellie's major work, *Arctic Dreams and Nightmares*, is a collection of 20 short stories that celebrate the Inuit way of life. The book also includes Ipellie's drawings—he is a celebrated

artist and illustrator as well as a writer—and an introductory essay.

A Work by Alootook Ipellie

"The Igloos Are Calm in the Camp." *Canadian Literature* Issue 167 (Winter 2000), 43.

Works about Alootook Ipellie

Kennedy, Michael P. J. "Alootook Ipellie: The Voice of an Inuk Artist." *Studies in Canadian Literature* 21, no. 2 (1996): 155–64.

———. "Review of Arctic Dreams and Nightmares by Alootook Ipellie." *Canadian Journal of Native Studies* 14, no. 1 (1994): 181–83.

Iqbāl, Muhammad (1877–1938) poet, essayist

Muhammad Iqbāl was born in Sialkot, India (now modern Pakistan), into a middle-class orthodox Muslim family. Iqbāl was an exceptional student and won numerous scholarships that allowed him to complete his advanced education in England and Germany. In 1905, Iqbāl left for England, intending to become a lawyer. He quit his position as a lecturer at Government College, Lahore, and after three years obtained a master's degree in philosophy from Cambridge University and a doctoral degree from the University of Munich. He returned to India in 1908 and started to teach philosophy again but quit after only two years, saying that the government did not allow enough freedom of expression to Muslims.

Iqbāl began writing poetry for personal satisfaction. His peers saw his talent and convinced him to submit his poems to a journal for young writers called *Makhzan*, which was published by a close friend of his. The admiration of the older poets for his poetry encouraged Iqbāl to contribute to every single issue.

Critical Analysis

Though never actively involved in political events, Iqbāl's works are a testimony to his deep concern for Muslims around the world. Troubled by the

mounting tension between Indian Muslims and Hindus in prepartition India, much of his poetry was written based on his own desire to find a solution to end India's religious conflicts. He often attended large political gatherings in Lahore, where people united with the common goal of leading India to freedom from British colonial rule. Later, prior to his death, Iqbāl's poetry played a pivotal role in the years leading to Pakistan's freedom from Britain and India.

The influence of religion at home and his studies in Persian mysticism and philosophy, however, are as important as religious politics in the formation of Iqbāl's unique poetic voice, which is at once extremely mystical, bombastic, and patriotic. It gracefully navigates between religious zealotry and the sublime in nature and humanity. In Iqbāl's poetry, the idea of love, or *Ishq* in Urdu, is deeply connected to the principles of *self* and *personality*. These concepts illustrate Iqbāl's views on the close relationship between poetry and pan-Islamism.

Iqbāl believed that the affirmation of an individual's intellect, desires, and ambitions would lead directly to the progress of the international Islamic community. In his opinion, the slower progress of the East, compared to Western civilization, resulted from blindly believing in systems of thought that had refused to recognize the power of the self in the individual. To remedy this, Iqbāl's poetry sought to teach that the act of loving the self would give birth to individual personality. An individual, therefore, is not a passive follower of fate or faith but the chief protagonist in his or her own life.

As with all his poetry, however, the theme of unity is essential. This reflects Iqbāl's involvement with the modernist school of Islam, which sought to create a bridge between the older traditions of Islam and the new one being shaped under current cultural influences. In *Rumuz-i-Bekhudi* (*Mysteries of Selflessness*, 1914–18), the poet calls life a "wave of consciousness," which can "thread between the past and now, / And the far future." For Iqbāl this thread is always the message of God as prescribed in the Qur'an.

Iqbāl's vision of Islam was multifaceted in that he sought to bring science, philosophy, psychology, and politics under one rubric. His poems embody many different Western and non-Western philosophical, political, and religious concepts. The central point, however, is the need to believe in personal action and its role in aiding the betterment and progress of the world's Muslim community. Although Iqbāl's use of the concept of freedom evokes the Renaissance belief in a universal humanity, he wrote primarily for a Muslim audience.

The connection of the terms *progress* and the *individual* can be traced to Iqbāl's admiration of Western philosophies where the emphasis is on the self, its role in the freedom of expression, and its potential as a source of power against oppression. In one of his Urdu poems from *Bang-i-Dira* (*The Sound of the Caravan Bell*, 1925) he highlights the importance of capitalizing on the gift of human intellect. Only nature is passive and that is only because it does not have intellect. In this collection, the bell serves to symbolically awaken readers to the accomplishments of Islam. Islam, therefore, is projected as the timeless answer to personal freedom and religious salvation.

The element of revival was already begun in Iqbāl's first prose work *Asrar-i-Khudi* (*Secrets of the Self*, 1911–12). This Persian masterpiece was unlike anything Iqbāl had written before because of its profound psychological and philosophical message. In this work, Iqbāl proposes that the awakening of the soul and the self must happen before Islam itself can undergo any changes. Its publication bewildered his contemporaries because it was radically different from his earlier, nationalist poetry.

Though less political in its approach, *Asrar-i-Khudi* does not detract from Iqbāl's prescription that change and advancement will bring harmony to the world. This theme is continued in a later work, *Rumuz-i-Bekhudi*, where individual selflessness is shown to be an expression of one's social duty. This idea is best captured in the lines "A common aim shared by the multitude / Is unity which, when it is mature, / Forms the Community; the many live / Only by virtue of the single bond."

During Iqbāl's adulthood, Muslims were facing religious crises across the globe. The precarious, double-edged positioning of Muslims in India reinforced Iqbāl's collaboration with the international Muslim Nationalism Movement, which worked under the slogan: "Freedom and Unity, Pan-Arabism and Pan-Islamism." Many critics, in fact, have claimed that Iqbāl's decision (in the 1910s) to write almost exclusively in Persian was a gesture to join with the wider Islamic community for whom Persian was the true language of Islam.

Stylistically, GHĀLIB and Iqbāl have a lot in common and are regarded as Urdu literature's greatest poets. Both wrote *ghazals*, which are metrical poems similar to the Western sonnet. While Ghālib's *ghazals* are extremely metaphysical and obscure in tone, Iqbāl writes almost like an orator. When he started writing in Urdu again in 1935, Iqbāl began to address the cause of Indian Muslims with new vigor. Even the element of lyricism is absent in his poems, and his tone more didactic than ever before.

The fiery spirit behind his later work marked the final stage in Iqbāl's contribution to bridging the gap between the Middle Ages and the modern in Urdu poetry. The new emphasis given to freedom, personal achievement, individual action, and self-development transformed the traditional Islamic belief in the negation of earthly life. Iqbāl, however, was not a reactionary and did not completely eschew previous Islamic ideas or the poetic conventions of older Urdu poetry: He highlighted existent ones and was able to show that the future for the Islamic world could be changed because the past supported it. As Muhammad Sadiq points, "Iqbāl gave [Islamic Internationalism] a new edge. . . . He does not think ahead of his day, therefore, he thinks in terms of it . . . to meet the challenge of the present." Iqbāl's value as a poet, therefore, lies in his ability to use his heritage to help his contemporary world envision its future.

In 1922, despite his open criticism of British rule, Iqbāl accepted the offer of knighthood by the queen of England. The highly mystical and philosophical undertones in his poetry explain why a

poet who favors one religion and expounds one political path is still read by people of all religions and all political beliefs. In 1930, Iqbāl became president of the Muslim League. He was one of the first Muslim leaders to propose the possibility of an independent Muslim country called Pakistan. This idea was Iqbāl's solution for ending religious dissent in India, and it became a reality in 1947, after his death.

Other Works by Muhammad Iqbāl

Complaint and Answer: Iqbāl's Dialogue with Allah.

Translated by Khuswant Singh. Delhi: Oxford University Press, 1981.

Tulip in the Desert: A Selection of the Poetry of Muhammad Iqbāl. Translated by Mustansir Mir. London: Hurst & Co., 2000.

A Work about Muhammad Iqbāl

Malik, Hafeez, ed. *Iqbāl, Poet-Philosopher of Pakistan.* New York: Columbia University Press, 1971.

Ishigaki Rin (1920–) poet, short-story writer

Ishigaki Rin was born in Tokyo. When she was four, her mother died, which led to an unstable home life. During this early period, she contributed poems to girls' magazines. After graduation from Akasaka Higher Elementary School, she began to work at Nihon Kyōgyō Bank in 1934, where she remained until 1975.

While working at the bank, Ishigaki began to publish poems in union periodicals. In 1944, together with a number of other women writers, she launched the poetry magazine *Dansō*, under the guidance of poet Fukuda Masao. During this period, she also tried her hand at short-story writing. In the postwar period, she composed poetry in the style of REALISM, leading to her first poetry collection *Watashi no Mae ni Aru Nabe to Okama to Moeru Hi to* (The pots, pans and burning fire before me) (1959). In a poem of the same name, she wrote about cooking as an expression of love for

the people around her. Her second poetry collection, *Hyōsatsu nado* (Nameplates, etc.) (1968), focused on the pain of life as one of its themes; for example, in the poem “Cliff,” she wrote about the women who committed suicide in Saipan at the end of World War II by leaping from a cliff into the sea. The collection won the H-shi Award, named after modern poet Hirazawa Teijirō. She has also won the Toshiko Tamura Prize for a general collection, *Ishigaki Rin Shishū* (Ishigaki Rin’s poetry anthology) (1971), and the Globe Award for the poetry collection *Ryakureki* (An abbreviated history) (1979). Other publications include *Yūmoa no Sakoku* (The national isolation of humor)

(1973), a collection of essays and early short stories, and the poetry collection *Yasashii Kotoba* (Sweet words) (1984).

Ishigaki’s poetry is renowned for its frankness and sympathy for humankind while exercising humorous social criticism. She is also unique in her frank portrayal of Japan’s defeat in World War II.

Another Work by Ishigaki Rin

Anthology of Modern Japanese Poets. Edited and translated by Alexander Beshar, Hiroaki Sato, and Yoi-chi Midorikawa. Chicago: University of Chicago Press.



Jaccottet, Philippe (1925–) *poet, novelist*

Philippe Jaccottet was born in Moudon, Switzerland, was educated in Lausanne, and developed an early enthusiasm for poetry, beginning his career by publishing French translations of Homer, Góngora, HÖLDERLIN, LEOPARDI, and UNGARETTI.

Jaccottet met his literary mentor, Gustave Roud, in 1941 and, after a trip to Italy where he met Ungaretti, settled in Paris. He made friendships in the literary community with such writers as Francis PONGE, Yves BONNEFOY, André du Bouchet (1924–) and Jacques Dupin (1927–). Their influence caused him to be wary of EXISTENTIALISM and surrealism, and he took refuge in his own works in the more coherent and traditional style of CLASSICISM.

Jaccottet's first published poetry collection was *Requiem* (1947), but his first significant collection was *Frightens and Other Poetries* (1953), whose poems deal with the passage of time, the anguish of death, and the loss of love. His first prose work, *A Walk Under the Trees* (1957), established his fascination with landscapes.

Several other prose works followed these early successes. *The Ignoramus* (1958) and *Elements of a Dream* (1961) explore the tenuous nature of human existence. With *Airs* (1967), he returned to poetry, focusing on lighter themes. A passage from his latest work, *Cahier de verdure* (*Notebook of Green*, 1990), gives a sense of the intensity with which he endows encounters with the natural world:

This time it was a cherry tree. Not a cherry tree in full bloom, referring to some kind of clear approach, but a cherry tree loaded with fruits, caught sight of one evening in June, on the other side of a huge cornfield. It was once more as if someone had appeared there and were talking to you without really talking to you, without even pointing at you: someone or, rather, somebody, and a “beautiful thing” indeed . . .

Jaccottet has also written several works of criticism, as well as poetry and prose dealing with significant events in his life. He continues to write and work as a translator.

Other Works by Philippe Jaccottet

Selected Poems. Translated by Derek Mahon. Winston-Salem, N.C.: Wake Forest University Press, 1988.

Under Clouded Skies; and, Beauregard. Translated by David Constantine and Mark Treharne. Newcastle upon Tyne: Bloodaxe Books, 1994.

A Work about Philippe Jaccottet

Cady, Andrea. *Measuring the Visible: The Verse and Prose of Philippe Jaccottet*. Atlanta, Ga.: Rodopi, 1992.

Jarry, Alfred (1873–1907) playwright, poet, novelist

Best known for his play *Ubu roi* (*King Ubu*, 1896), Alfred Jarry was an eccentric whose fantastic works are considered to be forerunners of the THEATRE OF THE ABSURD. Born in Laval, Mayenne, he inherited much of his eccentricity and a trace of insanity from his mother. By age 15, he had already collaborated with several classmates to write *Ubu roi* as a means of ridiculing a disliked mathematics professor. Originally performed with marionettes, the play was later produced in Paris where its anarchist themes and coarse language incited a riot.

Jarry created his own absurdist logic, which he called Pataphysics, a science governing the laws of exceptions and reaching beyond metaphysics to encompass that which cannot be defined. He attributed his logic to a science-fiction type character known as Dr. Faustoll. He even invented a Pataphysical calendar, which begins on September 8, 1873, Jarry's birthdate.

Inspired by H. G. Wells's novel *The Time Machine*, Jarry turned to science fiction and wrote the essay "How to Build a Time Machine" (1900). His final novel, *Le Surmâle* (*The Supermale*, 1902), was a comic fantasy of a superman who ate superfood and performed feats of erotic endurance before dying in the embrace of a machine.

Jarry's life eventually began to mirror his art. From Père Ubu, his protagonist in *Ubu roi*, he picked up eccentric and destructive habits. Referring to himself frequently in the third person, he

drank excessively, hallucinated frequently, and shouted orders and obscenities at friends and acquaintances.

By the time Jarry was 34, he had become a familiar figure in Paris, where he walked the streets and carried a green umbrella, a symbol of middle-class power in *Ubu roi*. He also wore cycling clothes and brandished two pistols, which he often used to threaten fellow pedestrians.

Jarry's way of life ultimately took its toll. He died on All Saint's Day from alcoholism and tuberculosis, leaving behind a legacy to modern science fiction, as well as two sequels to *Ubu roi*, one of which, *Ubu echainé* (*Ubu Bound*, 1900) was not performed until 1937. *Ubu cocu* (*Ubu Cuckolded*, 1944) was published posthumously.

Another Work by Alfred Jarry

Adventures in Pataphysics. Translated by Paul Edwards. London: Atlas, 2001.

A Work about Alfred Jarry

Lennon, Nigey. *Alfred Jarry: The Man with the Axe*. Los Angeles: Panjandrum Books, 1984.

Al-Jayyusi, Salma al-Khadra (1946–) anthologist, literary critic, poet

Salma al-Khadra Al-Jayyusi was born in East Jordan to a Palestinian father and a Lebanese mother. She spent most of her childhood in Acre and Jerusalem. After graduating from the American University of Beirut with a B.A. in Arabic and English literature, she went to London for her Ph.D. Jayyusi has traveled widely and lived in many places around the globe. She has taught at various universities in the Middle East and the United States and founded the Project of Translation from Arabic Literature in 1980. This project stemmed from Al-Jayyusi's discovery that Arabic literature was not widely known around the world, and in cases where translations could be found, they were poorly done.

Al-Jayyusi is best known for her literary critique of Arabian literature and poetry. Having traveled

widely during her life, she is able to interpolate in her poems the richness of her experiences within other cultures. Despite her ability to immerse herself in other traditions, Al-Jayyusi is committed to presenting the essence of Arabic literary tradition to the literary world. Her first collection of poems, *Return from the Dreamy Fountain*, was first published in 1960. Even though it was well received by readers, Al-Jayyusi decided to focus her next efforts on collecting rarely known Arabic works and bringing them to the attention of the world. In 1977, she published a two-volume critical literary history of Arabic poetry, *Trends and Movements in Modern Arabic Poetry*. She hopes that by continuing to introduce books such as the above to the world, readers can gain a better understanding of the richness of Arabic literature.

Other Works Edited by Salma al-Khadra Al-Jayyusi

Anthology of Modern Palestinian Literature. New York: Columbia University Press, 1992.

The Legacy of Muslim Spain. Leiden; New York: E. J. Brill, 1992.

Jhabvala, Ruth Praver (1927–)

novelist, short-story writer, scriptwriter

Born in Cologne to Polish parents, Ruth Praver Jhabvala possesses a triple or quadruple heritage—European (Jewish), British, Indian, and now American; she has made her home on three continents and absorbed several cultures. She was educated in England at Hendon County School and at the University of London's Queen Mary College, where she obtained an M.A. In 1951, she married Cyrus Jhabvala, a Parsi architect, and she lived with him in New Delhi from 1951 to 1975. (The Jhabvalas have three daughters.) In 1975 she emigrated to the United States, but she visits England frequently and spends winters in India.

In addition to a dozen novels and a half-dozen volumes of short stories, Ruth Praver Jhabvala has written many film scripts. In 1962, she met Ismail Merchant and James Ivory; theirs has proved a

long-lasting team, responsible for such films as *Shakespeare Wallah* (1965), *A Room with a View* (1986), *Howard's End* (1992), and *The Remains of the Day* (1993). For *A Room with a View*, Jhabvala won an Academy Award. Two of her own novels, *The Householder* and *Heat and Dust*, have also been filmed.

Critical Analysis

Jhabvala's literary career spans 40 years and exhibits several phases. Often compared with Jane AUSTEN and E. M. FORSTER because she writes comedies of manners, her influences include Charles DICKENS, George ELIOT, Thomas HARDY, Tolstoy, Turgenev, and Proust. Her early novels are more narrowly focused than her later ones and often center on joint or extended Indian families and their problems. East/West conflict is another major theme and the chief reason for comparing her with Forster.

Esmond in India (1957) tells of a philandering British civil servant who has an Indian wife and a British mistress, befriends a number of middle-class Indian women, and exhibits a love/hate relationship with the subcontinent. *The Householder* (1960) focuses on the marriage of Prem and Indu; Prem discovers he must defeat his mother-in-law and rise above himself to fulfill his marriage. *Heat and Dust* (1975), which won the BOOKER PRIZE, is one of this author's most complex, sophisticated works, interweaving two love stories 50 years apart—that of Olivia, who runs off with an Indian prince, and that of her granddaughter. The novel raises the question "What is identity?" and probes the relations between history and reality, history and fiction, and fiction and reality. *A New Dominion* (1971) is experimental, employing omniscient narration (like Jhabvala's earlier fiction) but supplementing this by shifting from one character's viewpoint to another's. This novel and *Heat and Dust* are both reminiscent of Forster's *A Passage to India*.

Later novels are more complex in narration, more detached, and darker in mood. They exhibit film techniques learned from scriptwriting. The

first Jhabvala novel to be written in the United States, *In Search of Love and Beauty* (1983), is a quest novel exploring all three of its author's heritages—German, British, and Indian—against an American background. The later novels also handle another favorite Jhabvala theme: the fraudulent guru or swami who cheats his devotees. In *Three Continents*, American female twins turn over their lives and fortunes to sham gurus with disastrous results.

Jhabvala's fiction has received mixed reviews. A craftswoman whose every word counts, she is prized as such in the Western world; Indians, however, are often nettled by her outsider's "inside" view of them and the subcontinent, and they chafe at her detachment—which is really self-defense, as she makes clear in the introduction to *Out of India*. She admits that, while immersed in India, she was never of it. After reviewing differing oriental and occidental evaluations of Jhabvala, Ralph Crane observes simply, "She is a writer whose work will stand the test of time."

Another Work by Ruth Praver Jhabvala

East into Upper East: Plain Tales from New York and New Delhi. Washington, D.C.: Counterpoint Press, 2000.

Works about Ruth Praver Jhabvala

Crane, Ralph J. *Ruth Praver Jhabvala*. New York: Twayne, 1992.

Sucher, Laurie. *The Fiction of Ruth Praver Jhabvala: The Politics of Passion*. New York: St. Martin's Press, 1989.

Jiang Bingzhi

See DING LING.

Jiménez, Juan Ramón (1881–1958) poet

Juan Ramón Jiménez was born in southern Spain but spent most of his life in Madrid. He devoted his life to poetry, publishing his first volume at age 20. In about 1916, when he fell in love and mar-

ried, he stopped writing in fixed meters and switched to free verse. He wanted to remove everything but the pure poetic essence from his verse. His constant inspiration came from his wife.

Jiménez was a member of the GENERATION OF 1898, a literary and cultural movement in the first two decades of the 20th century. Each author of the movement had his own idea of how to write "well," but all agreed that the improvisation, pomp, and regionalism of earlier Spanish literature must be replaced by a more modern, simpler literature that seeks its inspiration abroad. Jiménez's poetry is an example of the move toward this simplicity. Much of his work, such as *Arias tristes* (*Sad Arias*, 1903) and *Melancolía* (*Melancholy*, 1912), is very sad.

Although known for his voluminous output of poetry, Jiménez is also the author of the beautiful story of a little donkey called *Platero y yo*. It was first published in 1917 and has been translated into English. Jiménez was awarded the Nobel Prize for literature in 1956.

Other Works by Juan Ramón Jiménez

Florit, Eugenio, ed. *Selected Writings of Juan Ramón Jiménez*. Translated by H. R. Hays. New York: Farrar, Straus & Giroux, 1999.

Light and Shadows: Selected Poems and Prose. Translated by James Wright and Robert Bly. Buffalo, N.Y.: White Pine Press, 1987.

The Complete Perfectionist. Translated by Christopher Maurer. New York: Doubleday, 1997.

Works about Juan Ramón Jiménez

Kluback, William. *Encounters with Juan Ramón Jiménez*. New York: Peter Lang, 1995.

Wilcox, John. *Self and Image in Juan Ramón Jiménez*. Champaign: University of Illinois Press, 1987.

Johnson, Pauline (Tekahionwake)

(1861–1913) poet

Pauline Johnson was born on the Six Nations Reserve near Brantford, Ontario, Canada. Her mother was a nonnative who came to Canada from

Ohio, and her Mohawk father was a chief of the Six Nations Reserve. Johnson had two older brothers and a sister. She was influenced at early age by such canonical writers as John Milton (1608–74) and Sir Walter Scott (1771–1832) but was also exposed to native stories by her father and grandfather. This combination of influences had a great impact on her development as a writer.

When Johnson's father died, the family moved to Brantford, Ontario, where Johnson began to write poems and short stories. She published these stories in local newspapers to make money. In addition, Johnson became famous for her poetry recitals, her gift for performing poetry, a legacy of the storytelling she learned from her father and grandfather. She toured Canada and the United States and also traveled abroad, performing her work and often sharing the bill with famous musicians or comedians.

Johnson's popular books of poetry include *The White Wampum* (1895), *Canadian Born* (1903), and *Flint and Feather* (1912). In all her work, Johnson celebrates her native heritage: "My aim, my joy, my pride is to sing the glories of my own people." In 1911, Johnson published *Legends of Vancouver*, a collection of stories and legends of the Squamish people as told to her by her friend Squamish chief Joe Capilano. Johnson died at the age of 52 of breast cancer. The monument to her grave can be found in Vancouver's Stanley Park.

Another Work by Pauline Johnson

Ruoff, LaVonne Brown, ed. *The Moccasin Maker*. Norman: University of Oklahoma Press, 1998.

A Work about Pauline Johnson

Strong-Boag, Veronica Jane, and Carole Gerson. *Paddling Her Own Canoe: The Times and Texts of E. Pauline Johnson (Tekahionwake)*. Toronto: University of Toronto Press, 2000.

Johnson, Uwe (1934–1984) *novelist, critic*

Uwe Johnson was born in Cammin, Poland, to Erich Johnson, an administrative official of the

Nazi Party, and Erna Johnson. Johnson attended an elite elementary school that provided intensive training in the Nazi ideology for its students. After the end of World War II, the Johnsons moved to Rechnitz, Germany, to avoid the advancing Soviet army. Johnson's father was arrested in 1946 by Soviet officials for participation in the Nazi regime. The family never saw him again.

Between 1952 and 1954, Johnson studied German language and literature at University of Rostock, East Germany. Johnson joined the junior ranks of the Free German Youth, an East German Communist organization for high school and college students. Johnson was expelled from the university when he refused, despite strong pressure from the Communist officials, to make false claims during a public speech at a Free German Youth meeting about the Young Congregation, a movement of Christian youth. Later, Johnson was allowed to continue his studies at Karl Marx University of Leipzig, where he finished his bachelor's degree in 1956. He was not allowed to pursue doctoral studies.

Johnson began his literary career translating English works into German. He also worked for various publishing houses in East Germany, appraising the merit of proposed projects. Johnson constantly struggled to find employment and had several altercations with the Communist regime of East Germany, which prevented any possibility of a teaching career. Completely disenchanting, Johnson moved to West Berlin in 1959.

Uwe Johnson's work definitely has political dimensions; however, it is not easy to assess what these exactly are. His work has been criticized by the government and some writers of West Germany as procommunist and has been similarly derogated in East Germany as anticommunist: It seems that Johnson opposed the regimes of both countries. He saw the government of East Germany as socially oppressive, dictatorial, and dominated by Stalinism. At the same time, Johnson was disgusted with the government of West Germany, which he frequently characterized as fascist. Indeed, the national government of West Germany

was dominated by ex-Nazis and was in many ways as repressive as the government of East Germany. Johnson lived in West Berlin because it was not under the direct jurisdiction of the national government in Germany.

Critical Analysis

Johnson's first novel, *Mutmassungen über Jakob* (*Speculations about Jacob*, 1959), was an instant success when it appeared in West Germany. The plot of the novel centers on Rohlfs, a member of the East German Security Force, who enters the life of the Cresspahl family. Heinrich Cresspahl's daughter, Gesine, left for West Germany and works for NATO. Throughout the novel, Rohlfs attempts to influence the family to recruit Gesine as a spy for East Germany. By no means a one-sided perspective, the novel discusses the personal and political challenges brought about by the division of Germany. The novel also gained popularity in East Germany and was not censored by government officials.

Das dritte Buch über Achim (*The Third Book about Achim*, 1961) tells the story of Karsch, a West German journalist who travels to East Germany to visit his ex-lover Karin, a successful actress. While in East Germany, Karsch meets Achim, Karin's boyfriend, a professional biker and a star in East Germany. Karsch faces a difficult decision when a publishing company approaches him to write Achim's life story in a way that would glorify socialist life in East Germany. Once again, the book does not provide a clear political message and seems to present an objective reflection of a divided Germany. The work was hailed as an achievement in contemporary German literature and especially was praised by Günter GRASS, another controversial and famous German writer.

Uwe Johnson lived for a time in the United States and finally settled in the United Kingdom. He found the environments of both Germanys stifling and not conducive to his work. He continued to write novels and received numerous awards, including the Fontane Prize in 1960, the Wilhelm Raabe Prize in 1975, the Georg Büchner Prize in

1971, and the Thomas Mann Prize in 1978. Johnson was a member of the Academy of Arts in West Berlin and of the German Academy for Language and Literature. After the reunification of Germany in 1990, interest in Johnson's work dramatically increased. Gary Baker remarks,

Uwe Johnson is significant not only for his unique literary style and linguistic creativity but also for the thematic issues addressed in his works. He was the first German author to treat, in fiction, the division of Germany after the war. He explored its psychological, political, and cultural manifestations in a network of characters and places unmatched in complexity and authenticity.

Other Works by Uwe Johnson

Anniversaries: From the Life of Gesine Cresspahl.

Translated by Leila Vennewitz and Walter Arndt. New York: Harcourt Brace, 2000.

A Trip to Klagenfurt: In the Footsteps of Ingeborg Bachmann. Translated by Damion Searls. New York: Hydra Books, 2002.

A Work about Uwe Johnson

Baker, Gary. *Understanding Uwe Johnson*. Columbia: University of South Carolina Press, 1999.

Jünger, Ernst (1895–1998) *novelist, essayist*

Ernst Jünger was born in Heidelberg, Germany, and grew up in Hannover. The son of a pharmacist, he ran away from home in 1913 to look for more exciting possibilities in life. Joining the French Foreign Legion and serving in North Africa, he joined the German army at the outbreak of World War I and served as an officer on the Western front. Between 1919 and 1923, Jünger continued his military career and served as an officer in the Weimar Republic army. After retirement, he studied entomology at Leipzig, Germany, and Naples, Italy. He eventually became a famous entomologist (several insects were named after him).

During the 1920s, Jünger joined the pro-Nazi movement and contributed to several right-wing publications. His first book, *The Storm of Steel* (1920), argued that Germany's suffering during World War I was a prelude to a rebirth of a powerful nation and great victory ahead. In *Adventurous Heart* (1929) and *The Workers* (1933), Jünger examined the social and emotional structure of the worker. In these works, Jünger rejects humanism and claims that struggle for power among world nations is imminent. Although Jünger supported the right-wing movement, he rejected offers of friendship from Adolf Hitler during the 1920s, refused to serve as the head of the Nazi Writers' Union in 1933, and vocally opposed anti-Semitism. For these reasons, the Nazi government prohibited further publication of his work in 1938.

During World War II, Jünger served as a captain in the German army. Stationed in Paris, he associated with several artists, including the famous painter Pablo Picasso. After the death of his son at the Italian front, he became completely disenchanted with war.

After the war, Jünger published a number of works in which he supported European unity and promoted the rights of the individual. In *The Glass Bees* (1957), for example, he paints a world in

which machines threaten the rights of individuals. In his books, Jünger often dispassionately painted historical and social developments that resulted in violation of human rights; hence, he was sometimes accused of indifference and elitism. Despite criticism, he achieved a reputation as a great German writer.

He was awarded numerous prizes, including the Great Order of Merit (1959), the Immermann Prize (1964), and the Goethe Prize (1982), as well as an honorary degree from the University of Bilbao, among others. By the time of his death at the age of 103, Jünger had published more than 20 books. His works have been translated into more than a dozen languages.

Other Works by Ernst Jünger

Aladdin's Problem. Translated by Joachim Neugroschel. New York: Marsilio, 1992.

A Dangerous Encounter. Translated by Hilary Barr. New York: Marsilio, 1993.

A Work about Ernst Jünger

Nevin, Thomas. *Ernst Jünger and Germany: Into the Abyss, 1914–1945*. Durham, N.C.: Duke University Press, 1997.

K

Kabbani, Nizar (Qabbani) (1923–1998)

poet, essayist

Born in Damascus, Syria, to a respected middle-class Muslim family, Kabbani published his first volume of poetry in 1944. He immediately gained fame for his bad-boy erotic daring and his “hip” language that expressed Arabic youth culture. Kabbani’s poetry often incites rebellion against what he saw as repressive political and social morés. In 1954, the Syrian parliament considered demoting him from his diplomatic post for the disrespect to religion some found in his poem, “Bread, Hashish, and the Moon,” but the motion failed.

At the height of his literary career, from the 1950s to the 1970s, Kabbani, often writing in a female voice, expressed the joys of love and eros for a generation of men and especially women. He saw himself as a champion of women’s liberation and sexual freedom.

In the 1980s, Kabbani wrote three volumes of poetry, titled “Trilogy of the Children of the Rocks” (1988), celebrating the teenage rebels of the Palestinian *intifadah*. His poetry conveys deep Arab pride as well as sharp criticism of many aspects of Arab life and culture, such as the sexual double standard for men and women. His most scathing poetic attacks, such as “Scribblings in the Margins of the Notebook of Defeat,” are aimed at

repressive Arab governments that curtail the human rights of the Arab peoples. He also wrote strident poems against Israeli and American policies toward Arabs, such as the poem “I Am a Terrorist” in which he says that Arab men are labeled terrorists by the Western media for defending their homes and their people’s dignity.

Kabbani graduated from the University of Damascus with a law degree in 1945 and joined Syria’s diplomatic corps. He was posted in Egypt, Turkey, Britain, Lebanon, Spain, and China before he resigned in 1966 and moved to Beirut, where he established his own publishing company.

From a brief early marriage in Syria, he had two children, one of whom died in a car accident as a young man; Kabbani eulogized him in poetry. Kabbani married again, this time to an Iraqi schoolteacher, Balqis al-Rawi. His poem, “Choose,” was widely considered by the Arabic reading public to be Kabbani’s marriage proposal to Balqis. The handsome poet—he was nicknamed “the blond rebel”—and the beautiful woman who was his muse captivated public attention. They had two children. Kabbani wrote some of his finest poetry of love and sensuality in the 1970s. The poem “I Bear Witness That There Is No Woman But You,” for example, provocatively turns the Muslim testimony of faith in one God into a testimony of a

man's love for one woman. When Balqis was killed at her office in a Beirut bombing in 1981, he publicly mourned her in several anguished poems.

After her death, Kabbani left the Arab world for Europe, living in Geneva, Paris, and London, where he settled down to a life of exile. In 1997, a street was named after him in his old neighborhood in Damascus. When he died, his body was flown back to Damascus for burial, as he had requested in his will.

Kabbani wrote more than 50 books of poetry as well as several volumes of essays and one drama, a political satire. During his lifetime, his readings drew crowds in the tens of thousands. Many Kabbani poems were adopted as song lyrics by some of the most popular figures in Arabic music so that his words continue to be heard through song. In today's pop music scene, Iraqi icon Kazem al-Saher has acquired rights to sing many of Kabbani's poems. Kabbani's work has been translated into Spanish, French, Italian, Persian, and English. In 1994, he was awarded the Oweiss Prize for Cultural Productivity in the United Arab Emirates.

Other Works by Nizar Kabbani

Arabian Love Poems: Full Arabic and English Texts.

Translated by Bassam K. Frangieh and Clementina Brown. Boulder, Colo.: Lynn Rienner, 1999.

On Entering the Sea: The Erotic and Other Poetry of Nizar Qabbani. Translated by Lena Jayyusi et al. New York: Interlink, 1996.

Kafka, Franz (1883–1924) *novelist, short-story writer*

Franz Kafka was born in Prague, Czech Republic, to Hermann Kafka, a dry-goods merchant, and Julie Kafka. Kafka's family spoke German and belonged to a small but old community of German-speaking Jews in Prague. Hermann Kafka was a domineering, almost tyrannical figure in the Kafka household. He took out his anger and frustration on young Franz, who recalled the terrifying experiences later in his life. Indeed, many biographers

and critics of Kafka note that Kafka's work often deals with a conflict between father and son or with people pleading innocence in front of authority figures. Kafka's childhood was marked by the constant domestic conflicts and by the social atmosphere of Prague that branded Jews as second-class citizens and outcasts. Kafka's attitude toward his Jewish heritage was ambiguous and is an obliquely expressed conflict in his works.

Kafka was educated in German elementary schools. In 1901, he enrolled in Ferdinand-Karls University to study law, graduating with a doctorate in 1906. Kafka's career as a writer began about 1904 when he was working as a legal clerk. At work, Kafka composed mundane reports on industrial health hazards and the legal implications of industrial injuries; at night, however, Kafka composed elaborate, sometimes fantastic tales. Between 1907 and 1923, Kafka worked in the insurance business and achieved remarkable success; indeed, he was so valued by his employers that they arranged a deferment from the draft during World War I.

In 1917 Kafka was diagnosed with tuberculosis. He continued to work but suffered a serious setback when he contracted influenza in 1919. Kafka also met constant disappointment from publishers who rejected his work. After several turbulent but unsuccessful relationships with women, in 1922 Kafka finally married Dora Diamant, a young woman from a respected Orthodox Jewish family in Prague. The couple moved to Berlin, where Kafka, by then confined to bed, worked on his journals and wrote numerous letters to his friends and family. By 1924, Kafka was moved to a sanatorium just outside of Vienna. He died of tuberculosis in obscurity and poverty.

Kafka asked his friend and fellow writer Max Brod to destroy all manuscripts after his death. Fortunately, Brod disobeyed the last wish of his friend. Thus, with the exception of few short stories, most of Kafka's major work was published posthumously.

Critical Analysis

"The Metamorphosis" (1915) is probably Kafka's best-known and most critically acclaimed short

story. In the story, Gregor Samsa, a traveling salesman, awakes one day to discover himself transformed into a giant grotesque insect. No longer able to communicate with his parents or the outside world, Gregor physically degenerates day by day; mentally, however, he does not seem to change. Gregor is finally killed by his father. “The Metamorphosis” presents a range of themes found in the works of MODERNISM, such as alienation of the individual, failure of communication, and attachment to a landscape that has grown ungovernably hostile. At the time of its publication, however, most readers did not know how to interpret the strange allegorical plot of the story. Today, the story is often cited as central to the modernist movement, and it reflects the ideas that the movement embodied.

Kafka’s novel *The Trial* (1925) depicts the suffering and psychological torment of Josef K., who is arrested one morning without reason. Throughout his “trial,” Josef never discovers the crime of which he is accused. He is dragged through a seemingly endless investigation in a court system that reveals nothing. Josef does not confront an identifiable authority figure, but he is constantly burdened by laws he cannot comprehend. At the end of the novel, Josef becomes a martyr to the law when he is stabbed to death. Truth is no longer relevant in the faceless system of law that delivers arbitrary judgment and punishment. Kafka addressed a similar theme in the short story “The Penal Colony” (1919); here, truth becomes an instrument of punishment, as the victims of truth are killed by a machine that inscribes the nature of their crimes on their bodies.

The protagonist of Kafka’s novel, *The Castle* (1926), is simply identified as K. K arrives in a small village, claiming to be a land surveyor and bears the official authority of the government. K seeks to meet Klamm, the ruler of the mysterious castle that supposedly has sovereignty over the village. K develops a strange relationship with Arthur and Jeremiah, Klamm’s assistants, who refuse to arrange a meeting with their supervisor. K finally befriends and uses Frieda, a former mistress of the

castle, who leaves K after discovering his true intents. *The Castle* focuses on several important themes, including bureaucracy, love, guilt, and law. All these themes are strangely interconnected in the landscape where the individual is incapable of retaining a stable identity. Although Kafka never finished *The Castle*, it remains as one of his most important works.

Franz Kafka received no recognition for his incredible talent during his lifetime. Today, however, Kafka is considered one of the leading figures of modernism and of world literature in general. He left a body of works of great complexity and literary genius, and one that continues to enrich readers and critics today. Kafka was rediscovered in the 1950s and is among the most admired of modern writers. Perhaps more than any other writer, Kafka captures the nightmare reality and absurdity of modern existence and the strange, alienated feel of a world without reason.

Other Works by Franz Kafka

Amerika. Translated by Willia Muir. New York: Schocken Books, 1996.

The Complete Stories. New York: Schocken Books, 1995.

Franz Kafka: The Diaries, 1921–1923. New York: Schocken Books, 1989.

Works about Franz Kafka

Adler, Jeremy. *Franz Kafka*. New York: Overlook Press, 2002.

Brod, Max. *Franz Kafka: A Biography*. New York: Da Capo Press, 1995.

Kanik, Orhan Veli (1914–1950) poet

Orhan Veli Kanik was born in Istanbul, Turkey. The son of a conductor for the Presidential Symphony Orchestra, he received a diverse and liberal education but withdrew from the University of Istanbul before completing his degree. His talent as a writer was nurtured at a young age, and he was fortunate to have among his mentors the leading poet, literary critic, and historian Ahmet Hamdi Tapinar.

Tapinar encouraged Kanik to write, leading him to publish his poetry in the school paper *Sesimiz* (*Our Voice*) while Kanik was in his early teens. Kanik served with the armed forces during World War II and obtained a job as a translator after the war, but he left this position to lead a bohemian life, more in tune with his poetry and his philosophy.

Kanik was born into a family of writers and artists. His younger brother, Adnan, was also a writer until he was sent to prison in 1949 for a political offense. Orhan, however, was able to avoid conflicts with the authorities and to publish *Leaf*, a literary journal. The journal ran for 28 issues and ceased publication with a special memorial edition on Kanik's death.

Kanik was never a prolific writer, but he had a great influence on the development of Turkish poetry. His own work was more influenced by Japanese haiku than by traditional Turkish or Western forms. Kanik believed that a strict adherence to traditional forms had made much of Turkish poetry sterile. He sought to reinvent tradition with a sense of vibrancy that would resonate with the needs of common humanity. He broke free of conventional modes, discarding rhyme and meter, and focused instead on an almost nihilistic viewpoint that, simultaneously, managed to incorporate a reaffirmation of the joy of life. He wrote entirely in free verse, tackling the issues relevant to everyday life in plain language that was devoid of metaphors and clichés.

Although Nazim HIKMET had earlier brought the use of free verse to Turkish poetry, it was Kanik who established its relevance by introducing ideas of the French modernist movement to his poetry. Alongside fellow poets Oktay Rifat and Melih Cevdet Anday, he started the artistic movement POETIC REALISM, which focuses on the emergence of the common man as hero. By stripping away the traditional adornments of poetry, the poet is free to use everyday life as subject matter.

Kanik died from a cerebral hemorrhage after collapsing in Istanbul on November 14. Many believed that his death was a result of his love of alcohol, citing a famous line from one of his poems,

“I wish I were a fish in a bottle of booze.” Kanik's death came as a shock to the people of Turkey. After a well-attended funeral ceremony, he was buried on a hill where he could rest forever, “Listening to Istanbul.”

Another Work by Orhan Veli Kanik

I, Orhan Veli: Poems by Orhan Veli. Translated by Murat Nemet-Nejat. Brooklyn, N.Y.: Hanging Loose Press, 1989.

Kao Tsing-jen

See GAO XINGJIAN.

Karamzin, Nikolai Mikhailovich

(1766–1826) *historian, short-story writer, novelist*

The birthplace of Nikolai Karamzin is uncertain, but most research suggests a small village along the Volga River in Russia. Karamzin's mother died when he was very young, and he was raised by his father, Mikhail Karamzin, a retired army captain and minor aristocrat. A village priest taught him to read and write. When Karamzin was 13, his father sent him to study in Moscow. He was a brilliant student, and attended university lectures when he was just 16. Although he was eager to study at the university, Karamzin's father insisted that he pursue an army career. Karamzin enlisted as an officer in the Preobrozhensky regiment in St. Petersburg in 1783.

In St. Petersburg, Karamzin spent his time in literary circles and eventually became a translator. He published his first translation at the age of 17 and was paid with two volumes of the English novelist Henry Fielding's works. He left the army in 1784 after the death of his father. In 1789, he left Russia and traveled across Europe, visiting Germany, Switzerland, France, and England. On his return to Russia in 1790, Karamzin established a literary journal, *Moscow Journal*, in which he published his *Letters of the Russian Traveler* (1792), a collection that was based on his travels in Europe,

and “Poor Liza” (1792), a short novel about a peasant girl. Several other stories that Karamzin wrote at this time brought French sentimentalism to Russia and were widely imitated.

Karamzin was not particularly interested in politics, but when he established a new journal in 1801, *Vestnik Evropy* (*The Messenger of Europe*), it became the leading political journal in Russia. It was the most widely read publication in Russia during the early 1800s. The journal’s popularity brought financial success, which freed Karamzin to begin his enormous historiographic work, *History of the Russian State* (1819–29). This 12-volume work, which covered Russian history up to 1613, was the most complete history of Russia of the time. The Russian emperor, Aleksandr I, appointed Karamzin official historiographer in 1803 with a pension of 2,000 rubles a year, a considerable sum.

Between 1810 and 1811, Karamzin worked on *Memoir on Ancient and Modern Russia* (1811). In this work, Karamzin related his political beliefs, as well as his personal conversations with Aleksandr I. He believed that autocracy was the appropriate form of government for Russia, making a careful distinction between autocracy and despotism, based on the importance of the law.

Karamzin left a long-lasting legacy when he died in 1826. He had become one of the closest friends of the emperor and remained a defender of the monarchy. More important, Karamzin’s work influenced such important writers as Aleksandr PUSHKIN and Mikhail LERMONTOV. He also established a historiographic tradition that did not previously exist in Russia, and his account of Russian history was an important part of the Russian self-image into the 20th century.

Works about Nikolai Karamzin

Black, Joseph Lawrence. *Nicholas Karamzin and Russian Society in the Nineteenth Century: A Study in Russian Political and Historical Thought*. Toronto: University of Toronto Press, 1976.

Hammarberg, Gitta. *From the Idyll to the Novel: Karamzin’s Sentimentalist Prose*. New York: Cambridge University Press, 1991.

Lewis, S. Mark. *Modes of Historical Discourse in J. G. Herder and N. M. Karamzin*. New York: Peter Lange, 1995.

Karnad, Girish (1938–) playwright

Girish Ranghunath Karnad was born in Maharashtra, India, but has lived most of his life in the southern state of Karnataka. Most of Karnad’s work is written in Kannada, the language spoken in Karnataka, but he has translated all his major plays into English. He is a playwright, story writer, poet, and director of films.

After completing his college studies in math and statistics in 1958 at Karnataka University, Karnad went to Oxford University to earn a master’s degree in philosophy, politics, and economics. It is here that Karnad first started to explore his artistic talents and began writing poetry.

When Karnad returned to India, he started to work at Oxford University Press in 1963. After the success of his second play *Tughlaq* (1964), he decided to quit the press and has since devoted his life to writing drama. At one point (1974–75), he was the director of the Film Institute of Pune, India.

Karnad has written 10 plays, all of which are extremely politically driven but read like folktales. His very first play *Yayati* (1961), written while studying at Oxford, is taken from a story in the great Hindu epic *The Mahabharata*. It recounts the events that follow a son’s attempt to rescue his father from a curse, thus throwing the entire family into a moral dilemma. There is a strong sense of the past in Karnad’s work, and he borrows extensively from Indian mythology and history. His play *Tughlaq*, for instance, shows the transformation of the old Mughal emperor (Mohammad bin Tughlaq) from a sensitive ruler into an unjust oppressor. His folktale *Cheluvi* (1992), which was also made into a movie, is about a girl who turns into a tree, thus becoming a symbolic vehicle of nature’s outcry against humanity’s inconsiderate actions.

Karnad’s plays have always carried social messages. At a time when most of his peers were

switching to the more-lucrative film industry, Karnad steadfastly stuck to writing about social reform for the theater. In 1994, he won the Sahitya Akademi Award for his social drama, *Taledanda* (1990), and the Jnanpith Award in 1999 for his contribution to modern Indian drama.

Another Work by Girish Karnad

Three Plays: Naga-Mandala; Hayavadana; Tughlaq. New York: Oxford University Press, 1996.

A Work about Girish Karnad

Dodiya, Jaydipsinh. *The Plays of Girish Karnad: Critical Perspectives.* New Delhi: Prestige Books, 1999.

Kaschnitz, Marie Luise (pseudonym of Freifrau Marie Luise von Kaschnitz-Weinberg) (1901–1974) poet, short-story writer

Marie Luise Kaschnitz was born in Karlsruhe, Germany. Her parents were Max Freiherr von Holzinger-Berstett, a general and nobleman, and Elsa von Seldenek. Kaschnitz grew up in Berlin and Potsdam. She trained to be a book dealer and later worked at a publishing house in Munich. In 1925, she married Guido von Kaschnitz-Weinberg, an archaeology professor. They traveled extensively and lived for several years in Rome.

Although best known as a poet, Kaschnitz's first work was a novel, *Liebe beginnt* (*Love Begins*, 1933). After World War II, she emerged as a lyric poet with her first collection *Gedichte* (*Poems*, 1947). Starting in the 1950s, she also published short-story collections and radio plays based on biblical legends. After Kaschnitz's husband died, she wrote *Wohin denn ich* (*Where Do I Go Now?* 1963), a moving collection of poems inspired by her loss.

A central theme in Kaschnitz's writings is the search for self. She often describes the plight of the individual in an impersonal, alien world. Influenced by her Christian faith and World War II, she frequently dealt with the issues of guilt and death. She used traditional forms but also experimented, developing her own unique style. Kaschnitz

received the guest chair for poetry at the University of Frankfurt and won numerous awards, including the prestigious Georg Büchner Prize.

Other Works by Marie Luise Kaschnitz

Circe's Mountain: Stories by Marie Luise Kaschnitz.

Translated by Lisel Mueller. Minneapolis: Milkweed Editions, 1990.

Selected Later Poems of Marie Luise Kaschnitz. Translated by Lisel Mueller. Princeton, N.J.: Princeton University Press, 1980.

A Work about Marie Luise Kaschnitz

Pulver, Elsbeth. *Marie Luise Kaschnitz.* Munich: C. H. Beck, 1984.

Kauraka Kauraka (1951–1999) poet

Kauraka Kauraka was born in the village of Avatiu, Rarotonga, the Cook Islands. Kauraka's poetry reflects the interesting cultural roots of his heritage. His mother was a descendant of the Manihiki, and his father was part Manihiki, Mangaian, and Chinese. Kauraka went to New Zealand for his high school and college education and later went to Japan as a professional singer and musician for the Betela Dance Troupe. Kauraka graduated from the University of the South Pacific in Fiji in 1980 and became the language curriculum adviser to the Education Department in Rarotonga. He received his M.A. degree from the Anthropology Department in the University of Hawaii at Manoa in 1987. He became a full-time writer retelling, translating, and writing stories of the Pacific Islands. Kauraka founded Sunblossom Press in the Cook Islands and devoted his life to writing about the richness of Polynesian cultural tradition.

Kauraka's poetry reflects the ancient beliefs and traditions of his rich heritage. The images and metaphors in his poems are essentially Polynesian in nature. His talent for music shows distinctly in his poetry, which has a sing-song quality. Nature imagery (such as gardenias and coconut trees) and animal symbols (such as snakes, dolphins, and birds) constitute important elements of his poems.

In “Return to Havaiki” (1985), Kauraka uses the images of the *ngoio* (black noddy tern) and “great sky mushrooms” to reflect the natural richness of his Polynesian home, Manihiki.

Kauraka’s experiences while traveling also give his poetry a unique blend of cross-cultural elements that reveal his desire to share cultural complexities, especially those of Polynesia. He often questions the abandoning of traditional culture to embrace unquestionably the cultural practices of modern Western society. In “Darkness within the Light” (1985), Kauraka beseeches the New Zealander of indigenous descent not to forsake his traditional roots. In another poem, “Children of Manuhiki, Arise” (1985), he laments the powerful influence of modernity on the younger generation of Polynesians who no longer heeds the oral traditions of their ancestors.

Kauraka’s poems also bespeak the need to use the past to understand the future. All of these characteristics can be seen in the poems in Kauraka’s collection, *Dreams of a Rainbow* (1987), which he wrote when he was still a graduate student in Hawaii. His respect for the traditional past was most aptly described in “Po, The Great” and “Three Warriors.” In “Po, The Great,” he celebrates the power of Po, the parent of all mythical gods of the Pacific Islands; in “Three Warriors,” he personifies the three virtues of Polynesian heroes.

Kauraka’s most important contribution lies in his ability to create a dialogue between different groups of people. Through poetry, he establishes a platform on which the older and more traditional generation interacts with the younger, modern one. His poetry leads to a better understanding of world culture and interaction between not only two different cultures but also two generations within a culture.

Other Works by Kauraka Kauraka

Manakonako = reflections. Auckland: Mana Publications, 1991.

Manihikian traditional narratives = Na fakahiti o Manihikian. New Zealand: Te Ropu Kahurangi, 1988.

Taku Akatauirā = My dawning star: poems. Suva, Fiji: Mana Publications, 1999.

A Work about Kauraka Kauraka

Simpson, Michael, and John Untfreckner. *Dreams of the Rainbow: Poems by Kauraka Kauraka.* Honolulu: University of Hawaii at Manoa, East–West Center, 1986.

Kawabata Yasunari (1899–1972) novelist and short-story writer

Kawabata Yasunari was born to Kawabata Eikichi and Gen in Osaka. When he was young, his father, mother, grandmother and sister died, leaving him in the care of his nearly blind and terminally ill grandfather. In 1915, having also lost his grandfather, Kawabata moved to a middle-school dormitory, and then, having determined to become a writer, he studied Japanese literature at Tokyo Imperial University. In the 1930s, Kawabata became actively involved in the literary community, supporting young writers, working for magazines, and becoming a member of the censorious Literary Discussion Group, organized by the government as Japan entered World War II. Kawabata went into semiretirement in the late 1960s. In 1972, he was found dead, an apparent suicide, in his seaside apartment.

In 1921, Kawabata published his first story, “A View of the Yasukuni Festival,” which garnered the attention of influential writer Kan Kikuchi (1888–1948). Even with his support, however, Kawabata’s early stories were largely unsuccessful, perhaps due to their experimental style. In 1926, however, he published a novella written with more traditional literary idioms. The success of *The Izu Dancer*, about a walking tour of the Izu Peninsula near Tokyo, established Kawabata as a writer. A distinctive feature of his novels is the theme of unrequited longing. In *Snow Country* (1947), the protagonist Shimamura engages in an unfulfilling love affair with a geisha while secretly longing for a woman involved with another man. In 1950, Kawabata published one of his best works, *Sound*

of *the Mountain* (1950), which won the literary prize of the Japanese Academy. The story, which catalogs the rambling thoughts of an aging patriarch, is distinctive for its stream-of-consciousness narrative.

Kawabata was a member of the literary movement called Shinkankakuha (Neo-Perceptionists). The movement attempted to find methods of bringing individual senses to life, chiefly through stream-of-consciousness narrative. Typically, his stories lack a traditional plot structure but excel in lyrical quality. His unique narrative style garnered attention internationally, and in 1968 Kawabata was the first Japanese writer to receive a Nobel Prize in literature.

Other Works by Kawabata Yasunari

Beauty and Sadness. Translated by Howard Hibbett. New York: Knopf, 1975.

The House of the Sleeping Beauties and Other Stories. Translated by Edward Seidensticker. Tokyo: Kodansha International, 1969.

A Work about Kawabata Yasunari

Gessel, Van C. *Three Modern Novelists: Sōseki, Tanizaki, Kawabata*. Tokyo: Kodansha International, 1993.

Kazantzakis, Nikos (1883–1957) poet, philosopher, novelist

Nikos Kazantzakis was born in Iráklion, Crete, and is considered one of the most important 20th-century Greek philosophers. He graduated from Athens Law School in 1906 and fought as a volunteer for the Greek army during the Balkan wars. After the wars ended, he traveled to Spain, Egypt, China, Japan, and Russia, publishing travelogues of his journeys.

Kazantzakis is much better known as a philosopher than as a writer. His work was influenced by the writings of NIETZSCHE, elements of marxism, and the basic philosophical beliefs of Christianity and Buddhism. He attempted to combine and harmonize these different ideas in his book *Askitiki*

(1927), which is considered the basis of his own philosophy. His epic poem *Odyssey: A Modern Sequel* (1938) is also among his well-known earlier works. It picks up Ulysses' tale where Homer left off and brings it to a more solid conclusion.

It was in the later years of his life, however, that Kazantzakis became famous for his novels, including *Zorba the Greek* (1946) and *The Last Temptation of Christ* (1955). Both of these works have since been made into films. The controversial nature of *The Last Temptation of Christ*, in which Jesus must face the greatest temptation of all, led to the Roman Catholic Church's banning of the book and to Kazantzakis's excommunication from the Greek Orthodox Church in 1955. The film version, produced in 1988, also caused much protest from conservative Christian organizations.

In 1956, Kazantzakis was awarded the International Peace Award. He died one year later in Germany, the same year that the first of his novels to be made into a film, *He Who Must Die* (1957) was presented at the Cannes Film Festival.

Other Works by Nikos Kazantzakis

At the Palaces of Knossos: A Novel. Translated by Themis and Theodora Vasils. Athens: Ohio University Press, 1988.

Buddha. Translated By Kimon Friar and Athena Dalis-Damis. San Diego, Calif.: Avant Books, 1983.

Works about Nikos Kazantzakis

Bien, Peter. *Nikos Kazantzakis, Novelist*. Bristol: Bristol Classical Press, 1989.

Dombrowski, Daniel. *Kazantzakis and God*. Albany: State University of New York Press, 1997.

Kemal, Yaşar (1923–) novelist, poet

Yaşar Kemal was born in Hemite, a hamlet in the province of Adana in southern Turkey. When Kemal was five, his father was murdered while praying in the mosque. Kemal found solace in his love of music and poetry. When he turned nine, he attended a school in the neighboring village. He completed his primary education in Kadırlı

where his family resettled, becoming the first villager from Hemite to complete his primary education.

Kemal wrote his first story in 1947 and worked as a public letter writer for the next three years. In 1950, he moved to Istanbul, where he found a job as a reporter for the daily newspaper *Cumhuriyet* (*Republic*). Kemal's unique style of writing won him not only national but also international recognition. He was a fervent activist for human rights in Turkey, and his works and activities enhanced his fame as a spellbinding storyteller.

Kemal's enchantment with the Anatolian tradition of folk minstrels features prominently in his writings such as *Salman the Solitary* (translated 1998), in which the traveling bard assumes the narrator's role. Kemal's love of music and creativity allow him to enhance his talent as an animated and powerful storyteller. He writes with energy and devotion, drawing on the rich tradition of his Turkish heritage and the literary tradition of Anatolia. His works, though heavily imbued by his strong leftist political views, still preserve a certain idyllic quality, which bespeaks of optimism and romanticism.

In an interesting way, Kemal represents the romantic bard of the Anatolian past who writes and sings of social injustice. He has found balance between his appropriation of the genre of traditional literature and his concern with modern issues. His best-known novel is the epic *Memed, My Hawk* (1955), which won the Varlik Prize 1996 for Best Novel. Kemal has been short-listed for the Nobel Prize in literature many times, and his collection of articles won the annual Journalists' Association Prize.

Other Works by Yaşar Kemal

Anatolian Tales. Translated from the Turkish by Thilda Kemal. New York: Mead, 1969.

Iron Earth, Copper Sky. Translated from the Turkish by Thilda Kemal. London: Collins and Harvill Press, 1974.

Seagull. Translated from the Turkish by Thilda Kemal. New York: Pantheon Books, 1981.

A Work about Yaşar Kemal

Bosquet, Alain. *Yaşar Kemal on His Life and Art: Yaşar Kemal with Alain Bosquet*. Translated from the French by Eugene Hibert and Barry Tharaud. Albany, N.Y.: Syracuse University Press, 1990.

Keneally, Thomas (1935–) novelist, playwright

Thomas Keneally was born at Kempsey on the north coast of New South Wales, Australia. His father was a postman. He attended a Christian Brothers' school for his primary and high school education, and, at 17, he began to study for the Catholic priesthood. He abandoned this vocation in 1960 before his official ordination. Keneally taught for two years at the University of New England at Armidale before becoming a full-time writer. He was one of the few Australians who could rely on his writing to support himself and his family. Keneally has received three Commonwealth Literary Fund Awards, and his books have won two Miles Franklin Awards. He was awarded the Order of Australia in 1983 for his contributions to Australian literature. Keneally now lives in New York and Sydney.

Keneally's writing appeals to both Australian and international audiences because it deals with human issues that transcend all geographical and social boundaries. Using a mixture of humor and tragic irony, Keneally is able to capture the constant struggle of society to come to terms with its actions, its relationships with others, and its uncertainty. Keneally's past clearly influences his works. His first novel, *The Place at Whitton* (1964), is a mystery tale set in a Catholic seminary, while *Blood Red, Sister Rose* (1974) involves a female heroine character who resembles Joan of Arc. These two novels highlight the importance influence of the Catholic vocation as a phase in his past.

One of the major subjects represented in Keneally's works is his concern with history and its lessons. Using historical materials, he is able to examine historical events and their impact through the perspectives of his central characters in novels

such as *Schindler's Ark* (1982) and *Bring Larks and Heroes* (1967). *Schindler's Ark* tells the true story of Oskar Schindler, a German industrialist who saved thousands of Jews from death during the Holocaust. This book was adapted and made into a movie, *Schindler's List*, in 1993. *Bring Larks and Heroes* narrates the story of Australians who fought in Vietnam during World War II.

Keneally's earlier novels tend to have a predominantly Australian setting. Books such as *The Fear* (1965) and *The Chant of Jimmie Blacksmith* (1972) are set in Australia. In *The Fear*, Keneally examines the experiences of a young boy growing up during World War II. The fears of war reaching Australian shores loom heavy in the imaginative mind of the boy as he begins to conjure imaginary visions of war atrocities and prisoner-of-war camps. *The Chant of Jimmie Blacksmith*, however, is a study of a history of interracial relations between the Aborigines and the Europeans. His later novels, beginning with *Blood Red*, *Sister Rose*, are set in locations including France, England, Yugoslavia, and the United States.

Keneally's novels cover a wide range of genres from fables to macabre murders and mysteries. His versatility can be observed in his writings from concise and didactic parables to ornately elaborate narratives. In all Keneally's novels, he is concerned with the connection between the past and the present. His motivation to write stems from his curiosity regarding the irony that human beings often find themselves in conflict with the conventions and values of the systems of authority that they help create. For instance, Schindler in *Schindler's Ark* tries to do the humane thing by assisting many Jews to escape even though the fear of being discovered by the fanatical Nazi government hovers constantly over his head.

Keneally's heroes and heroines act with integrity and honor despite their individual flaws. They are tragic figures trapped between the demands of unsympathetic institutions of authority and their own personal desires. In their attempts to do the right thing, they often flounder either in the seas of their guilt or under the destructive claws of

the authority. Examples of these can be found in two of Keneally's characters, Ramsey and Maitland. Ramsey, in *The Survivor* (1969), finds himself caught in a vicious abyss of guilt and remorse for 40 years after he deserted his close friend and companion during an Antarctic expedition. Maitland, a priest-teacher in *Three Cheers for the Paraclete* (1968), finds himself the subject of a series of religious hymns poking fun at the absurdity of religious rules. The tragic nature of the characters' experiences is partially alleviated by Keneally's injections of humor into the harsh reality of their experiences. The message that Keneally clearly sends across to his readers is the recognition that in spite of their poignant experiences, these heroic characters are active shapers of their own worlds. This is perhaps a main reason that Keneally's novels are so appealing to readers all over the world: Readers are able to empathize with Keneally's protagonists. The human condition is a complex web, and people are victims as well as active participants in their destinies.

Keneally also writes in other genres such as drama, children's stories, nonfiction, and film scripts. His plays include *Halloran's Little Boat* (1968), which is an adaptation of his book *Bring Larks and Heroes*, and *Bullie's House* (1981), which examines early interactions between Australian Aborigines and the European settlers. In *Bullie's House*, the Aborigines show the white settlers their precious totems hoping that the latter would in return share their knowledge and technology, which the whites never quite do on equal terms. Keneally's greatest contribution lies in his ability to capture in essence and intensity the dramatic clash of two cultures, which constitutes an important theme in world literature.

Other Works by Thomas Keneally

The Great Shame: and the Triumph of the Irish in the English-speaking World. New York: Nan A. Talese, 1999.

The Playmaker. London: Sceptre, 1988.

A Season in Purgatory. New York: Harcourt Brace Jovanovich, 1977.

Three Cheers for the Paraclete. New York: Viking, 1969.

Towards Asmara. London: Hodder and Staughton, 1989.

Victim of the Aurora. New York: Harcourt Brace Jovanovich, 1978.

Works about Thomas Keneally

Beston, John. "Novelist's Vital Professionalism," *Hemisphere* 17, no. 10 (1973): 23–26.

Breitinger, Eckhard. "Thomas Keneally's Historical Novels," *Commonwealth News (Aarhus)* 10 (1976): 16–20.

Kincaid, Jamaica (Elaine Potter Richardson) (1949–) novelist, short-story writer

Jamaica Kincaid was born in St. John's, Antigua, and named Elaine Potter Richardson by her mother, Annie Richardson. Shortly after Kincaid's birth, Annie married David Drew, a carpenter and cabinetmaker, after whom Kincaid models her fictional fathers, not her biological father, Roderick Potter. Annie Richardson taught her daughter how to read and sent her to the Moravian school. Shortly after her 17th birthday, Kincaid traveled to the United States to work and study.

Elaine Potter Richardson officially changed her name to Jamaica Kincaid in 1973, partially to heighten her anonymity as a writer. In 1976, she started to work as a staff writer for *The New Yorker*, after George W. Trow, the *New Yorker's* "Talk of the Town" editor, introduced Kincaid to the magazine's editor, William Shawn. Before long, Kincaid began to write the "Talk of the Town" column and by 1992 was using the metaphor of gardening to write about the effects of colonialism.

Critics have praised Kincaid's lyrical originality, her characterization, and the modernist narrative techniques in her depiction of Caribbean life, including colonialism, separation, and mother-child relationships. Kincaid voiced a lack of interest in First World approval, assuming a self-exiled literary position (in a 1990 interview with Donna Perry).

Ironically enough, critical attention and acclaim from First World critics—especially for her short-story collection, *At the Bottom of the River* (1983), and her novels, *Annie John* (1985) and *Lucy* (1990)—steadily increased. To quote R. B. Hughes in *Empire and Domestic Space in the Fiction of Jamaica Kincaid*, "Kincaid's novels illustrate alternative, conceptual, emancipatory spaces within idealised colonial territory. Her doing so depends upon her ' . . . displacing the discursive structures of the (colonial) master subject,' and depends too ' . . . on a sense of possibilities and self-representation beyond the territory defined by the dominant [culture].'"

Other Works by Jamaica Kincaid

Annie, Gwen, Lilly, Pam and Tulip. New York: Whitney Museum of Modern Art, 1986.

Autobiography of My Mother. New York: Farrar, Straus & Giroux, 1995.

A Small Place. New York: Farrar, Straus & Giroux, 1988.

Works about Jamaica Kincaid

Covi, Giovanna. *Jamaica Kincaid and the Resistance to Canons*. In Carole Boyce Davies and Elaine Savory Fido, eds., *Out of the Kumbula: Caribbean Women and Literature*. Trenton, N.J.: Africa World Press, 1990: 345–354.

Paravisini-Gebert, Lizabeth. *Jamaica Kincaid: A Critical Companion*. Westport, Conn.: Greenwood, Press, 1999.

Kirsch, Sarah (Ingrid Bernstein)

(1935–) poet, short-story writer

Sarah Kirsch was born in Limlingerode, a village in the Harz Mountains. Her father worked in telecommunications for the East German government. Kirsch became a socialist at a young age. She earned a diploma in biology from the University of Halle and attended the Johannes R. Becher Institute for Literature in Leipzig from 1963 to 1965. Participating in the East German effort to build solidarity between workers and writers, Kirsch worked in factories and collective farms during the

1960s. She married the writer Rainer Kirsch in 1958.

Kirsch's first publication was a radio play for children that she cowrote with her husband in 1963. They also collaborated on her first poetry collection, *Gesprach mit dem Saurier* (*Conversation with a Dinosaur*, 1965), a volume of children's poems with a political edge. Her poems in *Landaufenthalt* (*A Stay in the Country*, 1967) combine descriptions of nature with political commentary. In the late 1960s, Kirsch defended the value of lyric poetry in the socialist state. Although her stand drew government criticism, the debate started a "lyric boom" among poets. In 1976, she protested when East Germany revoked the citizenship of the singer Wolf Biermann. As a result, she lost her membership in the Communist Party and moved to West Berlin.

Kirsch is known for her unique style that combines musicality and facility of language. She used intense nature images to describe human experiences and to bridge the gap between love poetry and the poetry of social production. She was especially concerned about the role of women in modern society in both private and public realms. Kirsch's influences include Bettina von ARNIM and the Russian poet Anna AKHMATOVA. Despite her political difficulties, Kirsch won numerous awards for her poetry and short-story collections in the 1970s and 1980s, including the Friedrich Hölderlin Prize.

Another Work by Sarah Kirsch

The Panther Woman: Five Tales from the Cassette Recorder. Translated by Marion Faber. Lincoln: University of Nebraska Press, 1989.

A Work about Sarah Kirsch

Hopwood, Mererid, and David Basker, eds. *Sarah Kirsch*. Cardiff: University of Wales Press, 1997.

Kiš, Danilo (1935–1989) *novelist, poet*

Danilo Kiš was born in Subotica, on the border of Yugoslavia and Hungary. His father, a Hungarian

Jew, died in Auschwitz. Most of his family was killed during World War II except his mother, a Christian from Montenegro. Raised in Hungary and Montenegro, Kiš studied literature at the University of Belgrade and eventually worked as a teacher in France.

Kiš's work was greatly influenced by the loss of his family. His novels *Garden, Ashes* (1965) and *Hourglass* (1972) are monuments to his father's life and death. *A Tomb for Boris Davidovic* (1976) is a collection of stories about victims of Communist terror set in a politically oppressed Eastern Europe. In the title story of this collection, Boris repeatedly flees from prison and changes his name, only to be recaptured. The frequency of this pattern is both comic and tragic. This and the rest of the stories in the volume are short biographical sketches of a victim as hero, fighting against history and a pervasive sense of doom. The characters range from idealistic to opportunistic, from sadistic to compassionate, and the stories themselves from the absurd to the horrific.

Another of Kiš's works, based largely on personal narrative, is *Early Sorrows* (1969), a collection of stories about the often tragic childhood experiences of a Jewish boy in a small Serbian town near the Hungarian border during World War II. Kiš illustrates the dramatic change in the boy's life from peaceful serenity to horror and brutality after soldiers enter his village.

Kiš's work gained large international audiences primarily because noted writer Susan Sontag introduced Kiš to English-speaking readers. He has also been compared with Jorge Luis BORGES, to whom he explicitly admitted a debt, once indicating that the history of the short story can be divided into two distinct eras: before Borges and after Borges.

Other Works by Danilo Kiš

The Encyclopedia of the Dead. Translated by Michael Henry Heim. New York: Farrar, Straus & Giroux, 1989.

Hourglass. Translated by Ralph Manheim. Evanston, Ill.: Northwestern University Press, 1997.

A Work about Danilo Kiš

Birnbaum, M. D., and R. Trager-Verchovsky, eds. *History, Another Text*. Ann Arbor: University of Michigan Press, 1988.

Klausner, Amos

See OZ, AMOS.

Kogawa, Joy (1935–) poet, novelist

Joy Kogawa was born in Vancouver. As a second-generation Japanese-Canadian, or *nisei*, her work, including poetry, fiction, children's literature, and nonfiction, often reflects the perspectives of Japanese-Canadians. Kogawa and her family were evacuated to Slocan, British Columbia, and later to Coaldale, Alberta, during World War II. Kogawa received her education at the University of Alberta and taught elementary school in Coaldale. She also studied at the University of Toronto and at both the Anglican Women's Training College and the University of Saskatchewan. She married in 1957, had two children, and divorced in 1968.

Joy Kogawa has published several collections of poetry, essays, children's literature, and novels. Among her more notable works are the novels *Obasan* (1981), which focuses on the lives of Japanese-Canadians during World War II, and *The Rain Ascends* (1995), about a Protestant clergyman who abuses children. Kogawa has been active in lobbying the Canadian federal government to acknowledge and redress its decision to intern 20,000 Japanese Canadians during World War II.

Another Work by Joy Kogawa

Itsuka. Toronto: Viking, 1992.

Köhler, Barbara (1959–) poet, essayist

Barbara Köhler was born in Burgstädt, Germany. After passing the *Arbitur* (school-leaving exam), she studied literature at the Johannes R. Becher Institute in Leipzig. Her first collection of verse, *Deutsches Roulette* (*German Roulette*, 1991), es-

tablished her as one of Germany's most innovative young poets. She followed up with a second collection, *Blue Box* (1995), and published internationally in journals such as *Poetry* magazine. She has also written for several newspapers. Köhler's several literary awards include the Leonce and Lena Prize (1991), the Else Lasker-Schuler Prize (1994), and the Clemens–Brentano Prize (1996).

Köhler's verse displays a restless yet precise passion, as seen in the poem "Self-portrait" (1991), and also combines traditional and contemporary forms. Her poems "Gedicht" ("Poem," 1991), "Ingeborg Bachmann Stirbt in Rom" ("Ingeborg Bachmann Dies in Rome," 1991), and "IV" (1991) reveal Köhler's common themes of yearning, mourning, and the memories of unhappy women, respectively. Köhler's writing shows an understanding of poetry's potential in bringing out the richness and fullness of language.

A Work about Barbara Köhler

Paul, Georgina, and Helmut Schmitz, eds. *Entgegenkommen: Dialogues with Barbara Köhler*. Atlanta: Rodopi, 2000.

Kokoschka, Oskar (1886–1980) painter, poet, playwright

Oskar Kokoschka was born in Pochlarn, Austria, to Gustav Kokoschka, a goldsmith, and Romana Loidl, a great storyteller who inspired his love for nature. Kokoschka graduated from state school, but he dreamed of becoming an artist and entered the Vienna School of Arts and Crafts, where he studied from 1905 to 1909. The revolutionary nature of his art was deemed scandalous by some instructors and administrators, and he was expelled after painting a particularly controversial painting.

Kokoschka's work often openly expressed sexual themes and other controversial motifs; indeed, the imagery in Kokoschka's poetry often resembled the strange and unusual images found in his graphic works. In 1908, Kokoschka published his first book

of poetry, *The Dreaming Youth*. Along with the poems, the book contained reproductions of paintings that he specifically completed for the book. Kokoschka's early work was heavily influenced by SYMBOLISM; however, he is often credited with the foundation of EXPRESSIONISM.

The aim of the movement was to represent the subjective psychological experience through literature and other forms of art. *Murder, the Women's Hope* (1916), a short play completed by Kokoschka in 1907, became the basis for expressionist drama. In the play, first performed in 1909, the nameless Man confronts his impulsive sexual drives and attempts to free himself from the physical dependence associated with bodily functions. In a kind of crude sexual fantasy, the Man strangles the nameless Woman and then slaughters her female companions. The clearly demarcated antagonism between the male and female, violence, and sexual submission were persistent themes of Kokoschka's work. *Orpheus and Eurydice* (1923) pursues similar themes and comments on the turbulent relationship between Kokoschka and Alma Mahler, the widow of the famous composer Gustav Mahler (1860–1911). In many instances, however, his work was simply too overwhelming for the sensibility of the general public, and it never gained a wide appeal.

Kokoschka's painting became renowned for its surreal, dreamlike images, and it gained some popularity. He held an appointment as an art instructor between 1911 and the outbreak of World War I in Vienna and Berlin. Kokoschka served in the cavalry of the Austrian army during World War I and was wounded several times. After retiring from the army, Kokoschka continued working extensively on his paintings.

During the 1930s, Kokoschka's works were openly attacked by pro-Nazi newspapers in Austria and Germany. Kokoschka left Austria for Czechoslovakia in 1931 and then emigrated to England after the fall of Czechoslovakia to the Nazis. In Nazi Germany, Kokoschka's work was banned and was ridiculed by the authorities as an example of "degenerate art." During this time of turmoil,

Kokoschka mostly wrote essays on art and expressionist aesthetics.

After the end of World War II, Kokoschka returned to Austria and worked as an art instructor and theater designer. His gained international popularity by the 1950s, and his works were exhibited throughout the world. In 1971, Kokoschka published *My Life*, an autobiography in which he also presents his views on art and culture and provides engaging accounts of his personal relationships with famous artists of the expressionist movement.

Oskar Kokoschka is mainly remembered today for his paintings; however, his work in literature laid the ground for the seminal expressionist movement. His striking, often disturbing works challenge our epistemological notions about art and aesthetics. Today, Kokoschka's visual art and literary works are considered to be among the masterpieces of the 20th century.

Other Works by Oskar Kokoschka

Oskar Kokoschka Drawings, 1906–1965. Miami: University of Miami Press, 1970.

Plays and Poems. Translated by Michael Mitchell. New York: Ariadne Press, 2001.

Works about Oskar Kokoschka

Calvocaressi, Richard, and Katharina Schultz. *Oskar Kokoschka, 1886–1980*. New York: Solomon R. Guggenheim Foundation, 1986.

Whitford, Frank. *Oskar Kokoschka: A Life*. New York: Atheneum, 1986.

Kostrowitsky, Wilhelm Apollinaris de

See APOLLINAIRE, GUILLAUME.

Kumagai Yumiko

See KURAHASHI YUMIKO.

Kundera, Milan (1929–) novelist

Milan Kundera was born on April 1 in Brno, Moravia. The son of a concert pianist and musi-

cologist, Kundera studied music and was a jazz musician in his youth. He soon turned to writing, publishing his first volume of poetry, *Clovek Zahrada Sirá* (*Man: A Broad Garden*) in 1953. This work, as well as two later poetry collections—*Poslední Máj* (*The Last May*, 1955) and *Monology* (*Monologues*, 1957)—were condemned by Czechoslovakian officials because of their ironic tone and erotic imagery. Kundera has repeatedly denied any political motivation behind his works.

Kundera was a Communist Party member twice, from 1948 to 1950 and from 1956 to 1968. Both times, he was expelled from the party for his supposedly unorthodox or anticommunist opinions. During this time, he also studied and taught in the Film Faculty of Prague's Academy of Music and Dramatic Arts. His political entanglements and disagreements with the Communist Party, however, ultimately led to the threat of a loss of his employment. Kundera was involved in the liberalization of Czechoslovakia in 1967 to 1968. After the Soviet occupation, he was attacked by the authorities for his liberal beliefs and ousted once again. In 1969, he was fired from his job, and his works were banned from legal publication in Czechoslovakia.

Kundera is best known internationally for his novel *The Unbearable Lightness of Being* (1984), which was made into a film of the same name in 1988 by American film director Philip Kauffman. The novel tells the story of four relationships. It primarily focuses on the character of Thomas, a man torn between loving his wife and sustaining his erotic adventures and extramarital affairs. At the beginning of the novel, Kundera asks, "What then shall we choose? Weight or lightness?" The lives of these characters are shaped not only by the choices they make but also by the desires and demands of society and history; thus, Kundera looks at the ways in which history and choice shape life and identity.

Kundera is a prolific writer. In his early career, several volumes of short stories, as well as a successful one-act play, *The Owners of the Keys* (1962), were followed by the publication of his first novel,

The Joke (1967; translated 1982). This comedic work takes an ironic look at the private lives of various people in Czechoslovakia during the years of Stalinism. It has been translated into numerous languages and has achieved international acclaim. This was followed by a second novel, *Life Is Elsewhere* (1969; translated 1974), about a hopeless romantic who embraces the 1948 Communist takeover. This novel was banned immediately from Czech publication. Kundera's subsequent novels, including *The Farewell Party* (1976), *The Book of Laughter and Forgetting* (1979; translated 1980), and *The Unbearable Lightness of Being* were banned in Czechoslovakia but were published in France and other countries. *The Book of Laughter and Forgetting* was among his most successful novels, perhaps because it pointed to one of the harsher truths of Kundera's homeland: humankind's propensity to deny or erase historical truths.

In a collection of essays titled *The Art of the Novel* (1988), Kundera writes that a novel must be "autonomous," that it should be created independently of any political belief system. In 1975, in response to the suppression of his work, Kundera was allowed to emigrate to France. He took a teaching post at the University of Rennes, where he remained on the faculty until 1978. In 1979, the Czech government revoked his citizenship. Kundera continues to write works that are humorous yet skeptical and pessimistic in their depictions of humanity, whether under Communist rule or elsewhere.

Other Works by Milan Kundera

Identity. Translated by Linda Asher. New York: Harper Flamingo, 1998.

Slowness. Translated by Linda Asher. Boston: Faber and Faber, 1996.

Testaments Betrayed. Translated by Linda Asher. Boston: Faber and Faber, 1996.

Works about Milan Kundera

Misurella, Fred. *Understanding Milan Kundera: Public Events, Private Affairs*. Columbia: University of South Carolina Press, 1993.

Petro, Peter, ed. *Critical Essays on Milan Kundera*. New York: G. K. Hall, 1999.

Kunene, Mazisi (1930–) *poet*

Mazisi Kunene was born in Durban, South Africa. He began writing poetry as a boy and by the age of 10 was already submitting poems to local newspapers and magazines. Kunene taught for four years in Natal, where he obtained his master's degree. In 1959, he went to London to further his studies in the School of Oriental and African Studies at the University of London. In London, he founded the Anti-Apartheid Movement and became the director of education for the South African United Front. Kunene spent 34 years in exile in England and the United States for his leadership in the anti-apartheid movement. He finally returned to South Africa in 1993 and became a professor in the Department of Zulu Language and Literature in the University of Natal, where he still works today. In the same year, he was appointed Africa's poet laureate in the United Nation's Education, Science and Cultural Organization.

Kunene's poetry shows how the concerns and themes of his Zulu heritage can be used to enhance an understanding of South African history and society. His poems, such as "Encounter with the Ancestors" (1982), draw on the rich images and symbols of Zulu myths. They reveal ideas such as the virtues and wisdom of ancestors, which have been transmitted from generation to generation in Zulu oral tradition. His poetry expresses the relevance of these motifs in South African society today.

Kunene's intimate involvement in the political movement against apartheid is also an essential element of his works, which, perhaps, explains why his first volume of poems, *Zulu Poems* (1970), was banned for many years in South Africa. One of his two epic poems, *Emperor Shaka the Great*, celebrates the heroism and strength of Shaka Zulu, the founder of the Zulu nation. Kunene's favorable depiction of Shaka as a hero challenges the Eurocentric portrayal of the man as a tyrannical despot. His other epic poem *Anthem of the Decades* was

published in 1981. Both poems were first published in the Zulu language and later translated into English.

In recognition of Kunene's contributions to African literature, the Mazisi Kunene Library was jointly established by Create Africa South and the Kunene family. Its aims are to fund study in the Zulu language, to publish and distribute Kunene and other writers' works in the Zulu language, and to provide research facilities for scholars interested in South African history and society. Kunene's writing stands apart from other African voices that speak of alienation and anger. His works, especially the two epic poems, showcase the glory and richness of the African traditions and challenge Western readers to accept and appreciate the importance of African cultures. His use of Zulu language and style also provides a medium through which African cultural symbols and thought are effectively transmitted without appropriating English or other European diction.

Another Work by Mazisi Kunene

The Ancestors and the Sacred Mountain. London: Heinemann, 1982.

Works about Mazisi Kunene

Barnett, Ursula. *A Vision of Order: A Study of Black South African Literature in English (1914–1980)*. Amherst: University of Massachusetts Press/London: Sinclair Browne, 1983.

Goodwin, K. L. *Understanding Poetry: A Study of Ten Poets*. London: Heinemann, 1982.

Haynes, John. "Kunene's Shaka and the Idea of a Poet as Teacher." *Ariel* 18, no. 1 (1987): 39–50.

Maduka, Chidi. "Poetry, Humanism and Apartheid: A Study of Mazisi Kunene's *Zulu Poems*," *Griot* 4, nos. 1–2 (1985): 57–72.

Kunert, Günter (1929–) *poet, short-story writer*

Günter Kunert was born in Berlin four years before the Nazi rise to power. Because his mother was Jewish, he faced discrimination and was prevented

from completing grammar school. After the war, he attended Berlin Kunsthochschule, an art institute. While a teenager, he switched his focus from art to literature and published his first poems and prose in the *Ulenpiegel (Joker)* magazine. An idealistic socialist at an early age, Kunert joined the Socialist Unity Party in East Germany in 1949. Three years later, he married Marianne Todten, whose critical assistance greatly benefited his writing career.

Kunert's first collection of poetry, *Wegschilder und Mauerinschriften (Road Signs and Wall Writings, 1950)*, made a significant literary impact. In 1952, the German poet Bertolt BRECHT, one of Kunert's influences, praised him as a gifted young poet. During the following three decades, Kunert published more than 20 works of poetry, prose, and essays as well as one novel. In the mid-1960s, he became critical of East Germany's socialist government. In the 1970s, he joined Sarah KIRSCH and Christa WOLF in protesting the revoking of the singer Wolf Biermann's citizenship. Kunert was then harassed and lost his party membership. He moved to West Germany in 1979.

Kunert is considered a master of the epigram, the parable, the satire, and the use of aphoristic form to express a principle in a short work. His writing was serious, ironic, and grotesque. He took a firm stand against misuse of the language. Kunert frequently dealt with contemporary concerns—such as greed, poverty, and injustice—and was committed to remembering the victims of past persecutions. Although his writing became increasingly pessimistic after the mid-1960s, Kunert is known for the integrity of his work. His many awards include the Johannes R. Becher Prize.

Another Work by Günter Kunert

Windy Times: Poems and Prose. Translated by Agnes Stein. New York: Red Dust, 1983.

Kurahashi Yumiko (Kumagai Yumiko)

(1935–) *novelist, short-story writer*

Kurahashi Yumiko was born in Kōchi, Shikoku Prefecture, to dentist Kurahashi Toshirō and his

wife, Misae. Kurahashi entered Kyoto Women's College in 1953 and, in 1955, enrolled in Japanese Women's Junior College of Hygiene in Tokyo to become a dental hygienist at her father's practice. However, she surprised her family when, upon graduation, she enrolled as an undergraduate in the French Department of Meiji University. Upon completing the program, she started graduate school but returned home when her father died in 1962. Two years later, she married photographer Kumagai Tomihiro and later attended the University of Iowa's creative-writing program under a Fulbright Fellowship in 1966.

Kurahashi's writing garnered notice while she was still an undergraduate. Her short story "Party" (1960) won both the Meiji University Chancellor's Award in 1960 and the Women's Literary Award in 1961. She quickly followed with her first novel, *Blue Journey* (1961), a story about a woman's search for the man to whom she is engaged. In 1969, Kurahashi published *The Adventures of Sumiyakist Q*, which portrays the attempts of a man to convert people secretly to an imaginary ideology called Sumiyakism. Shortly after her return from studying in the United States, Kurahashi initiated a series of novels centered on the life of a woman named Keiko with the publication of *A Floating Bridge of Dreams* (1969). In this ongoing series, Kurahashi creates a parallel fictional world that continues through several generations of Keiko's family.

Kurahashi is known both for writing complex stories that are presented with striking clarity and for her inclusion of controversial subjects, such as incest and partner swapping, in her stories. In addition to her prizes for "Party," she won the Tamura Toshiko Award in 1963 and the Izumi Kyōka Memorial Prize in 1987.

Other Works by Kurahashi Yumiko

"The Monastery." Translated by Carolyn Haynes. In Van C. Gessel and Tomone Matsumoto, eds., *The Shōwa Anthology: Modern Japanese Short Stories*. Tokyo: Kodansha International, 1985.

The Woman with the Flying Head and Other Stories of Kurahashi Yumiko. Translated by Atsuko Sakaki. Armonk, N.Y.: M. E. Sharpe, 1998.

A Work about Kurahashi Yumiko

Sakaki, Atsuko. "(Re)canonizing Kurahashi Yumiko: Toward Alternative Perspectives for 'Modern'

'Japanese' 'Literature.'" In Stephen Snyder and Philip Gabriel, eds., *Ōe and Beyond: Fiction in Contemporary Japan*. Honolulu: University of Hawaii Press, 1999.

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La Guma, Alex (1925–1985) *novelist, short-story writer*

One of South Africa's premier chroniclers of life under apartheid in South Africa, Justin Alexander La Guma was born into a trade-unionist household. This early involvement with socialist politics combined with his status as a Cape Town "coloured" (a person of mixed race ancestry according to apartheid laws established in 1948) conspired to make of La Guma a writer concerned with issues of class and race in all his writings.

His parents made him aware of his mixed-race heritage by stressing the various cultures that were his heritage. His maternal grandmother had come to South Africa from Indonesia; his maternal grandfather came from Scotland. His father was originally from what is now known as the Malagasy Republic. When La Guma was only 13 years old, he tried to get to Spain to fight against the fascists in the Spanish civil war, but he was turned down. Two years later, in 1940, he tried to enlist as a soldier to fight against Nazi Germany, but he was refused because of his slight build and unhealthy appearance. At 17, he went to work doing manual labor in a box factory where he developed a life-long awareness of the real concerns of working people.

In 1955, La Guma worked for a left-wing newspaper in Cape Town as a journalist until the apartheid government banned his work; he wrote political columns, reported on the absurdities of apartheid laws, and even penned a regular political cartoon. After the murders of unarmed blacks in 1960 by white policemen, an event since referred to as the Sharpeville Massacre, all antigovernment groups were banned, and La Guma himself was jailed for more than six months. He was later sentenced, in 1962, to five years under house arrest. The punishment meant that he could not leave his home, meet with any of his friends, or in any way communicate with those whose ideology he shared. In his novel, *The Stone Country* (1967), La Guma fictionalizes this experience, and several stays in prison in 1960 and 1961 when South Africa was under a state of emergency and many people were detained without being formally charged.

La Guma was banned from employment as a journalist during the early 1960s, and he turned to writing fiction as a result. The publication, in 1962, of a collection of short stories entitled *A Walk in the Night and Other Stories* marked the advent of something truly different in the South African literary tradition. In the lead story in the collection, the novella from which the collection takes its name, La Guma allows his characters to

speak in a sanitized version of the Cape Town dialect that the real underclass spoke. Another story in the collection, “Tattoo Marks and Nails,” focuses on a prison cell and is a precursor to *The Stone Country*. Although he was not the first South African writer to focus on working people and their problems, La Guma’s concentration on the realistic representation of the poorest and most vulnerable of his culture’s people marked him as a uniquely South African voice. For example, although Peter ABRAHAMS can very easily be seen as a literary pioneer for his focus on the poorest of South Africa’s noncitizens in *Mine Boy* (1946) and other texts, La Guma allows the streets to speak for themselves. In many ways, he signals a resistance to the forms of the European literary tradition that had, to that date, influenced the vast majority of South African works written in English.

La Guma is an important figure in the literary tradition of South Africa because he points up something about the way people in the United States understand places like South Africa. Important critics such as Lewis NKOSI and J. M. COETZEE observed long ago that those of us who read about foreign cultures often view foreign texts as “sociological” documents; for example, a 1974 essay by Coetzee examines the reduction of the literary text to an example of an exotic culture. These astute critics also have observed that—worse—“weak” literature all too often is celebrated because its politics are right. But La Guma’s works have both a deceptive, realist style and true literary merit. He is rightly read as much for the quality of his writing as for his content. As Cecil Abrahams states “He [La Guma] sees his task as similar to that of the African storyteller, namely that of recording events as told to him and fashioning the tale in such a manner that there is both a moral and an entertaining purpose involved.”

Other Works by Alex La Guma

In the Fog of the Season’s End. London: Heinemann, 1972.

Time of the Butcherbird. London: Heinemann, 1979.

Works about Alex La Guma

Abrahams, Cecil. *Alex La Guma*. Boston: Twayne, 1985.

Coetzee, J. M. “Man’s Fate in the Novels of Alex La Guma.” *Studies in Black Literature* 5.1 (Spring 1974).

Labrunie, Gerard

See NERVAL, GERARD DE.

Lagerkvist, Pär (Fabian) (1891–1974)

poet, dramatist, novelist, short-story writer

Pär Lagerkvist was born in Växjö, Sweden, to Anders Johan, a railway linesman, and Johanna (Blad) Lagerquist. Although he embraced Darwinism and political radicalism at a young age, Lagerkvist was influenced throughout his life by his parents’ pietistic Christian faith. He attended the University of Uppsala in 1911 and 1912. In addition to writing, he briefly worked as a theater critic for a Stockholm newspaper in the late 1910s. He married Karen Dagmar Johanne Soerensen in 1918 and, after they divorced, married Elaine Luella Hallberg in 1925.

Lagerkvist first emerged on the literary scene as a poet. The second of his nine collections, *Ångest* (*Anguish*, 1916), described the despair and pain of World War I. The volume challenged the Swedish romantic tradition in verse and is considered the beginning of poetic modernism. Lagerkvist continued his search for aesthetic revolt and renewal in his dramas. He wrote 13 plays, including *Himlens Hemlighet* (*The Secret of Heaven*, 1919), which addressed the search for meaning in life. In the 1930s, Lagerkvist’s dramas, plays, and short stories dealt with the issues of evil and fascism. After 1940, he focused on writing novels. *Dvärgen* (*The Dwarf*, 1944), considered by many to be his best work, explores the evil and creativity of humans.

Lagerkvist wrote more than 40 major works and has been translated into 34 languages. He was elected to the Swedish Academy of Literature in

1940 and won the Nobel Prize for Literature in 1951. His influences include the dramatist August STRINDBERG, and naivism, cubism, and fauvism in French painting. His literary career lasted a half-century and encompassed all major genres but still displayed a remarkable internal consistency. Lagerkvist wrote about faith, skepticism, death, and evil, and explored the mysteries of existence. The scholar Robert Donald Spector observed that in Lagerkvist's works "his major theme is a quest for a god who will replace the deity of his youth."

Another Work by Pär Lagerkvist

Guest of Reality. Translated by Robin Fulton. New York: Quartet, 1989.

A Work about Pär Lagerkvist

Spector, Robert Donald. *Pär Lagerkvist*. Boston: Twayne, 1973.

Lagerlöf, Selma (1858–1940) *novelist*

Selma Lagerlöf was born in Marbacka, Sweden. She was educated at home by her father, a retired army officer, and her grandmother. Lagerlöf's grandmother told her traditional tales of Sweden, which played an important role in the formation of her artistic imagination. In 1882, Lagerlöf went to the Royal Women's Superior Training Academy in Stockholm to prepare for a career as a teacher. After graduation, she taught in a school for girls for 10 years.

While teaching, Lagerlöf began writing her first novel. She sent early chapters to a literary contest in a local magazine and was awarded a publishing contract for the entire novel. Financially supported by her lifelong friend, the Baroness Sophie Aldesparre, Lagerlöf completed her first novel, *The Story of Gösta Berling* (1891). Gösta, a young adventurous hero, suffers a series of ordeals before he marries the dashing heroine, Countess Elizabeth, and finds peace in his life. The story was significant in the Swedish romantic revival of the late 1890s.

Lagerlöf's work appealed to people of all ranks. Her work was founded on the rich tradi-

tions and deep cultural history of the Swedish people. With financial assistance from the Swedish Academy and a pension from Sweden's King Oscar, Lagerlöf resigned from teaching to concentrate on her writing. A journey to Egypt and Palestine between 1899 and 1900 inspired the publication of her first major and critically acclaimed work, *Jerusalem*. The collection of stories describes the destructive effects of a conservative, religious revival on a small Swedish community. The Ingmar family takes a journey to Jerusalem, and one of the family members is sold into slavery by another. Still another Ingmar renounces his engagement to the love of his life so he can marry a rich woman. The collection placed Lagerlöf on a prominent level in the literary world of Sweden.

In 1906, Lagerlöf published her best-known work, *The Wonderful Adventures of Nils*. The work was commissioned by the Swedish board of education to teach geography in the primary school. It tells the story of a naughty but courageous young boy, Nils, who is magically reduced to the size of a gnome. He travels throughout Sweden on the back of a gander who escapes the farm to join the flock of wild geese. From them, Nils learns courage, companionship, and commitment. Although this story is a fairy tale, it also provides, as it was meant to do, useful information about Swedish geography and life in Sweden. The story is loved and admired throughout the world.

In 1909, Selma Lagerlöf became the first female writer to win the Nobel Prize for literature. When the Soviets invaded Finland in 1939, Lagerlöf donated the Nobel medal to raise money for the Finnish army. A truly amazing and courageous person, she helped a great number of German writers and artists to escape Nazi persecution by arranging to smuggle them into Sweden. This remarkable woman is not only a national writer of Sweden but also its national hero. She used her artistic talent to depict the cultural history and customs of her country. Selma Lagerlöf's work is still widely read throughout the world today, with the sad exception of the United States.

Other Works by Selma Lagerlöf

Girl from the Marsh Croft, and Other Stories. Translated by Greta Andersen. Iowa City: Penfield Press, 1996.

Invisible Links. Translated by Greta Andersen. Iowa City: Penfield Press, 1995.

Memories of Marbacka. Translated by Greta Andersen. Iowa City: Penfield Press, 1996.

A Work about Selma Lagerlöf

Edstrom, Vivi Bloom. *Selma Lagerlöf*. Boston: Twayne, 1982.

Laing, B. Kojo (1946–) novelist, poet

B. Kojo Laing was born in Kumasi in the Ashanti region of Ghana. He was the eldest son of six children and was baptized Bernard Ebenezer, but he later dropped his Christian name in favor of his African identity. Laing's father was the first African rector of the Anglican Theological College in Kumasi. Although Laing's family belonged to the educated middle class, they were by no means rich. Laing had to sell snacks on the street in Accra when he was a child. His disgust with this experience influenced his perception of the city and is distinctly expressed in his writings. Laing spent the first five years of his early education in Accra and was later sent to Scotland in 1957, where he had both his primary and secondary education. In 1968, he graduated from Glasgow University with a master's degree, then returned to Ghana to join the civil service. Laing left the service in 1979 to work as an administrative secretary of the Institute of African Studies for five years and then headed Saint Anthony's School in Accra in 1984, where he still works today.

Laing emerged as an important poet in the 1970s but did not become very widely known until 1986 when he published his first novel, *Search Sweet Country* (1975). His search for spiritual meaning is most intensely expressed in this novel, which is an analogy of his own experience as a civil servant in the Ashanti region. In the novel, Laing

explores the complexities of human relationships and the different responses of people from different backgrounds to the reign of a corrupt military government. The bittersweet flavor of Laing's writing reveals his continuous attempt, through language, to bridge the differences between physical reality and spiritual ideals.

Laing's love of nature is also clearly reflected in his writing. One of his favorite pastimes is hunting, which provides him with a source of imagery. In *Woman of the Aeroplanes* (1988), for example, Laing uses images that symbolize the natural, surreal, and human worlds. An example of Laing's use of nature imagery in the novel is his humorous personification of the lake, which becomes extremely jealous of the ducks that swim in its waters and refuses to ripple.

Laing was also deeply influenced by his life experiences, such as his father's religious devotion and early death and his own journeys and failed relationships. His poem "Funeral in Accra" commemorated his father's death and marked his rite of passage from youth to adulthood. This poem was published in 1968 together with two other poems, "African Storm" and "Jaw." These poems contain the metaphors of his psychological struggle between alienation and dislocation.

Laing's main contribution to world literature is his ability to create a hybrid of languages and images from both the traditional African and modern Western worlds. His works, such as *Godhorse* (1989), appropriate the common symbol of technology, such as the car, and by simplifying its locomotive movements, compare it with daily human actions, such as walking or transplanting crops in the fields. By carefully and cleverly blending mixed symbols and language, Laing reveals the complexity of interdependent relationships within society.

Another Work by B. Kojo Laing

Major Gentl and the Achimota Wars. London: Heinemann, 1992.

Laird, Christopher (1945–) *poet, writer, editor, producer, director*

Born in Trinidad, Christopher Laird is the author of poetry that has appeared in *The New Voices*, the *Caribbean Writer*, and *Kairi*. As editor of *Kairi*, he has striven to increase the visibility of writers from and about Trinidad and Tobago. Laird has also done a number of extensive interviews with cultural personalities, including novelist George LAMMING, carnival artist Peter Minshall, and actor and dramatist Slade Hopkinson.

Laird's poetry has been anthologized in *Voiceprint: An Anthology of Oral and Related Poetry from the Caribbean* (1989). In "Hosay," a seven-part poem published in *Voiceprint*, the speaker draws attention to himself with speech and musical rhythms, but then concludes the poem saying,

*I am silent now.
I done talk.
Until a mounting fire
stretches me taut
to move the air again.*

As video producer, director, writer, and editor, Laird examines the Caribbean culture. One of Laird's projects, the *Caribbean Eye* videos, explores regional Caribbean philosophies, celebrations, and styles of music and drama. *Caribbean Carnivals* (1991), *Dramatic Actions* (1991), and *Women in Action* (1991) are three of the 13 half-hour, made-for-television *Caribbean Eye* videos from Trinidad's Banyan Studios.

Released in 1992, Laird codirected *And the Dish Ran Away with the Spoon* with Tony Hall. Produced as part of the BBC/TVE Developing World Series, the video uses poetry, interviews, music, and clips from television shows to highlight effects of American television broadcasts on local Caribbean cultures. It won best documentary and best video at Images Caraïbes, the Caribbean Film & Video festival, and also best documentary at the Prized Pieces competition of the National Black Programmers Consortium of the United States. Laird's varied projects significantly facilitate the

exploration and appreciation of Caribbean culture.

Other Works by Christopher Laird

Brown, Stewart, Mervyn Morris, and Gordon Rohlehr, eds. Selections in *Voiceprint: An Anthology of Oral and Related Poetry from the Caribbean*. Harlow, U.K.: Longman, 1989.

"Faith, Beauty and Blood." *Caribbean Writer* 5 (1991): 49–50.

"Jamestown Beach, Accra." *Caribbean Writer* 3 (1989): 44–45.

Lamartine, Alphonse de (1790–1869)

poet, novelist

Alphonse Marie Louis de Lamartine was born to a family of minor nobility in Mâcon on October 10. He received a traditional education and, after spending a brief period of time in the army, traveled to Italy where he discovered much of the aesthetics of love and nature that would prevail in his works and that tie him closely to French ROMANTICISM.

His first published work, *Méditations Poétiques* (1820), met with immediate success. Within the 24 poems that compose this collection, Lamartine expressed his feelings about religion, love, and nature. Subsequent works, such as *Harmonies* (1830), developed his theme of lyricism and his musical tones. He also expressed his religious views in such works as *Jocelyn* (1836), a novel in verse, and *La Chute d'un Ange (An Angel's Fall)*, 1838), an epic poem that describes an evil tyranny.

Politically, Lamartine tried to remain distant from party conflicts; however, his idealist philosophy tended toward democracy and the campaign for social justice. His *Histoire des Girondins (History of the Girondists)*, 1847), a work that promoted and glorified the aims of a political group of moderate Republicans known as the Girondists during the French Revolution met with immense popular success. After competing unsuccessfully against Napoleon III for the presidency, Lamartine left politics to devote his life to writing.

Another Work by Alphonse de Lamartine

Poetical Meditations/Méditations Poétiques. Translated by Gervase Hittle. Lewiston, N.Y.: Edwin Mellen Press, 1993.

Works about Alphonse de Lamartine

Boutin, Aimee. *Maternal Echoes: The Poetry of Marcelline Desbordes-Valmore and Alphonse de Lamartine*. Cranbury, N.J.: University of Delaware Press, 2001.

Fortescue, William. *Alphonse de Lamartine: A Political Biography*. New York: St. Martin's Press, 1983.

Lombard, Charles M. *Lamartine*. Boston: Twayne, 1973.

Lamming, George (William) (1927–)
novelist, poet, critic, teacher, lecturer, broadcaster, trade-union activist

George Lamming was born and raised in Carrington's Village, a former sugar estate on the outskirts of Barbados's capital, Bridgetown. Although Lamming's mother married after his birth, Lamming said, "it was my mother who fathered me." Lamming attended Combermere High School on a scholarship. There, teacher and writer Frank COLLYMORE encouraged his writing. When Lamming's courses ended in 1946, Collymore helped Lamming obtain a teaching position at El Colegio de Venezuela, a boarding school for boys of South American origin, in Port of Spain, Trinidad. That year Lamming also started publishing poetry in *Bim*, a literary magazine edited by Collymore. From 1947, the BBC's "Caribbean Voices" series broadcast Lamming's poems and occasional short prose pieces. Themes Lamming explored during this period—frustration with West Indian cultural life and artists' preference for imported culture—reappear in later works as well.

In 1950, Lamming sailed to England with other West Indian immigrants, including the novelist Samuel Selvon, and briefly worked in a factory and hosted a book program for the BBC West Indian Service while writing. Lamming dedicated his first novel, *In the Castle of My Skin* (1953), to his

mother and Frank Collymore. This fictional account of the West Indian experience quickly garnered critical acclaim in the United States and England. In the preface, U.S. novelist Richard Wright describes Lamming's prose as "quietly melodious," and in an essay entitled "George Lamming's *In the Castle of My Skin*" (1954), the novelist NGUGI WA THIONG'O calls the work "one of the great political novels in modern 'colonial' literature."

Lamming's subsequent works explore West Indian history, culture, and politics. After completing *The Emigrants* (1954), a novel that follows a group of young men of Lamming's generation from the West Indies to London, Lamming returned to the Caribbean to gather material for his third novel, *Of Age and Innocence* (1958), set on the fictitious island of San Cristobal. This novel examines relationships formed during colonial history, as does Lamming's fourth novel, *Season of Adventure* (1960). In a 1989 interview archived online by *Banyan Limited*, Lamming said that *Season of Adventure* was "probably the first" and "only" novel "which is in a sense devoted to the elevation of the steelband not only as a moment of great culture and triumph, but also showing the way in which cultural activity can be so decisive in political life." Published the same year as *Season of Adventure*, *The Pleasures of Exile* (1960), a collection of essays, examines West Indian colonialism.

Two more novels published in the early 1970s, *Water with Berries* (1971) and *Natives of My Person* (1972), use allegory to examine guilt produced by colonialism and carried by English and Caribbean characters. Some critics consider the latter work as Lamming's major work, while others criticize its ideological representation of characters. In 1974, Lamming edited *Cannon Shot and Glass Beads: Modern Black Writing*, an anthology examining black responses to white racism.

In later years, Lamming devoted his attention to lecturing and essays, regularly contributing to the journal *Casa de las Américas*, published in Havana. Since entering academia as a writer-in-residence and lecturer at the University of the West Indies in

1967, Lamming has been a visiting professor at the University of Texas at Austin and the University of Pennsylvania, a teacher at the University of Miami's summer Institute for Caribbean Creative Writing, and a lecturer in Denmark, Tanzania, Kenya, and Australia. Regarded as one of the most perceptive commentators on the West Indies, Lamming is also considered one of the most important Caribbean West Indian novelists.

Other Works by George Lamming

Coming, Coming Home: Conversations II: Monographs. Philipsburg, St. Martin: House of Nehesi, 2000.

"Concepts of the Caribbean." In Frank Birbalsingh, ed., *Frontiers of Caribbean Literatures in English.* New York: St. Martin's Press, 1996.

Drayton, Richard, and Andaiye, eds. *Conversations: George Lamming Essays, Addresses and Interviews, 1956–1990.* London: Karia Press, 1992.

Works about George Lamming

Hulme, Peter. "Reading from Elsewhere: George Lamming and the Paradox of Exile." In Peter Hulme and William H. Sherman, eds., *The Tempest and Its Travels.* Philadelphia, Pa.: University of Pennsylvania Press, 2000.

Phillips, Caryl. "George Lamming." *Wasafiri: Journal of Caribbean, African, Asian and Associated Literatures and Film* 26 (Autumn 1997).

Silva, A. J. Simoes da. *The Luxury of Nationalist Despair: George Lamming's Fiction as Decolonizing Project.* Atlanta, Ga.: Rodopi, 2000.

Lampedusa, Giuseppe Tomasi di

(1896–1957) *novelist*

Giuseppe Tomasi di Lampedusa was born in Palermo, Italy, to Prince Giulio di Lampedusa and his wife, Beatrice. He grew up in a palace and had a great fondness for his upbringing, which he was able to capture in his writing. He had an extremely close, nearly suffocating relationship with his mother through much of his life. From age 16 to 18, he attended the Liceo-Ginnasio Garibaldi

school, where he proved to be an excellent scholar in philosophy, history, and Italian. He went on to study law at the University of Rome.

From 1916 to 1918, Lampedusa fought in the Italian Alps in World War I and was wounded and captured. After the war, he traveled extensively in Italy as well as to London, Paris, and other European cities. In the 1920s, he immersed himself in a self-directed course of study in European history and literature. His favorite writers included William Shakespeare, John Keats, and Charles BAUDELAIRE.

In 1954, Lampedusa began a course of lectures on literature, one of which was published as the book, *Lessons on Stendahl* (1977). He then turned to novel writing and began *The Leopard*, a book about the Italian aristocracy, which was published posthumously in 1958. As a diversion from this book, Lampedusa began his autobiography. It was a chance to write about his beloved family palace, which had nearly been destroyed in an air attack during World War II.

Lampedusa had an active and varied life that contributed to the richness of his work. He left his mark in the worlds of education, literature, and history. David Gilmour, his biographer, writes, "his work will survive because he wrote about the central problems of the human experience."

A Work about Giuseppe Tomasi di Lampedusa

Gilmour, David. *The Last Leopard: A Life of Giuseppe di Lampedusa.* New York: Pantheon, 1988.

Langgässer, Elisabeth (1899–1950) *poet, novelist, short-story writer*

Elisabeth Langgässer was born in Alzey, Germany, to Eduard and Eugenie Dienst Langgässer. Her father, an architect, was a Jew, but she was raised as a Catholic. After Eduard's death in 1909, the family moved to Darmstadt, where Langgässer attended the Viktoria-Schule. After passing the school-leaving exam in 1918, she taught at a primary school in Griesheim. In 1935, she married the theologian Wilhelm Hoffmann.

Langgässer wrote book and theater reviews before publishing her first poetry collection, *Der Wenderkreis des Lammes* (*The Tropic of the Lamb*, 1924). Her first novel, *Proserpina* (1933), won the Literary Prize of the Association of Women's Citizens. In 1936, the Nazis forbade her from further publication because she was of Jewish descent; she defied the ban with a short-story collection in 1938. After World War II, she gained wider popularity and critical acceptance. Her novel *Das Unauslöschliche Siegel* (*The Indelible Seal*, 1946) earned praise from writers Thomas MANN and Hermann BROCH.

The influence of Franz KAFKA and James Joyce is evident in Langgässer's works. Many considered her a religious writer, but she often included nonreligious aspects such as war and economic hardship in her writing. Langgässer's poems explore the conceptions of *soul* and *psyche* and investigate the evil side of human nature. Not afraid of paradoxes, she also dealt with the irrationality, beauty, and brutality of human passions. The literary scholar Hermann Boeschstein writes that Langgässer "is able to do what has often been termed the prerequisite to the revitalization of modern religious literature; she repeats the old truths in an exciting new way."

Another Work by Elisabeth Langgässer

The Quest. New York: Knopf, 1953.

A Work about Elisabeth Langgässer

Gelbin, Cathy S. *An Indelible Seal: Race, Hybridity and Identity in Elisabeth Langgässer's Writings*. Essen: Die Blaue Eule, 2001.

Lao She (Shu Qingchun) (1899–1966)

novelist

Shu Qingchun was born Shu She-yü on February 3 in Beijing. When foreign allied forces attacked Beijing in the 1900 Boxer Rebellion, his father was killed. His mother did laundry so that Shu Qingchun could be privately tutored. He graduated from Beijing Normal in 1918 and became headmaster of a primary school, managing it so ef-

ficiently that he was appointed a government post in 1920. He returned to teaching and did social work with various Beijing organizations while studying English at Yenching University. In 1924, he taught Chinese at the Oriental School of London University and assisted in translating a 16th-century Chinese novel.

Inspired by the writing of Charles Dickens, Shu began to write (under the pseudonym Lao She), completing his first novel, *The Philosophy of Lao Zhang* (1926), while in London. The book was published as a serial in Shanghai to critical and popular acclaim because of its patriotism and realistic portrayal of a civil servant, two students, and a contemptible schoolmaster.

In 1930, Lao She returned to China and taught Chinese at Qilu and Shandong Universities, where he continued to write prolifically. His most popular work was the social critique *Lo-t'o Hsiang-tzu* (*Rickshaw Boy*, 1936), a novel about making a living in Beijing. In 1940, he completed the trilogy about Japanese-occupied Beijing, *Four Generations Under One Roof*.

As one of the country's foremost patriotic writers, Lao She was active in the anti-Japanese movement during the Sino-Japanese War. He was elected director of general affairs of the All-China Resist-the-Enemy Federation of Writers and Artists. In 1946, he traveled to the United States as a visiting lecturer and wrote his last novel, *The Drum Singers*, published in the United States in 1952. He returned to celebrate China's new Communist regime in 1949 and wrote plays, all of which became classics of socialist literature, including *Dragon Beard Ditch* (1950), *Teahouse* (1956), *All the Family Are Blessed* (1959), and *Beneath the Red Banner* (1964).

Although he served high posts in the Chinese Writers Association, Lao She was no exception to the suppression of writers during the Cultural Revolution. Unable to contend with the disgrace of public denunciations and criticisms, he committed suicide on August 24. He was posthumously "rehabilitated" by the Communist Party in 1979, and his complete works were published.

Other Works by Lao She

Blades of Grass: The Stories of Lao She. Honolulu: University of Hawaii Press, 1999.

Cat Country: A Satirical Novel of China in the 1930s.

Translated by William A. Lyell. Columbus: Ohio State University Press, 1970.

Heavensent. Translated by Xiong Deni. San Francisco: China Books and Periodicals, 1986.

Teahouse: A Play in Three Acts. Translated by John Howard-Gibbon. Beijing: Foreign Languages Press, 1980.

Works about Lao She

Vohra, Ranbir. *Lao She and the Chinese Revolution.* Cambridge, Mass.: East Asian Research Center, Harvard University, 1974.

Wang, David Der-Wei. *Fictional Realism in Twentieth-Century China: Mao Dun, Lao She, Shen Congwen.* New York: Columbia University Press, 1992.

Lasker-Schüler, Else (1869–1945) poet, novelist

Else Lasker-Schüler was born in Elberfeld, Germany, to Aron Schüler, a banker, and Jeanette Schüler. The youngest of six children, Else was deeply devoted to her mother, who encouraged Else's early interest in poetry. Paul, Lasker-Schüler's older brother, also helped develop her strong passion for poetry. As a Jewish family, the Schülers had difficulty in the social environment of Germany. Because of constant teasing by the Catholic and Lutheran children, Else had to quit elementary school and was tutored at home by her parents.

In 1890, Lasker-Schüler suffered the painful loss of her mother. Four years later, she married Jonathan Lasker. Lasker-Schüler separated from her husband in 1899 after refusing to acknowledge him as the father of their son Paul. Along with her son, she moved to Berlin in 1899 where she immediately became immersed in the artistic and cultural life of the city. Lasker-Schüler frequented various literary cafés throughout Berlin where she composed poetry, made sketches, and conversed with other artists. For the next 10 years, although

she associated with various literary groups, such as the expressionists (*see* EXPRESSIONISM), her work does not appear to have been influenced by them.

In 1913, Lasker-Schüler traveled to Russia with the goal of securing the release of her longtime friend Johannes Holzmann, who had been arrested for revolutionary activities and leadership in anarchist circles. Her mission was unsuccessful, but it provided plenty of material for her writings. During World War I, Lasker-Schüler lost many friends, such as the Austrian poet Georg TRAKL. As a result of these experiences, she became deeply committed to pacifism.

In 1932 Lasker-Schüler received the Kleist prize, one of the highest literary honors in Germany. The atmosphere in German society, however, was becoming dangerous for her with the rise of the National Socialists (Nazi) Party. One of the newspapers controlled by the Nazis commented on Lasker-Schüler's award: "The pure Hebrew poetry of Else Lasker-Schüler has nothing to do with us Germans." Fearing for her life, Lasker-Schüler promptly left Germany for Switzerland. Arriving without luggage, she spent six nights sleeping on a bench in a Zurich park but survived by giving poetry readings and selling her drawings and sketches, as well as on generous gifts from her friends and readers. She spent several years living in Switzerland and Jerusalem, where she died in 1945.

Lasker-Schüler's early poetry was first published about 1899. Through the years, her poetry became more and more complex, often treating concrete ideas with abstract images. Her first collection of poetry, *Styx* (1902), reveals some qualities of the Expressionist school that are characterized by decorative and emotional imagery, as seen in "Coolness" (1902): "In the white blaze / Of bright roses / I want to bleed to death." As Ruth Schwertfeger notes, "Preoccupation with spiritual reality dominates Lasker-Schüler's thinking."

Lasker-Schüler clearly considered herself a Jewish poet: In the poem "My People," published in *The Seventh Day* (1905), she openly identifies herself with the Jewish people: "I have traveled the diaspora / From my blood's fermentation / Constantly over

in me again.” Lasker-Schüler’s fascination with her Jewish roots also led to her constant longing for Jerusalem, which she visited five times during her life.

Lasker-Schüler’s banishment from Germany was a painful experience and one to which she returns over and over in her poetry. In “Banished” (1934) she longs for Germany, which she always considered her homeland: “Where is the breath my life exhaled? / Exiled dreamer I glide between pale hours / Companion to wild game. I used to love you.” Lasker-Schüler considered herself a German to the end of her life.

Else Lasker-Schüler’s poetry did not become widely popular until the end of the World War II. Today, she is considered to be among the best poets of Germany. In 1953, at a poetry reading dedicated to the memory of Else Lasker-Schüler, the poet Gottfried Benn referred to her as “the greatest lyric poet Germany ever had.” Lasker-Schüler’s work is not well known outside of German-speaking countries because, as many critics and scholars claim, the complexity of her verse renders it virtually untranslatable. Recent translations, however, have been more successful, and her works are now available in more than 12 languages.

Other Works by Else Lasker-Schüler

Selected Poems. Translated by Jeanette Demeestere-Litman. New York: Green Integer, 2000.

Star in my Forehead. Translated by Janine Canan. New York: Consortium, 1999.

A Work about Else Lasker-Schüler

Yudkin, Leon I. *Else Lasker-Schueler: A Study in German Jewish Literature.* Washington, D.C.: B’nai B’rith Book Service, 1991.

Lautréamont, comte de (Isadore-Lucien Ducasse) (1846–1870) *poet*

Isadore Ducasse, who adopted the pen name and title of comte de Lautréamont, was born in Uruguay on April 4, 1846, to French parents. His father was a consular officer; his mother died when

he was 18 months old. When he was 10 years old, his father left him with relatives in France, where he attended school and earned a reputation as a sullen, introverted student who disliked math and Latin. Lautréamont, however, became interested in literature and, as an independent thinker, developed ideas and attitudes that would eventually earn him a permanent place in French literary history.

After leaving school at age 19, Lautréamont traveled abroad, made some literary contacts, and then returned to Paris to begin his first major work, *Les Chants de Maldoror* (1869). The title of this work has been subject to various interpretations, ranging from “dawn of evil” to “evil from the beginning.” It is a macabre prose poem in which the main character celebrates evil with religious fervor. Themes within the work include rebellion against God, the image of Christ as a rapist, and a bitter protagonist whose decomposing and disfigured body is a haven for animals who have taken up residence in it while he still lives.

For the publication of *Maldoror*, he assumed the pseudonym Lautréamont, a name that is taken perhaps from Eugène Sue’s novel *Lautréamont*, whose protagonist is similar in attitude to the main character in *Maldoror*. Part of the work was first printed privately in 1868, most likely with financial assistance from Lautréamont’s father. The entire work was printed in 1869, but the publishers, fearing prosecution because of the blasphemous nature of the piece, opted not to make the text available for purchase.

Lautréamont tried in vain to convince the publishers to make his work available. He also began another collection, this time celebrating hope and faith, but he died before completing it.

Nine years after his death, Lautréamont’s works were finally published. They met with little notice, however, until members of the surrealist movement in the 1920s began to focus on Lautréamont as a thematic forerunner of their own ideals.

Another Work by Comte de Lautréamont

Maldoror; and Poems. Translated by Paul Knight. Hardmonsworth, U.K.: Penguin, 1978.

A Work about Comte de Lautréamont

Bachelard, Gaston. *Lautréamont*. Translated by Robert S. Dupree. Dallas, Tex.: Dallas Institute of Humanities and Culture, 1986.

Lawson, Henry (Larsen, Henry Hertzberg; Henry Archibald)

(1867–1922) *short-story writer, poet*

Henry Lawson was born on the goldfields of Grenfell, New South Wales, Australia. He was the eldest son of a Norwegian sailor, Peter Lawson, and his wife, Louisa. His mother was actively involved in publishing and was a famous leader of the women's rights movement in Australia. Lawson's early life was difficult: His family was poor, and an ear infection caused him to lose his hearing by the time he turned 14. His parents eventually separated, and his mother moved to Sydney. Lawson later moved to Sydney as well and became deeply influenced by his mother's radical friends.

Lawson's writings reflect his bitter life experiences. His inability to communicate because of the deafness led him to develop a keen habit of observing people. Lawson's works are about watching people and observing their actions. He used his powers of observation and his past experiences to enhance his writing. The major themes of Lawson's poems revolve around the Australian bush. Growing up in the bushland, Lawson knew the hardships of bush life and drew inspiration from the lessons learned coping and living with nature and the land, as can be seen in most of his short stories, including "The Drover's Wife," published in his collection *While the Billy Boils* (1896). Lawson found an affinity with the bush that he could not feel from human company. The celebratory tone of such poems as "The Roaring Days" (1889) and "Andy's Gone with Cattle" (1888) contrasts with the estrangement that the poet clearly felt in observing people.

Lawson's writings also reflect his deep concern for political and social issues. Some of his major poems of political and social protest include "The Watch on the Kerb" (1888) and "The Men Who

Made Australia" (1901), which highlight the alienation and despair that are shared among most of Australia's struggling population. These same themes can be seen in his short stories "In the Storm That Is to Come" (1904) and "The Union Buries Its Dead" (1896).

Lawson's isolation increased as he failed to find happiness in marriage. He resorted to heavy drinking and spent most of his later life in a state of delirium and mental instability. His writing declined as his health collapsed. He began to write autobiographical works as he sought to hang on to his sanity. At his death, he was the first Australian writer to be granted a state funeral. Lawson's contribution to Australian and world literature lies in his accurate but starkly depressing portrayal of the difficult lives of the Australian lower classes, especially the much neglected regions of the Australian countryside and bush areas.

Other Works by Henry Lawson

The Bush Undertaker and Other Stories. Sydney:

Angus and Robertson, 1994.

Henry Lawson: Short Stories. Edited by John Barnes.

New York: Penguin, 1986.

Works about Henry Lawson

Phillips, A. A. *Henry Lawson*. Boston: Twayne, 1970.

Wright, Judith. *Henry Lawson*. Melbourne, Australia:

Oxford University Press, 1967.

Léger, Alexis Saint-Léger

See PERSE, SAINT-JOHN.

Leiris, Michel (1901–1990) *novelist, nonfiction writer*

Noted for his work as anthropologist and writer, Michel Leiris was born in Paris to an upper-class family. He became a serious student of chemistry but was soon drawn to the Bohemian world of Parisian cafés and cabarets where he first encountered and then became enamored with the growing surrealist, and DADA movements.

Leiris was first introduced to surrealism by his close friend André Masson. He focused for a time on writing poetry in the surrealist fashion but by the 1920s abandoned the movement. With Georges BATAILLE and others, Leiris formed the Collège de Sociologie. Leiris had an abiding interest in the cultures of Central America, Africa, and the Caribbean, and the college formed a launching point for his extensive fieldwork in Ethiopia and the Sudan. Many of his writings come from his experiences there, including *L'Afrique fantôme* (1933), a travel account of his voyages.

Leiris's other writings include a four-volume autobiography, *La Règle du jeu*, the first volume of which was originally published in English as *Manhood*. The entire work was eventually translated and titled *Rules of the Game*. He also wrote a detailed biography of Francis Bacon and conducted several anthropological studies.

Leiris lived out his life in Paris with his wife, the owner of Galerie Louise Leiris, a prominent art institution of the postwar era. It is because of her interest in the arts that Leiris also wrote extensively on the modern artists of the period, such as Miró, Giacometti, Bacon, Lam, and Duchamp.

Other Works by Michel Leiris

Aurora: A Novel. Translated by Anna Warby. London: Atlas, 1990.

Broken Branches. Translated by Lydia Davis. San Francisco: North Point Press, 1989.

Nights as Day, Days as Night. Translated by Richard Sieburth. New York: Rizzoli, 1988.

Rules of the Game. Translated by Lydia Davis. Baltimore: Johns Hopkins University Press, 1997.

A Work about Michel Leiris

Hand, Sean. *Michel Leiris: Writing the Self*. New York: Cambridge University Press, 2002.

Leopardi, Giacomo (1798–1837) poet, essayist, philosopher

Giacomo Leopardi was born in Recanti, now Marche, Italy, to Count Monaldo Leopardi and

Marchesa Adelaide Antici. His upbringing was so sequestered that he was 20 years old before he left his home unaccompanied. Leopardi was a precocious youth and at 12 had surpassed the educational level of his tutors. He was a bibliophile and a polyglot who learned seven languages, including, Greek, Latin, and German. As a young man, he made translations and wrote commentary on the classics and at age 15 produced his first book, *History of Astronomy*. Although he grappled with blindness and a hunchback, his passion for writing saw him through his maladies.

Leopardi's crowning masterpiece was the book of poetry *I Canti* (1831). His poems were very personal statements of his life, loves, and loneliness. In his poem "To Italy," he states, "If but the gods be willing / Endure as long as your renown endures." In his poem "The Solitary Life," he strikes a more despairing note: "On earth, unhappy people find no friend / Or refuge left for them except cold steel."

Giacomo Leopardi is considered the greatest literary figure of 19th-century Italy for his poetry, essays, and translations. According to Leopardi's biographer J. H. Whitfield, no Italian poet aside from Dante has attracted such a circle of devoted admirers as Leopardi. Whitfield summarizes Leopardi's contribution to Italian literature: "[he] sees the poet as potentially a philosopher, and the philosopher as potentially a poet; and though it has been fashionable, especially in Italian criticism, to set the two as opposites, the marriage of the terms is most nearly achieved in the case of Leopardi."

Other Works by Giacomo Leopardi

The Canti: With a Selection of His Prose. Manchester, U.K.: Carcanet, 1998.

Leopardi: Selected Poems. Translated by Eamon Grennan. Princeton, N.J.: Princeton University Press, 1997.

Works about Giacomo Leopardi

Nisbet, Delia Fabbroni-Gianotti. *Heinrich Heine and Giacomo Leopardi: The Rhetoric of Midrash*. New York: Peter Lang, 2000.

Press, Lynne, and Pamela Williams. *Women and Feminine Images in Giacomo Leopardi*. Lewiston, N.Y.: Edwin Mellen Press, 1999.

Whitfield, J. H. *Giacomo Leopardi*. Oxford: Blackwell, 1954.

Lermontov, Mikhail (1814–1841) *poet, novelist*

Mikhail Yuryevich Lermontov was born in Moscow, Russia, to Yuri Lermontov, a retired army captain, and Maria Lermontov, a descendent of an aristocratic family. After the death of his mother in 1817, Lermontov was sent to his affluent grandmother, Elizabetha Stolypin. He received an excellent education from private tutors, and in 1827, he enrolled in a prestigious academy in Moscow that was sponsored by the royal family. Young Lermontov, surrounded by the most prominent intellectuals and writers in Russia, began to compose poetry in 1828. In 1830, he traveled with his grandmother to the family estate outside Moscow, where, in idyllic surroundings, he read intensively and wrote poetry.

Lermontov was heavily influenced by ROMANTICISM. George Gordon, Lord Byron (1788–1824) and Aleksandr PUSHKIN were his favorite poets. After a few unsuccessful years at the Moscow University, Lermontov joined the army as a junior officer in 1832. After the death of Aleksandr Pushkin in a duel in 1835, Lermontov wrote a commemorative poem, “On the Death of the Poet,” in which he suggested that the government had been involved in the scandal that led to the duel and may even have paid Pushkin’s opponent. The poem was widely popular but was considered incendiary by the authorities. Lermontov was demoted and exiled to the Caucasus, an isolated, mountainous region of Russia. The material for most of Lermontov’s prose came from his experiences in the Caucasus. Lermontov composed a heroic poem, “The Song of the Merchant Kalashnikov” (1837), about a man whose heroism consists in following his inner principles rather than the pressures of society. Lermontov returned to St. Petersburg in 1838, after

his grandmother made numerous petitions on his behalf. In 1840, Lermontov was sent back to the Caucasus, as a punishment for dueling.

Lermontov enlisted in a regiment that was responsible for putting down a violent rebellion by Chechen forces. After receiving an award for bravery in combat, he was allowed to return to St. Petersburg in 1841. While in St. Petersburg, he published a collection of poems and completed *Demon* (1828–41), a long narrative poem about a love affair between a fallen angel and a mortal. The poem reveals Lermontov’s aversion to religion and his love for rugged, primitive landscape.

Shortly before his death, Lermontov completed one of the greatest novels in Russian literature, *A Hero of Our Time* (1840). Based on Lermontov’s experiences in the Caucasus, this classic work of psychological realism examines the psyche and emotions of the disenchanting aristocrat Pichorin.

Nearly all of Lermontov’s works were critically acclaimed and widely popular during his lifetime, but his personal relationships were often turbulent and dramatic. He made many enemies during his short life, largely because of his cynical and, at times, cruel disposition. Like his hero Aleksandr Pushkin, Lermontov was shot and killed in a duel.

Lermontov’s reputation as a poet is only second to Pushkin’s in Russia. His stirring poetry is remarkable for its lyricism and for its skillful and ingenious use of metaphor. Lermontov made a dramatic contribution to the poetic tradition of Russia, revealing new ways in which the Russian language could be extended, molded, and shaped into a dramatic lyrical form. He is not very well known outside Russia because his poetry is extremely difficult to translate; today, however, he is recognized as one of the most influential and seminal figures of the Russian literary landscape.

Other Works by Mikhail Lermontov

A Hero of Our Time. Translated by Vladimir Nabokov. New York: Knopf, 1992.

Major Poetical Works. Translated by Anatoly Liberman. Minneapolis: University of Minnesota Press, 1984.

Works about Mikhail Lermontov

Garrard, John. *Mikhail Lermontov*. Boston: Twayne, 1982.

Golstein, Vladimir B. *Heroes of Their Times: Lermontov's Representation of the Heroic Self*. New Haven, Conn.: Yale University Press, 1992.

Levi, Primo (1919–1987) *novelist, nonfiction writer*

Best known for his autobiographical *If This Is a Man* (1947), an account of survival in a Nazi concentration camp, Primo Levi was born in 1919 to a middle-class Jewish family in Turin. Growing up under Benito Mussolini and his fascist, anti-Semitic regime, Levi learned little about his heritage as a child. He was able to enter the University of Turin to study chemistry just before laws were enacted in 1938 to prohibit Jews from academic study. He graduated in 1941 at the top of his class, one year after Italy allied with Germany during World War II.

During the war, Levi began to write articles for *Giustizia e Liberata*, a resistance magazine. He was captured in December 1943 while attempting to make contact with a partisan group in northern Italy. He was first interred at a transitional camp in Fossoli but was soon deported to the major concentration camp at Auschwitz. Traveling to the camp in a convoy of 650 prisoners, he was one of only 24 survivors. Forced to work in one of the laboratories, he was spared the gas chambers but not the memory of those around him who did not survive.

After the camp was liberated by the Soviets in 1945, Levi returned to Turin where he secured work as a chemist. He returned to his family's old manor home and began to write. *If This Is a Man* was written in the form of a memoir documenting his internment at Auschwitz. Although the subject matter was gruesome and intense, part of Levi's appeal was his ability to abstract himself from his surroundings and take on the role of an objective, scientific observer. The work was not without compassion, but neither did it seek to capitalize on the tragedy of life in a concentration

camp. The book was an instant success, selling more than a half-million copies in Italy before being translated into eight languages as well as being adapted for radio broadcast and theatrical production. A sequel to the book, *The Truce* (1963), detailed Levi's eight months spent wandering the remains of a war-torn Europe immediately after his liberation. The focus of the work is the difficulty a survivor faces when he or she is allowed to return, after great trauma, to a normal life.

By 1961, Levi had become the general manager of a paint factory, which enabled him to save enough money to retire in 1977 and devote himself full time to his writing. All of his works are in some way autobiographical. *The Periodic Table* (1975) uses the elements as a background; each element represents an event that is then recorded in memoir form as a meditation on the past. In all, the work is comprised of 21 separate entries, ranging from his encounter with an official from Auschwitz to a homage to his Jewish heritage. *If Not Now, When* (1989) focuses on the emerging sense of Jewish pride, coupled with an historical account of Russian action against the Nazis.

Levi's final work, *The Drowned and the Saved* (1986), is a collection of essays relating the ever-present memory of the Holocaust to the fact that anti-Semitism still exists even though the war is over. It was published one year prior to Levi's death, an apparent suicide. He struggled for much of the last 40 years of his life to reconcile the fact that he had survived life in a concentration camp.

Levi's greatest contribution to world literature is the legacy he left behind. His works give great insight into the life of a Jew and a survivor.

Another Work by Primo Levi

The Voice of Memory: Interviews, 1961–1987. Translated by Robert Gordon. New York: New Press, 2001.

A Work about Primo Levi

Kremer, Roberta S., ed. *Memory and Mastery: Primo Levi as Writer and Witness*. Albany: State University of New York Press, 2001.

Li Feigan

See BA JIN.

Lim, Shirley Geok-Lin (1944–) *novelist, poet*

Shirley Geok-Lin Lim was born in historic Malacca, a small town on the west coast of Malaysia. Lim's childhood was marked by feelings of abandonment, deprivation, and suffering, caused by her mother's abandoning her and her five brothers when they were still young. As the only girl in the family, Lim often felt neglected and marginalized; she nevertheless completed her high school education in a Catholic convent and went on to the University of Malaya. She taught for two years before going to the United States to obtain graduate degrees at Brandeis University in Massachusetts. Lim taught briefly at Westchester College before moving to Santa Barbara in 1990. She is currently professor of English and Women's Studies at the University of California and professor of English and head of the English Department at the University of Hong Kong.

Lim is an animated writer who is able to draw on her rich cultural origins and experience to elevate her poetry and prose. Her writings bespeak the emotional longing she holds for her homeland, even as they dramatize her grappling with issues of ethnicity, gender, and identity as an Asian American living in the United States. In her poem, "Bukit China" (Malay name for "Chinese Hill") (1994), for example, Lim examines the theme of displacement and loss as experienced by her Chinese forefathers who crossed the South China Sea in the distant past to seek fortune in the reputedly rich "Southern Ocean" in Southeast Asia. Issues of ethnicity and identity are most poignantly expressed in her collection *Life's Mysteries: The Best of Shirley Lim* (1995). In one poem in the collection, "A Pot of Rice," Su Yu reaffirms her own identity as she cooks a pot of rice in her New York apartment to offer to her dead father. In another poem, "Transportation in Westchester," the subject of interracial relationships takes on a new

shape when the Asian-American protagonist realizes her own prejudice through her interactions with African Americans.

Lim has received many awards, honors, and prizes for her critical and literary contributions. Her first book, *Crossing the Peninsula and Other Poems* (1980), won the Commonwealth Poetry Prize in 1980; a work she edited, *The Forbidden Stitch: An Asian-American Women's Anthology* (1989), was the recipient of the 1990 American Book Award.

Other Works by Shirley Geok-Lin Lim

Among the White Moon Faces: An Asian-American Memoir of Homelands. New York: The Feminist Press, 1996.

Another Country and Other Stories. Singapore: Times Books International, 1982.

Joss and Gold. New York: The Feminist Press, 2001.

What the Fortune-Teller Didn't Say. Albuquerque, N. Mex.: West End Press, 1998.

Writing Southeast Asia in English: Against the Grain, Focus on Asian English Language Literature. London: Skoob Books Publications, 1994.

Lispector, Clarice (1920–1977) *novelist*

Clarice Lispector was born in Ukraine on December 10 but moved to Recife, Brazil, when she was only two months old and remained there for the rest of her life. Although it is likely that her parents, Ukrainian Jews, spoke Yiddish at home, she often denied it because she so strongly identified herself as Brazilian. The family later moved to Rio de Janeiro where she eventually completed her college studies. At the age of 23, she married her former classmate, Maury Gurgel Valente, who had become a diplomat. As a result of his career, they traveled widely, allowing her the opportunity for many new experiences, which certainly contributed to her career as a writer.

One year after her marriage, Lispector published her first novel, *Near to the Wild Heart*. The book was very well received, and she wrote several novels throughout her lifetime, including among

the best-known, *Family Ties* and *The Passion of G.H.* In addition she wrote short stories. Her final book, a short novel, *The Hour of the Star*, recounts the life story of a poor Brazilian girl and considers the issues of otherness and understanding.

Lispector's work has been more popularized outside of Brazil than that of many other female Brazilian authors who remain mostly unknown in the United States. This is largely because of H el ene CIXOUS, a French writer who is currently a university professor in the United States. She has written several books of criticism and even a novel inspired by Clarice Lispector's work. Lispector's novels tend to concern family relationships, moral uncertainty, and social isolation that so many 20th-century novelists have focused on. Lispector died in Rio de Janeiro, Brazil, on December 9, one day short of her 57th birthday, having made extraordinary contributions to Brazilian literature.

Other Works by Clarice Lispector

Family Ties. Arlington: The University of Texas Press, 1972.

The Hour of the Star. New York: New Directions, 1977.

The Passion of G.H. Minneapolis: University of Minnesota Press, 1989.

Works about Clarice Lispector

Cixous, H el ene. *Reading with Clarice Lispector.* Minneapolis: University of Minnesota Press, 1990.

Peixoto, Marta. *Passionate Fictions: Gender, Narrative, and Violence in Clarice Lispector.* Minneapolis: University of Minnesota Press, 1994.

Liu E (Liu Tieh Yun) (1857–1909) poet, novelist

Liu E was born the son of a scholar official in Liuhe in the Jiangsu Province. He was a good student with diverse interests and was very open to new ideas. He worked variously as a doctor, a merchant, and a government administrator, in addition to writing. He had friends in high places but was also adaptive to Western influ-

ences during the late Qing (Ch'ing) dynasty when China was especially guarded against them. This would ultimately damage his career and reputation.

Liu E wrote and published poetry and fiction throughout his life but is known primarily for writing one of the first Chinese novels in a vernacular language, *The Travels of Lao Can (Ts'an)*. As a serial that began publication in 1903, and as a complete book in 1907, it is considered to be one of the first modern novels because of its accessible vernacular language and its satiric and pointed critique of official corruption. The novel opens with the title character Lao Can's allegorical dream that equates China with a leaking, sinking ship. Lao Can offers potential solutions in his dream, including the use of new technical instruments and other Western innovations. After the dream ends, the novel then follows Lao Can, an itinerant and eccentric doctor, on his travels through the country. Inspired by his dream to effect change, Lao Can encounters cruel officials who are insensible to the plight of the Chinese people and closed to the possibility of improvements.

Liu E suffered at the hands of official corruption himself, and the parallels to Lao Can are many; in fact, many of the officials in the novel bear names very similar to Liu E's own colleagues. When Liu E suggested building a railway in the city of Zhili, he was attacked by conservative officials. Eventually, in 1908, he was banished to Xinjiang, China's western barren lands, for associating with foreign merchants during the Boxer Rebellion. He died in exile.

A Work about Liu E

Holoch, Donald. "The Travels of Laocan: Allegorical Narrative." In M. Dolezelova-Velingerova, ed., *The Chinese Novel at the Turn of the Century.* Toronto: University of Toronto Press, 1980.

Lorca, Federico Garc a

See GARC A LORCA, FEDERICO.

Lu Xun (Lu Hsün; Zhou Shuren)

(1881–1936) *short-story writer, essayist*

Zhou Shuren, who adopted the pen name Lu Xun, was born September 25 into a family of declining social status in Shaoxing, Zhejiang province. His grandfather directed his schooling, which was less rigid than a traditional education. By age 11, he was an avid reader of popular literature and nonfiction but lacked interest in classical Confucian texts.

In 1893, when Zhou Shuren's grandfather was charged for taking bribes in the examination system and imprisoned, he went to live with his mother's family. He was deeply affected by the shift from a wealthy lifestyle to a poor one, later writing that it illuminated his understanding of the world.

In 1902, Zhou Shuren moved to Japan. Eager to better the conditions of China's people, he studied medicine at Sendai Medical College but maintained interests in literature and philosophy and read Western publications. He was especially influenced by Russian writers such as GOGOL and CHEKHOV. However, when he watched a newsreel from the Russo-Japanese War of 1904–05 of a captured Chinese spy being tortured, he changed his course of study; the inhumanity in the footage affected Lu Xun deeply. Subsequently, he participated in democratic and nationalistic activities and focused on writing as a means to effect social change, believing that literature would uplift the collective Chinese "spirit."

While still in Tokyo, Lu Xun edited the journal *New Life* and published essays in the Communist journal *Henan* on Western philosophy, sometimes collaborating with his brother, the writer Zhou Zuoren. In 1909, he returned to China and taught middle-school biology in Hangzhou and Shaoxing. After the Nationalist Revolution in 1911, Lu Xun accepted a position with the education ministry, where he studied and compiled Buddhist sutras. He began to publish poems and fiction in the popular journal *New Youth* in 1918, including "The Diary of a Madman," a short story about a man who suffers from paranoid delusions of the widespread practice of cannibalism. It is considered the first Chinese modernist short story because of its subjective,

first-person narrative. He also submitted "random essays" and "random thoughts," which were published as such in the magazine. He accepted a lectureship at National Beijing University in Chinese literature in 1919 but soon returned home to take care of personal matters. There, he was moved to write stories about the debilitating effects of the old Chinese way of life on conditions in his hometown.

By 1921, back in Beijing and teaching at Beijing Normal University, he became established as a fiction writer and one of the leading writers of the May Fourth Movement, with more than 50 stories published in *New Youth*. He also wrote his first collections of stories, *The Outcry* (1923) and *Hesitation* (1926). The stories in these collections were inspired by the folk tales and myths of Lu Xun's childhood, but they were often dark and brooding. Perhaps his most famous work is the novella *The True Story of Ah Q* (1922), about a lonely laborer from a poor village. Despite failing at all his endeavors, Ah Q blindly interprets each failure as a victory and is eventually unfairly executed because of his foolishness. The story demonstrates Lu Xun's contempt for the similar myopia of Chinese society toward its sociopolitical and economic plight.

Lu Xun left Beijing in 1926 for Guangdong and Macau and often engaged in debates with the new breed of communist writers who advocated SOCIALIST-REALISM in literature. He grew disillusioned with the Nationalist Party and became a Communist in 1929. He was active as a founder of the League of Left-Wing Writers in 1930 but never joined the Communist Party itself. He turned to translating Soviet theory and attacking Nationalists, antileftists, and Western writers. He became one of the leading socialist intellectuals, teaching at various universities, including Xiamen and Zhongshan, and editing numerous journals, including *Wilderness*, *Tattler*, and *Torrent*. Even when he contracted pulmonary tuberculosis in 1933, he continued to contribute articles on a near-daily basis to the newspaper *Shen Pao*. He died on October 19 in Shanghai. At his funeral, he was eulogized as the "national soul," and the Communist

Party canonized him posthumously. Today, he is revered as one of China's greatest writers whose contributions to modernism and communist literature are held up as the highest literary ideals.

Other Works by Lu Xun

Call to Arms (Chinese/English Edition). Beijing: Foreign Language Press, 2000.

Diary of a Madman and Other Stories. Translated by William Lyell. Honolulu: University of Hawaii Press, 1990.

Lu Xun: Selected Poems. Translated by W. J. F. Jenner. Beijing: Foreign Languages Press, 1982.

Selected Stories of Lu Xun (Chinese/English Edition). Beijing: Foreign Language Press, 2000.

Works about Lu Xun

Lee, Leo Ou-fan. *Voices from the Iron House: A Study of Lu Xun*. Bloomington: Indiana University Press, 1987.

Lyell, William A. *Lu Hsun's Vision of Reality*. Berkeley: University of California Press, 1976.



Machado de Assis, Joaquim Maria

(1839–1908) *short-story writer*

Machado de Assis was born in Rio de Janeiro, Brazil, on June 21. The son of a mulatto father and a white mother, Machado de Assis's racial background has often been remarked upon. He lost his mother when he was very young and became extremely attached to his stepmother, who encouraged his education and put him through public school. After his father died in 1851, she accepted a job in a local college, and Machado de Assis was forced to leave school and work, but it is likely that he continued attending some classes intermittently at her place of employment. Machado de Assis published his first poem, "Ela," in a journal at age 16, thus beginning a long and prolific literary career. He became one of the most important Brazilian literary figures of the second half of the 19th century.

Machado de Assis published 200 short stories in newspapers and magazines and chose 68 to be published in anthologies. Many critics consider him to be the master of the Brazilian short story, and his influence on other writers has been widespread. In his short stories, he takes up many themes from Brazilian life and also addresses various areas of the human psyche; for example, in "The Fortune-teller," published in a collection ti-

tled *Various Stories*, from 1897, he writes about the question of destiny. The story tells about three friends: a couple and their single male friend. The wife and the male friend are having an affair, and they are afraid the husband may have found out. Each goes separately to see a fortune-teller about their destiny, with surprising results. In an earlier story, "The Mirror," from an 1882 collection, he writes about the interior and exterior life of one man. The story is told in the first person; the main character recounts the process of his realization that all humans are actually two people. The person we are inside is not the person we dress in the mirror. His narrative is psychologically compelling, again with a startling finish. Although Machado de Assis rarely touches on the issue of race in his stories (something for which Gilberto FREYRE criticized him, stating that his style was too Europeanized), he does treat the question of slavery in some of his short stories. Brazil was the last country in the Northern Hemisphere to abolish slavery in 1888, so this was a public question that marked the author's lifetime. In an 1899 collection of short stories, Machado de Assis published the story "Father against Mother" that examines the struggle between a poor man and a mulatto slave woman. He and his wife will be forced to give up their baby because of lack of finances if he cannot

raise money. He is a slave catcher by profession. At the last moment, he sees a mulatto slave woman whose reward price is very high. However, she is pregnant and begs him not to take her back. In the conclusion, he is forced to make a difficult choice in this ethical dilemma.

Machado de Assis was friendly with many great literary figures of his day. He enjoyed meeting with these friends and discussing intellectual issues. From this, came the idea of founding the Brazilian Academy of Letters. He and his circle of peers founded the academy in 1897. At the initial meeting, they elected him as the academy's first president, a position he held until his death. Because of his great importance to Brazilian literature, the Brazilian Academy of Letters is also called the House of Machado de Assis.

Other Works by Joaquin Maria Machado de Assis

The Devil's Church and Other Stories. Arlington: University of Texas Press, 1977.

The Posthumous Memoirs of Brás Cubas. New York: Oxford University Press, 1997.

A Work about Joaquin Maria Machado de Assis

Schwarz, Roberto. *Misplaced Ideas: Essays on Brazilian Culture*. New York: Verso, 1992.

Machado y Ruiz, Antonio (1875–1939) *poet*

Born in Seville, Spain, the son of liberal intellectuals, Antonio Machado y Ruiz became a French teacher and lived in the province of Castile, where he found the somewhat stark landscape more in keeping with his seriousness than that of Andalusia, the more verdant province of his birth. His poems portray the sober, dramatic Castilian landscape, and it is its nature that guides him. Machado, like Juan Ramón JIMÉNEZ, was a member of the GENERATION OF 1898, a group of writers who sought a moral and cultural rebirth for Spain. They analyzed the problems of the social

framework of Spain and prescribed cures. A fondness for simplicity and landscape characterizes Machado's work. With his brother, the poet Manuel Machado (1874–1947), he also wrote plays.

Machado attended the Institución Libre de Enseñanza, considered the best learning institution of its kind in Spain at that time. The education he received there had a profound influence on his work. There, he developed his love of nature and adopted tolerance, respect, patriotism, and austerity as his way of life.

In 1888, he and his brother began to attend theater, befriending actors and even doing a little acting. In 1893 his father died. The subsequent death of his grandfather left the family in a precarious financial situation and interrupted Machado's education. He then tried unsuccessfully to work in a bank and, in 1898, moved with his brother to Seville, where he began to write poetry.

The principal influences on his poetry were Juan Ramón Jiménez, Gustavo Adolfo BÉCQUER, and Rosalía de CASTRO. In his first book of poems, *Soledades* (1903), the poet searches for himself in time, in love, and in death. An important theme in all his work is time, something that he perceives as alive and personal. He often searches for love and lost youth.

Machado was forced to leave Spain in 1936 because of his political beliefs. He crossed the Pyrenees on foot and died a month later in France.

Other Works by Antonio Machado y Ruiz

Barnstone, Willis S., ed. and trans. *Six Masters of the Spanish Sonnet: Francisco de Quevedo, Sor Juana Inés de la Cruz, Antonio Machado, Federico García Lorca, Jorge Luis Borges, and Miguel Hernández*. Carbondale: Southern Illinois University Press, 1993.

The Landscape of Soria. Translated by Dennis Maloney. Fredonia, N.Y.: White Pine Press, 1985.

Trueblood, Alan S., ed. *Antonio Machado: Selected Poems*. Cambridge, Mass.: Harvard University Press, 1988.

Works about Antonio Machado y Ruiz

Cobb, Carl. *Antonio Machado*. Boston: Twayne, 1971.

Johnston, Philip G. *The Power of Paradox in the Work of Spanish Poet Antonio Machado*. Lewiston, N.Y.: Edwin Mellen Press, 2002.

Machado y Ruiz, Manuel (1874–1947)

poet, playwright, critic

Manuel Machado y Ruiz was born in Seville, Spain. His family were prominent and wealthy members of the city's middle class. His grandfather was a university professor and an expert in Spanish music and folklore. The Arabic inflections of Seville and his grandfather's studies of folk traditions led Machado y Ruiz to emphasize Arab imagery in his poetry.

Though he published few poems, he was one of the central figures of Spanish MODERNISM. His poetry resembles the work of Rubén DARÍO, the key figure of Latin American Modernism, but with more emphasis on the cultivation of aesthetic pleasure and less on inner anguish.

Machado y Ruiz was a member of the GENERATION OF 1898 and, like other members of that movement, he was concerned with revitalizing Spain's national identity. He believed this would be achieved by celebrating Spain's inner Arab spirit, which had been repressed by hundreds of years of Catholic rule.

His use of symbolism shows a clear influence of the poet VERLAINE, whose works he read when he was a young man studying in Paris. By combining modern trends from Europe and Spanish folk traditions, Machado y Ruiz was a forerunner to the poet GARCÍA LORCA.

Machado y Ruiz also modernized a number of plays by the Spanish dramatist Lope de Vega in collaboration with his brother Antonio MACHADO Y RUIZ. Machado y Ruiz had a sophisticated literary sensibility, and his literary style influenced lyric poetry in Spain and the world into the 20th century.

A Work about Manuel Machado y Ruiz

Brotherston, Gordon. *Manuel Machado: A Reevaluation*. Cambridge, U.K.: Cambridge University Press, 1968.

Madariaga, Salvador de (1886–1978)

historian, essayist

Born in La Coruña, Spain, to a Spanish colonel, Madariaga held many jobs during his lifetime. He studied engineering in Paris and returned to his homeland to work for the Spanish railways. Then he went to London, was an editor for the *Times*, and wrote articles about World War I that were later published as *La Guerra Desde Londres* (*The War from London*, 1917).

In 1922, he was named head of the disarmament section of the League of Nations. He taught at Oxford (1928–31) and then was Spanish ambassador to the United States and France. He resigned in 1936 but did not participate in the Spanish civil war (1936–39). In disagreement with the Spanish dictator, Generalísimo Francisco Franco, he never returned to Spain while Franco was in power. During World War II, he worked for the BBC, broadcasting in Spanish, French, and German to Europe. He visited Spain in 1976 and was received into the Academia Española 40 years after his election into it, the ceremony having been postponed until after Franco's death.

Madariaga wrote in Spanish, French, and English. His works include historical works (biographies of Hernán Cortés, Columbus, and Simón Bolívar) and literary criticism (*Guía del lector del Quijote*, 1926). In *Englishmen, Frenchmen, Spaniards* (1928), he comments on national characteristics. His book *España* (1930) is an important historical interpretation of Spain and exemplifies Madariaga's ambition to familiarize the rest of the world with Spain.

Other Works by Salvador de Madariaga

Anarchy or Hierarchy. New York: Macmillan, 1978.

Don Quixote: An Introductory Essay in Psychology. Westport, Conn.: Greenwood, 1980.

Latin America between the Eagle and the Bear. Westport, Conn.: Greenwood, 1976.

A Work about Salvador de Madariaga

Preston, Paul. *Salvador de Madariaga and the Quest for Liberty in Spain*. Oxford: Clarendon Press, 1987.

Maeterlinck, Maurice (1862–1949) poet, playwright, novelist, essayist

Count Maurice-Polydore-Marie-Bernard Maeterlinck was born in Ghent, Belgium, to an affluent family. Educated at a Jesuit college, he originally studied to be a lawyer but practiced law only for a brief time before turning his interests and talents to writing.

During a trip to Paris, Maeterlinck came in contact with several members of the literary community, such as Villiers de l'Isle Adam, who became one of Maeterlinck's greatest literary influences. Maeterlinck eventually moved to Paris to pursue his writing career.

Although his later works were mostly dramatic in nature, his earliest published efforts were poetic, his first published work being the collection of poems *Ardent talons* (1889). He published his first play, *La Princesse Maleine*, in 1899, and it was well received, particularly by Octave Mirbeau, the literary critic of *Le Figaro*, whose praise of the work transformed Maeterlinck into an almost overnight success.

Maeterlinck's works are characterized by symbolist (see SYMBOLISM) themes, including a concern with the metaphysical, mysticism, and an awareness of death. This is particularly evident in *The Intruder* (1890) and *The Blind* (1890). Even his ostensibly love-themed works such as *Pelléas et Mélisande* (1892), *Alladine et Palomides* (1894), and *Aglavaine et Sélysette* (1896) share this same bleak undertone, as do the works in which he developed his mystical ideas: *The Treasure of the Humble* (1896), *Wisdom and Destiny* (1898), and *The Buried Temple* (1902). Even some of Maeterlinck's later works, such as *Joyzelle* (1903) and

Marie Magdeleine (1909), focus prevalently on death, but by World War I, he began to dwell on an almost fantasylike optimism. This optimism can be found in his play *The Burgomaster of Stilemonde* (1918). His *Oiseau bleu* (*The Blue Bird*, 1908), intended for children, also struck a positive note. His best-known play, however, is *Monna Vanna* (1902), set in an exotic 15th-century Pisa, which deals with a moral dilemma of a beautiful wife.

In 1911, Maeterlinck was awarded the Nobel Prize in literature. In his later years, he turned his attention to writing philosophical essays and, in 1932, was awarded the title of count in Belgium.

Another Work by Maurice Maeterlinck

The Life of the Bee. Translated by Alfred Sutro. New York: Dodd, Mead, 1970.

A Work about Maurice Maeterlinck

Knapp, Bettina. *Maurice Maeterlinck*. Boston: Twayne, 1975.

magic realism

Magic realism is a style of fiction writing that combines elements of fantasy and reality without any clear delineation between the two. Though elements of fantasy in literature can be found throughout history, it is the particular relationship between the fantastic and the real that characterizes magic realism's unique flavor. Though it had some precedent in European literature, particularly in the work of Franz KAFKA, magic realism was primarily developed in post-World War II Latin America.

The Latin-American literary ancestor of magic realism was Jorge Luis BORGES, who used fantasy in his short stories as a means of exploring philosophical mysteries. In the 1960s, the generation after Borges—Gabriel GARCÍA MÁRQUEZ, Carlos FUENTES, Mario VARGAS LLOSA, and Alejo CARPENTIER, all important contributors to the development of the magical-realist style—came to the world's attention. It was clear there was a Latin-American renaissance

in progress and that magic realism would make an important contribution to world literature.

Critical Analysis

Magic realism demonstrates the presence of a hidden layer of reality behind the appearance of the natural world and human society. This effect is achieved both by presenting the incredible in a straightforward manner and by describing the commonplace as mysterious. Both Gabriel García Márquez and Alejo Carpentier have said that magic realism is an effect that is based not in fantasy but in Latin-American reality.

A humorous example of this can be found in García Márquez's novel *One Hundred Years of Solitude* (1967), in which a child is born with the tail of a pig. García Márquez chose this particular "stigma" specifically because of its unreality. The episode reinforces the carefully balanced themes of what is real versus the absurd and fantastic. After the book was published, people from all over Latin America came forward, admitting to having been born with a pig's tail. Having read *One Hundred Years of Solitude*, they realized that it was only natural and that they were no longer embarrassed to admit it. The outrageousness of the incident and the readers' reactions to it force readers to consider the absurdity in everyday life and society.

Many of the Latin-American magic-realist writers spent time in Europe, particularly France, and were exposed to surrealism and its use of the absurd. Though the influence of surrealism on magic realism is unquestionable, it is magic realism's relationship to truth that sets it apart. The surrealists used fantasy and absurdity to attack conventional ideas of reality; the magic realists created substitute ideas of reality in hope of coming closer to psychological and metaphysical truths.

In this way, the fantastic elements of magic realism take on the stature of myths. Myths, although not able to be proved by science or history, have a kind of accuracy about the nature and needs of humanity and the world. Because of their connection to some inner aspect of human consciousness, myths have a power beyond that of mere

fantasy. Magic realism attempts to use this mythic force.

Another distinguishing feature of magic-realist novels is their relationship to history. Carlos Fuentes and Mario Vargas Llosa, as well as García Márquez and Carpentier, combine specific details of Latin-American history with fantastical elements in their works.

In *Terra Nostra* (1975), Fuentes uses magic realism as a means to recount and analyze the history of Spain and Latin America. The book is unquestionably about the history of the Hispanic world, but the use of the fantastic allows Fuentes to give the events a sense of universality.

Vargas Llosa, however, embellishes history with fantasy for the purpose of making an ideological critique in a dramatic and nondidactic way. To a lesser degree, this is also García Márquez's strategy in *One Hundred Years of Solitude*, in which he combines the actual events of Columbian history with a mythical story of the imaginary town Macondo to critique Latin-American politics and U.S. imperialism. Perhaps it is this perfect synthesis of the two powers of magic realism that makes *One Hundred Years of Solitude* the generally acknowledged masterpiece of the genre.

Isabel ALLENDE, though not one of the inventors of magic realism, adopted a style similar to García Márquez's. In her novel *The House of the Spirits* (1982), Allende uses magic realism to convey a feminist perspective on Latin-American history and culture. Some readers have even seen in Allende's novels a feminist critique of magic realism itself.

American writer Toni Morrison has also been called a magic realist. Her work, particularly her novel *Beloved* (1987), employs the characteristic use of the fantastic to reveal metaphysical truth and confront the historical injustice of slavery.

Magic realism, when it is most successful, goes beyond itself to penetrate into unrecognized truths. It engages history in a way that REALISM cannot. Realism, our sense of what is subjective and what is objective in reality, is, in a certain sense, determined by history. The extraordinary success of

magic realism demonstrated, both in Latin America and throughout the world, that traditional realism, dominant into the 20th century, is no longer necessarily the best mode for expressing the drama of contemporary life.

Works about Magic Realism

Angulo, María-Elena. *Magic Realism: Social Context and Discourse*. New York: Garland, 1995.

Mellen, Joan. *Magic Realism*. Detroit: Gale Group, 2000.

Mahfouz, Naguib (1911–) novelist

Naguib Mahfouz was born in the al-Jamaliyyah district of Cairo, Egypt, the youngest child of a civil servant. When Mahfouz was six years old, his father moved the family to a more prosperous suburb. Mahfouz read extensively as a child. His father's wealth allowed him to acquire many translated books that were not part of his school curriculum. When the 1919 revolution in Egypt took place, Mahfouz was only eight years old. The revolution had broken out because the British colonial government prevented an Egyptian nationalist from traveling to the Versailles Conference to demand Egypt's independence. Despite Mahfouz's young age, he was greatly affected by the event, and he idolized the heroes of the revolution for their bravery and courage.

After completing his secondary education, Mahfouz studied philosophy at the University of Cairo. He was invited after his graduation to continue his studies in the master's program. By the 1930s, Mahfouz was writing articles about the intellectual ideas and issues of the time, such as the pursuit of science in conjunction with socialist ideology to foster a better future for Egypt and the replacement of the absolutist monarchic government with a social-democratic one. He eventually turned away from his university career and entered the civil service, where he remained until his retirement in 1971. His work gave him time to pursue his writing, which was his first love. Throughout his writing career, Mahfouz

continued to read avidly the works of many European and Russian writers such as Albert CAMUS, Feyodor DOSTOYEVSKY, Leo TOLSTOY, and Marcel PROUST.

Mahfouz's writings were clearly affected by the turmoil caused by the political changes in Egypt. A supporter of the political revolution of the 1960s, Mahfouz found many kindred spirits in revolutionary movement of this time but was deeply disturbed by the methods activists employed to achieve their goals. He attempted to represent the spirit of the revolution and its ideals through his works. His stories bespeak the uncertainty of the 1960s, which peaked with the outbreak of the war between Egypt and Israel in 1967. The war signaled the final failure of the ideas and structures of the Egyptian government and also prompted many writers, including Mahfouz, to engage in more reflective writings.

In 1988, Mahfouz became the first Arab author to win the Nobel Prize in literature. The award recognized Mahfouz's contribution to developing the novel in the Arab literary world, but it also put Mahfouz and his family under intense scrutiny by the news media. His worsening health led him to seek medical care in London, and when he returned, he narrowly escaped an attempt on his life by a group of Islamic fundamentalists in 1994. Although he suffered a stab wound in the attack, he remained a faithful advocate of free expression.

Critical Analysis

The early stage of Mahfouz's writing was marked by his deep concern with philosophical issues such as class struggle, identity, poverty, and colonial oppression. These themes are represented in his works of the 1940s and 1950s, such as *Kifah Tiba* (*Struggle at Thebes*, 1944), *Al-Qahirah al-jadidah* (*Modern Cairo*, 1946), and the Cairo trilogy *Al-Thulathiyya: Bayn al-Qasrayn* (*Palace Walk*, 1956), *Qasr al-Shawq* (*Palace of Desire*, 1957), and *Al-Sukkariyya* (*Sugar Street*, 1957). In *Kifah Tiba*, he examines the significance of the country's early history during the time of its struggle for independence. By

reflecting on the character and rash actions of the youthful pharaoh, Mahfouz was able to compare his pharaoh protagonist with the young King Farouk of Egypt. In *Al-Qahirah al-jadidah*, on the other hand, Mahfouz analyzes the lives of various characters whose continuous quest for better lives brings them into conflict with the dominant British colonial class. Themes such as the exploitation of the lower classes by the colonial rulers are further elaborated and portrayed in another of Mahfouz's novels, *Zuqaq al-Midaqq* (*Midaq Alley*, 1947).

In his early work, Mahfouz masterfully portrays the varied view of many different characters. In the Cairo trilogy, a monumental work of 1,500 pages, he traces the major events of Egyptian history through his narrative about the 'Abd al-Jawwad family. He explicates a complex web of relationships set against the background of Egypt's bitter struggle against British colonialism. The novel examines complicated and fragile human relationships against the backdrop of major political events such as the political revolution of 1919. It also explores important themes, such as generational differences, tradition versus modernity, and sexual equality. Mahfouz's protagonists continued to find their own identities as they faced and reacted to the changes of the times. In a certain way, Mahfouz's life was a reflection of this haplessness of humanity to change.

In the second phase of Mahfouz's literary career, he became more outspoken, especially when expressing his political views. This stage was clearly influenced by his reaction to the political events from the 1960s to the 1980s. Between 1961 and 1967, he published six novels, in which he began to enhance his narration to convey the complexities and urgency of colonial oppression and the disillusionment that accompanied this period of chaos and disorder. He also began to write from the point of view of the protagonists of his stories. In tersely realistic style, he expressed his characters' emotional estrangement from their peers and their community. As a result, his explicitness brought a new dimension to

Mahfouz's stories. He was able to showcase his talent in creating a variety of human characters with varied and complex personalities and points of view. In *Miramar* (1967), for example, Mahfouz conjures a setting in which characters from different occupational backgrounds and age groups come together. The story focuses on the character of Zahra, a lovely peasant girl who exudes innocence, simplicity, and optimism. Zahra personifies the optimism of Egypt in the postwar period, which is marred by the harsh reality of corruption and vice that leads to the suicide of one main character and the continuous impoverishment of the others.

Mahfouz's works reflect his personality and his experiences in Egypt where he spent most of his life. His concern with the human condition and other philosophical issues clearly influenced his writings. The major themes in his works include the constant human need for acceptance and solace, the vicious cycle of social oppression from which the poor could never escape, and the irreconcilable differences between the ideologies of the upper and lower classes. Even though Mahfouz wrote of the struggle and suffering of the poor, his stories are mostly narratives of the urban middle class, especially the lives and problems of intellectuals. In addition, Mahfouz's middle-class background and his long-term residence in cities gave him the experience and knowledge with which to create familiar settings.

Other Works by Naguib Mahfouz

Arabian Nights and Days. Translated by Denys Johnson-Davies. New York: Doubleday, 1995.

The Beggar. Translated by Kristin Walker Henry and Nariman Khales Naili al Warrah. Cairo: American University in Cairo Press, 1986.

Children of the Alley. Translated by Peter Theroux. New York: Doubleday, 1996.

The Thief and the Dogs. Translated by Trevor Le Gassick and Mustafa Badawi. Cairo: American University in Cairo Press, 1984.

The Time and the Place. Translated by Denys Johnson-Davies. New York: Doubleday, 1991.

Works about Naguib Mahfouz

- Gordon, Haim. *Naguib Mahfouz's Egypt: Existential Themes in his Writings*. Westport, Conn.: Greenwood Press, 1990.
- Le Gassick, Trevor, ed. *Critical Perspectives on Naguib Mahfouz*. Washington, D.C.: Three Continents Press, 1991.
- Peled, Mattityahu. *Religion My Own: The Literary Works of Naguib Mahfouz*. New Brunswick, N.J.: Transaction Books, 1983.
- Somekh, Sasson. *The Changing Rhythm: A Study of Naguib Mahfouz's Novels*. Leiden, The Netherlands: Brill, 1973.

Maillet, Antonine (1929–) poet, playwright, novelist

Antonine Maillet was born in the Acadian community of Bouctouche, New Brunswick. Her work often draws on her Acadian upbringing and employs a particular Acadian dialect. In 1950, she received a B.A. from the University of Moncton and, nine years later, completed an M.A. She continued her studies at Laval, earning a Ph.D. in literature in 1970. She taught literature and folklore, first at Laval and then at Montreal. She also worked for Radio-Canada in Moncton as a scriptwriter and host. She is currently the chancellor of the University of Moncton.

While in school, Maillet worked on her writing, producing her first play, *Poire-acre*, in 1958. That same year, her first novel, *Pointe-aux-Coques* was published. Since that time, she has published close to 50 novels, plays, and poems and has become one of the most important living French-Canadian writers. Her novel *The Tale of Don L'Original* (1972) won the Governor General's Award for Fiction. In 1979, Maillet became the only Canadian author to win France's most prestigious literary award, the Prix Goncourt, for her novel *Pélagie-la-Charette* (1979), a historical novel about the British army's destruction of Acadian settlements in 1755.

Another Work by Antonine Maillet

The Devil is Loose! New York: Walker & Co., 1987.

Works about Antonine Maillet

- Aresu, Bernard. "Pélagie la Charette and Antonine Maillet's Epic Voices." In Makoto Ueda, ed., *Explorations: Essays in Comparative Literature*. Lanham, Md.: University Press of America, 1986.
- Briere, Eloise A. "Antonine Maillet and the Construction of Acadian Identity." *Postcolonial Subjects: Francophone Women Writers*. Edited by Mary Jean Green et al. Minneapolis: University of Minnesota Press, 1996, 3–21.

Mala'ika, Nazik al- (1923–) poet, critic

Al-Mala'ika was born in Baghdad to a literary family; her mother was a nationalist poet in the independence movement against British rule. She earned a B.A. in Arabic at the Teacher's Training College, Baghdad (1944), and an M.A. in comparative literature from the University of Wisconsin (1956). With her husband, she helped found the University of Basra in Iraq. Al-Mala'ika taught at the University of Kuwait from 1970 to 1982 and thereafter lived in Iraq until living conditions, affected by the Gulf War (1991), deteriorated so much that she could not maintain her health, so she moved to Cairo.

Al-Mala'ika's literary criticism and poetry helped to break the hold of traditional forms on modern Arabic poetry. Her first collection, *Ashiqat al-lail* ("Lover of night," 1947) offered poetry of highly sensitive emotion, idealism, despair, and disillusion, themes typically associated with Arabic literary romanticism of the 1930s and 1940s. In the introduction to her second collection, *Shazaya wa ramad* ("Shards and ashes," 1949) she suggests a break with the centuries-old rhyme patterns of Arabic poetry and proposes that the "poetic foot" be cut loose from the two-hemistich verse form that has anchored Arabic poetry since its beginnings. Her belief is that this form and the poetic conventions associated with it have come to inhibit rather than spur creativity. *Shazaya wa ramad* and subsequent poetry collections depart from traditional forms. "Cholera" was her first poem to demonstrate what is considered, in Arabic litera-

ture, to be “free verse.” Her 1962 book of literary criticism *Qadaya al-shi'r al-mu'asir*, (the title means “Issues in Contemporary Arabic Poetry”), in which she refines and elaborates the proposal for modern verse begun in the introduction to *Shazaya wa ramad*, is a milestone text and is hotly debated. Al-Mala'ika continued to write poetry into the 1970s, departing from the dark, romantic tendencies of her early work to a more philosophical stance. Religious and spiritual themes enter her later poetry; her recent work is often marginalized, as very few modern Arab poets and critics take religious inspiration seriously.

Only a small amount of her work is available in English, in anthologies such as Kamal Boullata's *Women of the Fertile Crescent* (1981).

Another Work by Nazik al-Mala'ika

Jayyusi, Salma, ed. *Selections in Modern Arabic Poetry*. New York: Columbia University Press, 1987.

A Work about Nazik al-Mala'ika

Jayyusi, Salma. *Trends and Movements in Modern Arabic Poetry*. Boston: Brill, 1977.

Malange, Nise (1960–) *poet, screenwriter*
Nise Malange was born in Cape Town, South Africa. She went to the United States, where she obtained a degree from the University of Iowa. Malange specialized in scriptwriting and film and video production while she was in Zimbabwe. She is currently the director of the Culture and Working Life Project at the University of Natal in Durban. She is also the national vice president of the Congress of South African Writers. In addition, Malange works as a consultant within the labor movement and writes to forward the cause of women's rights in South Africa. Malange writes poetry and plays and has presented papers on African arts and cultures at international conferences. She won the prestigious Norwegian Award for Poetry in 1987.

Malange's poems are inspired by her personal experiences as a disenfranchised black woman in

South Africa. Her turbulent youth, spent during the years of apartheid, has had a distinct impact on her writing. Issues such as domestic violence, disenfranchisement, and education for girls are common themes in her works. Her play *Pondo Women Cleaners* (1987) addresses the pain and suffering of a marginal group of disenfranchised women. Malange believes that literature can be used for the mobilization of the masses, and her poetry examines the oppression and struggle of women in a male-dominated society. Through her poetry, Malange also reaches out to her readers, imploring them to derive strength from their common experiences. She believes that literature has the power to influence and help them to improve their lives.

Malange represents one of the prominent members of a new generation of African poets known as the “oral poets.” Her desire to inspire ordinary people to voice their opinions against social evils such as oppression and class differences is most effectively carried out in her active participation in community work and workshops that she helps organize.

Other Works by Nise Malange

“Ditsela! Ditsela,” *Pathways* 1 (May 1997).

“Nightshift Cleaner, Nightshift Mother,” *Illuminations: An International Magazine of Contemporary Writing* 8 (Summer 1989).

Mallarmé, Stéphane (1842–1898) *poet*

A Symbolist (see SYMBOLISM) poet whose works are often considered by critics to be the best example of “pure poetry,” Stéphane Mallarmé was born in Paris into a family of French civil servants. As a student, he distinguished himself in the study of languages. After graduation, he visited England, was married in London, and then returned to France, where he accepted the first in a series of teaching posts. He taught English in several provincial schools in Tournon, Besançon, Avignon, and Paris until his retirement in 1893.

Mallarmé made many close contacts within the artistic community. Chief among these was his

sustained friendship with Manet, which began in 1873 and continued until the artist's death in 1883. He wrote two articles on Manet, which are considered to be incisive symbolist analyses of impressionism.

In the 1880s, Mallarmé became the center of a group of French writers who lived and worked in Paris. This group, which included André GIDE and Paul VALÉRY, met to share ideas on poetry and art. Mallarmé's ideas often contradicted each other. According to Mallarmé, nothing lies beyond reality; however, within this state of nothingness, there exists that which is the essence of perfection. This takes the shape of what he refers to as the "perfect form." He believed it was the poet's task to find these essences within the void of nothingness and to clarify them with the language of poetry.

Mallarmé's ideas were not always well received. Readers and critics alike found him to be unnecessarily complicated and often obtuse. He would challenge his readers to use their minds when they read his works by, among other things, looking up common words in the dictionary to find archaic meanings for them. He would then employ these words in their long-lost form within his poems.

Critical Analysis

Mallarmé began to write poetry in his early teens. His first poems were published in magazines in the 1860s, and his first important poem, "L'Azur," was published when he was only 24. He was profoundly influenced by the works of Charles BAUDELAIRE, particularly by Baudelaire's advocacy of the obscure and his emphasis on the element of mystery within a poetic work. Mallarmé, however, went beyond this concept, stressing the inherent magical quality and the sacredness of poetry. He spent long periods of time obsessing over the minute details of each of his poems, reveling in the importance of even the smallest and seemingly most insignificant details of language and imagery. His poetry was allusive and often hard for readers to grasp. His language was compressed in such a way that a finished poem often seemed more an interpretation than a poem that could be easily de-

fined, which demanded an awareness of the process of poetic creation.

Language and art held a close association in many of Mallarmé's works. His association with the visual arts is readily evident in his poetry collection, *The Afternoon of a Faun* (1876), his best-known work. It was illustrated by Manet and inspired both Debussy's 1894 musical composition of the same name and the subsequent ballet by Nijinsky. The poems in the collection were written while Mallarmé was working at Tournon, a town he found both ugly and unpleasant. In contrast to the author's own surroundings, the poem presents the rambling erotic thoughts of a faun as it whiles away the hours of a drowsy summer afternoon in a place of great beauty.

Perhaps Mallarmé's greatest achievement came in his contribution to those writers who came after him. This influence was not restricted to French poetry but spread internationally among a diverse group of writers. Wallace Stevens credits Mallarmé as a source of great inspiration, as does T. S. Eliot. His influence is readily apparent in James Joyce's *Finnegans Wake*.

The condensed figures and unorthodox syntax of Mallarmé's poetry set it apart from much of the rest of the works of his time. He framed each of his poems around one central symbol, idea, or metaphor. All of the additional imagery simply served to help illustrate and develop the main idea. His use of free verse was influential on the FIN DE SIÈCLE movement in France, the 1890s Decadent movement (see *decadence*), and 20th-century MODERNIST poetry.

Mallarmé's other works include *Hérodiade* (1896) and *A Funeral Toast*, the latter of which was written as a memorial to the French author Théophile GAUTIER, whose works Mallarmé greatly admired. He also wrote an experimental poem *Un Coup de dés Jamais n'abolira le hasard* (1897), which was published posthumously. In his later years, he became close friends with Whistler and devoted himself to creating what he referred to as his "grand oeuvre" or "great work." Unfortunately, Mallarmé died in Paris on September 9

before he could complete this impossible masterpiece.

Other Works by Stéphane Mallarmé

Collected Poems. Translated by Henry Weinfield. Berkeley: University of California Press, 1994.

Mallarmé in Prose. Translated by Jill Anderson. New York: New Directions, 2001.

Works about Stéphane Mallarmé

Lloyd, Rosemary. *Mallarmé: The Poet and His Circle*. Ithaca, N.Y.: Cornell University Press, 1999.

Stafford, Hélène. *Mallarmé and the Poetics of Everyday Life: A Study of the Concept of the Ordinary in His Verse and Prose*. Atlanta, Ga.: Rodopi, 2000.

Malouf, David (1934–) poet, novelist, playwright

David Malouf was born in Brisbane, Australia, to a Lebanese father and an English mother. He attended the Brisbane Grammar school and later received an honors degree in language and literature at the University of Queensland, where he taught English until 1962. His expertise and skill in the use of the English language inspired him to write poems. He published his first poem, “Interiors,” in *Four Poets* in 1962.

Malouf is considered both a primitive and a romantic for his uses of nature. His themes include nature, the use of language as a transforming device across cultures, identity, isolation, unity, and belonging. He uses imagery, metaphor, symbolism, and analogy to express these themes.

In “Twelve Night Pieces” from *Poems 1975–76* (1976), he writes, “From wetness of earth and earth rot morning / Glory climbs to the sun . . .” to reveal the morning glory as a symbol of human connection with nature. In “The Bicycle” from *The Bicycle and Other Poems* (1970), he uses the analogy of the mechanical bicycle and the natural human experience of traveling through life: “Now time yawns and its messengers appear/ like huge stick insects, wingless, spoked with stars. . . .”

Malouf’s novels carry the theme of identity for which the hero longs through union with another. In Malouf’s first novel, *Johnno* (1975), Johnno and Dante long for their fathers’ love. In *Conversations at Curlow Creek* (1996), Michael Adair wants to be united with his brother and his love, Virgilia. *An Imaginary Life* (1978), *Remembering Babylon* (1993), *Child’s Play* (1982), and *Flyaway Peter* (1982), the novels for which Malouf won the Australian Literature Society’s Gold medal, all talk about the predicament of isolation.

Malouf is celebrated as a poet, essayist, novelist, and playwright. He won the Australian Literature Society gold medal for the verse collection *Neighbours in a Thicket* (1974). He also won the Townsville Foundation for Australian Literary Studies Award and the Grace Leven Poetry Prize. The novel *Remembering Babylon* was nominated for the 1993 Booker Prize. Malouf speaks about his passion for writing in his autobiography, *12, Edmonstone Street* (1985).

Other Works by David Malouf

Dream Stuff: Stories. New York: Pantheon, 2000.

Selected Poems, 1959–1989. London: Chatto and Windus, 1994.

A Work about David Malouf

Indyk, Ivor. *David Malouf*. New York: Oxford University Press, 1993.

Malraux, André (1901–1976) novelist, nonfiction writer

André Georges Malraux was born in Paris, France, on November 3, into a wealthy family. His parents separated when he was a child and he was brought up by his mother. His father was a stockbroker who committed suicide in 1930. As a youth, Malraux studied a wide variety of subjects, such as archaeology, art history, and anthropology. However, what interested him the most was oriental languages, histories, and cultures, which he studied at the *École des Langues Orientales*.

At the age of 21, Malraux married Clara Goldsmidt, also a writer, and together they traveled to Cambodia and spent time in Indochina, attempting to rediscover the Khmer statuary. He was arrested, however, for taking bas-reliefs from a temple. His three-year sentence was rescinded, and he returned briefly to France. It was during this period that he became highly critical of French colonial authorities governing Indochina. As a result, Malraux began the first of many political endeavors that, alongside and often directly linked to his literary achievements, eventually distinguished his remarkable life. He helped to first organize the Young Annam League, an anticolonial organization in Saigon in 1925. He also founded and edited the politically active and outspoken anticolonial Saigon newspaper *Indochina in Chains*.

On returning to France, Malraux published his first novel, *The Temptation of the West* (1926). The work, set in the early stages of the Chinese revolution and revolving around letters exchanged between a young European and an Asian intellectual, focuses on the parallels between Eastern and Western culture. He followed this work with two novels, *The Conquerors* (1928), which dealt with a revolutionary strike in Canton, and *The Royal Way* (1930), a successful adventure story set in the jungles of Indochina.

Malraux supported himself by working as an art editor in Paris for Gallimard Publishers. He was able to take several archaeological expeditions to Afghanistan and Iran, which led to his discovery of the lost city that may have been home to the Queen of Sheba. He continued to write, with death and revolution two of his major themes. *Man's Fate* (1933), one of his best-known novels, earned for him the prestigious Goncourt Prize, as well as much deserved recognition as an author. The novel depicts a communist uprising in Shanghai and focuses on the dignity of human solidarity in both life and death.

In the 1930s, Malraux became known politically for his support of antifascist and leftist organizations. He fought for the Republicans during the Spanish civil war and wrote about these expe-

riences in his novel *L'Espoir* (*Days of Hope*, 1937). The book, published prior to the end of the war, stops with the March 1937 battle at Guadalajara. In 1938, *L'Espoir* was revised as a screenplay under the title *Sierrade Teruel*; however, the film was not released in France until after the conclusion of World War II.

The 1940s marked a shift in Malraux's life. He divorced his wife and broke away from communism, as he did not agree with the Nazi-Soviet pact. He began to concentrate on writing nonfiction and was openly opposed to Stalin's ideas. He served with a French tank unit during World War II and, though twice captured by the Gestapo, managed to escape both times.

After the war, Malraux became a vocal supporter of Charles de Gaulle. He wrote a number of books on art and aesthetics and married a concert pianist. When De Gaulle came into power, Malraux was appointed minister of cultural affairs, and his first act in office was to order the cleaning of the Louvre. This act was highly controversial in that many people saw it not as an improvement but as an act of vandalism. Malraux eventually retired from the forefront of politics to write his memoirs, including the autobiographical *The Fallen Oaks* (1971). He wrote regularly until his death on November 23.

Another Work by André Malraux

The Walnut Trees of Altenburg. Translated by A. W. Fielding. Chicago: University of Chicago Press, 1992.

A Work about André Malraux

Cate, Curtis. *André Malraux: A Biography*. New York: Fromm International, 1998.

Mandelstam, Osip Yemilyevich

(1891–1938) *poet*

Osip Mandelstam was born in Warsaw, Poland, but grew up in St. Petersburg, Russia. His father was a successful leather merchant, and his mother a piano teacher. Although the Mandelstams were

Jewish, the family was not very religious. Mandelstam received an excellent education at home from various tutors and later from the Tenishev Academy. He traveled extensively throughout Europe between 1907 and 1910 and studied French literature at the University of Heidelberg. Between 1911 and 1917, Mandelstam studied philosophy at the University of St. Petersburg. He published his first poem in 1910 in the journal *Apollon*. With the advent of revolution, Mandelstam abandoned his studies to concentrate on poetry.

Influenced by his close relationship with Anna AKHMATOVA and Nikolay GUMILEV, Mandelstam readily joined the Acmeists (see ACHEMISM) and established his reputation as a poet with his collection *Kamen* (*Stone*, 1913). Like Akhmatova, Mandelstam often mixed classical images with those of contemporary Russian culture. Mandelstam's poetry also exalted the architectural and literary achievements of classical Greece and Rome. In his next two collections, *Tristiya* (1922) and *Poems 1921–25* (1928), he reaffirmed his position as one of the best poets in Russia. Although both collections contained images and themes previously found in *Stones*, Mandelstam, influenced by political upheaval in Russia, expanded his poetic perspective to more universal themes of life, death, and exile.

In 1918, Mandelstam began to work for the education ministry of the new communist regime, but his support for the regime soured and stopped completely after the 1921 execution of his friend Gumilev. In the 1920s, he supported himself by writing children's books and translating works by English and French writers. He married Nadezhda Kazin in 1922 and in 1928 published three books: a poetry collection, entitled simply *Poems*, and two collections of critical essays. After a trip to Armenia in 1930, Mandelstam published his last major collection of poetry, *Journey to Armenia*, in 1933. An epigram about Stalin he wrote in 1934—"And every killing is a treat / For the broad-chested Ossete"—resulted in Mandelstam's being arrested and exiled to Voronezh. Nadezhda accompanied him and helped transcribe the agonized poems he

composed there. In 1938, he was arrested again for "counterrevolutionary" activities. This time he was sentenced to five years of hard labor. Mandelstam died that year in the Gulag Archipelago and was buried in a common grave.

International acclaim for Mandelstam's work did not come until the 1970s, when his works were published in Russia and the West. Mandelstam's poems of exile were not published until 1990 in *The Voronezh Notebooks*. Their lyrical approach to almost unimaginable pain is astonishing, as in the poem "Black Candle" (1934):

*It is your fate, for your narrow shoulders to
turn red
under the lashes,
red under the lashes, to burn in the frost . . .
And as for me, I burn after you like a black
candle,
burn like a black candle and dare not pray.*

The magnificence of Mandelstam's verse is still being rediscovered today. He is now considered to be one of the best Russian poets of the 20th century. The critic Simon Karlinsky, for example, remarked in a review of Bruce McClelland's translation of *Tristiya* in the *New York Times Book Review*: "In Mandelstam, Russian poetry at last has a poet of stature comparable to Pushkin's—a claim that even the most fanatical admirers of Blok, Mayakovsky or Pasternak would not dream of making."

Other Works by Osip Mandelstam

50 Poems/Osip Mandelstam. Translated by Bernard Meares, with an introduction by Joseph Brodsky. New York: Persea Books, 2000.

The Noise of Time: The Prose of Osip Mandelstam. Translated by Clarence Brown. San Francisco: North Point Press, 1986.

Osip Mandelstam's Stone. Translated and introduced by Robert Tracy. Princeton, N.J.: Princeton University Press, 1981.

Tristia. Translated by Bruce McClelland. Barrytown, N.Y.: Station Hill Press, 1987.

The Voronezh Notebooks: Poems 1935–1937. Translated by Richard McKane and Elizabeth Mc-Kane. Chester Springs, Pa.: Dufour Editions, 1998.

Works about Osip Mandelstam

Cavanagh, Clare. *Osip Mandelstam and the Modernist Creation of Tradition*. Princeton, N.J.: Princeton University Press, 1995.

Harris, Jane Garry. *Osip Mandelstam*. Boston: Twayne, 1988.

Mandelstam, Nadezhda. *Hope Against Hope*. Translated by Max Hayward. New York: Modern Library, 1999.

———. *Mozart and Salieri: An Essay on Osip Mandelstam and the Poetic Process*. New York: Vintage, 1994.

Manhae

See HAN YONGUN.

Mann, Heinrich (1871–1950) novelist, playwright, essayist

Luiz Heinrich Mann was born in Lübeck, Germany. His father, Thomas Johann Heinrich Mann, was a successful grain merchant. His mother, Julia da Silva-Bruhns Mann, was of Brazilian descent. As a teenager, Mann became an apprentice to a bookseller and worked for a publishing house. After an inheritance made him financially independent, he started his literary career in 1891. He lived in Italy, Munich, Berlin, and France before moving to the United States in 1940 to escape the Nazis. He married the actress Maria Kanová in 1914 and, after their divorce, married Nelly Kroeger in 1939.

Mann, a prolific essayist, was one of the few German writers to oppose his country's participation in World War I. He attained literary fame with his novel *Der Untertan* (*The Patriot*, 1918), a satirical critique of Germany under Kaiser Wilhelm. His novel *Professor Unrat* (1905) was translated as *The Blue Angel* and made into a popular movie in 1928. In the 1930s, Mann wrote two successful historical novels on King Henry of

Navarre. In 1949, he won the National Prize of East Germany and died a year later after accepting the presidency of that country's Academy of Arts.

Mann's influences included Friedrich NIETZSCHE and 19th-century French writers such as Gustave FLAUBERT. He and his brother Thomas MANN criticized, supported, and influenced each other's writing careers. Mann employed caricature and sarcasm in his works to convey his social and political criticisms. A socialist, he used his novels and plays to oppose authoritarianism, militarism, and fascism. Less successful than his brother, Mann was sometimes an uneven and impatient writer who lacked precision and polish. Nonetheless, as the scholar Rolf Linn points out, Mann's work represents "an almost complete intellectual and political history of Germany in the first half of the twentieth century" and "through it the best thought of nineteenth century France entered German thinking."

Another Work by Heinrich Mann

Henry, King of France. Translated by Eric Sutton. New York: Knopf, 1939.

A Work about Heinrich Mann

Linn, Rolf N. *Heinrich Mann*. Boston: Twayne, 1967.

Mann, Thomas (1875–1955) novelist, critic, essayist

Thomas Mann was born in Lübeck, Germany. His father was a wealthy, prominent citizen who was twice elected as mayor of Lübeck. His mother, Julia da Silva-Bruhns, was born in Brazil of mixed German and Portuguese ancestry. After the death of Mann's father in 1891, his family relocated to Munich. Mann was an avid reader during childhood and particularly admired realistic literature. Mann attended the University of Munich; on graduation, he worked for the German Fire Insurance Company.

While at university, Mann immersed himself in the writings of Arthur SCHOPENHAUER and Friedrich NIETZSCHE, two very influential German

philosophers and cultural critics. Mann also became obsessed with the musical works of Richard Wagner, a composer whose operas and orchestral works were inspired by German myth and legend. Mann's early literary influences, were Leo TOLSTOY and Fyodor DOSTOYEVSKY, whose psychological realism Mann particularly admired.

In 1929, Mann won the Nobel Prize in literature. When Adolf Hitler came to power in Germany, Mann, along with his family, moved to Switzerland, where Mann worked as an editor for various literary journals. In 1938, Mann moved to the United States, working as a visiting professor at Princeton University. While at Princeton, Mann completed several critical works, including a study of Dostoevsky. Mann eventually moved to California but left the United States in 1952, bitterly disappointed by the persecution of communists and communist sympathizers by the U.S. government.

Critical Analysis

Mann's first major work, *Buddenbrooks* (1900), shows the influence of Richard Wagner in its use of leitmotif, using a word or an image over and over again in the work as a thematically unifying element. The novel follows several generations of the Buddenbrook family, a wealthy and powerful German family that disintegrates and degenerates with each successive generation. The novel especially focuses on the last Buddenbrook, the decadent artist Hanno. The work demonstrates Mann's affinity for the epic quality of the novel, which he inherited from early Tolstoy works. *Buddenbrooks* was well received throughout Germany and established Mann as a prominent writer.

In 1912, Mann completed a much shorter but also less conventional work, *Death in Venice*. The story recounts a strange relationship between Tadzio, a 14-year-old boy, and Gustav von Aschenbach, a mature German writer. Aschenbach becomes obsessed with the boy, who falls ill during an epidemic. Aschenbach decides to brave the epidemic and nurse the boy but contracts the disease himself and dies. Throughout the story the narrator asks this question:

[D]o you believe, my dear boy, that the man whose pass to the spiritual passes through the senses can ever achieve wisdom and true manly dignity?

Aschenbach, who has never before allowed himself to experience passion, literally dies for it and of it. The ambiguities in the relationship between Aschenbach and the boy, as well as the story's multi-layered symbolism, have made *Death in Venice* a frequent subject of debate among scholars and critics.

During World War I, Mann adamantly supported the policies of the kaiser, the leader of Germany, and vehemently attacked liberalism. After the end of World War I, however, Mann's political opinions changed, and he vocally supported parliamentary democracy and the newly formed Weimar Republic.

The Magic Mountain (1924), Mann's second great work, reflects the political conflict found in the writer's contemporary world. In the novel, Hans Castorp visits his cousin at a fashionable tuberculosis sanatorium and decides to stay there even though he is not ill. The stay spans more than seven years, during which time Castorp talks with the other patients in the sanatorium and learns valuable lessons about the meaning of life and death. Castorp is caught in a conflict between two opposing political forces represented by two characters: a young Italian liberal humanist, Settembrini, and Naptha, a radical reactionary figure who supports faith beyond reason. The differences between the two men culminate in a duel: Settembrini fires into the air, and Naptha, overwhelmed by rage, kills himself. The duel between the two opposing forces symbolically reflects the conflict in Mann's own society. The work also reflects Mann's concern about fascism and the growing popularity of the Nazis in his native Germany. The novel received tremendous critical acclaim and became a best-seller in Germany.

Joseph and His Brothers appeared as a trilogy written between 1933 and 1943. Set in the biblical world, the story emerges as a religious and political

allegory of conflict between individual liberty and political oppression. The story describes the progress of Joseph who matures into a wise political leader ready to lead his people to freedom. The novel was written during the height of the Nazi regime and reflects Mann's personal hatred for fascism and oppression.

Mann's last great novel, *Doctor Faustus* (1947), delineates the life of a famous composer, Adrian Leverkühn. The work is set against the grim background of crumbling German culture and society between the First and the Second World Wars. Mann's exploration of the roots of fascism in Germany was well received around the world but was resented by some in Germany itself.

When Thomas Mann returned to Europe in 1953, he refused to live in Germany—the government of which had deprived him of his citizenship in 1936—and settled in Switzerland. In 1949, Mann was awarded the Goethe Prize, the highest literary honor in Germany. Mann's exploration of the relationship of the extraordinary person to the society has never been surpassed.

Other Works by Thomas Mann

Confessions of Felix Krull: The Confidence Man. New York: Vintage Press, 1992.

Death in Venice and Other Stories. Translated by David Luke. New York: Bantam Books, 1988.

Works about Thomas Mann

Heilbut, Anthony. *Thomas Mann: Eros and Literature*. Riverside: University of California Press, 1997.

Robertson, Ritchie. *The Cambridge Companion to Thomas Mann*. Cambridge: Cambridge University Press, 2002.

Mansfield, Katherine (Kathleen Mansfield Beauchamp) (1888–1923) short-story writer, poet

Katherine Mansfield was born Kathleen Mansfield Beauchamp in Wellington, New Zealand, to an affluent, middle-class family, but in 1909 she left for London to pursue a career as a writer. There,

she met and married George Bowdon, a music teacher, but left him a few days after the wedding. Her first complete volume of short stories was published in 1911, under the title *In a German Pension*. These stories were based on Mansfield's stay at a Bavarian health resort, where she lived for a time after she left her husband and where she suffered a miscarriage.

Shortly after her return to London, she met John Middleton Murry, a critic, poet, and editor, whom she married in 1918. In that same year, she was diagnosed with tuberculosis. In London, she met a number of artists and writers, including D. H. Lawrence, who modeled one of his characters in his novel *Women in Love* after Mansfield, and Virginia Woolf. The painter Dorothy Brett described Mansfield as having “a sort of ironic ruthlessness toward the small minds and less agile brains. . . . Katherine had a tongue like a knife, she could cut the very heart of one with it.” (She was much more subtle and ambiguous in her writing.) In fiction writing, Virginia Woolf treated Mansfield as such a serious rival that, after her death, Woolf said there was “no point in writing. Katherine won't read it.”

When her brother Leslie was killed during World War I, Mansfield began to write stories about her family and growing up. Some of her best stories, such as “The Garden Party,” are set in New Zealand at the turn of the century.

“The Garden Party,” published in 1922, deals with social class, death, and the artist's sensibility. The Sheridan family is hosting an elaborate garden party when a delivery man brings the news that a worker who lived in one of the little cottages near the Sheridan house has been killed in an accident. Mrs. Sheridan, once assured that the man did not actually die in her garden, insists that the party go on, telling her daughter, Laura, “People like that don't expect sacrifices from us.” Later, Mrs. Sheridan sends Laura to the Scott house with the leftovers from the party, and at the “pokey little hole . . .” she accidentally enters the room where the body is laid out. Gazing at the dead man, she thinks, “He was given up to his dream. What did

garden parties . . . matter to him?” The story exemplifies Mansfield’s delicate, poetic style, her tendency to focus on a life-changing moment, and her habit of ending on a note of ambiguity.

In “The Fly” (1923), a businessman is reminded by a visitor of the death of his son six years earlier in World War I. Unable to summon up the grief he wants to feel, he picks up a photograph of his son. At this moment, he notices a fly that has fallen into the inkpot. He rescues the fly and watches as it begins the tedious process of cleaning itself off. Just as it is “ready for life again,” the man drops more ink on it. He repeats the process, amazed at the fly’s courage and resilience, until the final blot of ink kills the fly, at which point the man is seized by “a grinding feeling of wretchedness.” He calls for fresh blotting paper but cannot remember what he had been thinking about before he began to torment the fly. Although the man cannot remember, the reader knows that the fly stands for all those who are helpless victims of a cruel fate.

Although *Poems* (1923) and *The Letters of Katherine Mansfield* (1928) were published posthumously, Mansfield is primarily remembered for her seven books of short stories, and she has exerted a lasting influence on modern short-story writers. She crafted her stories very carefully, writing and rewriting. Her writing is always subtle and often ironic and witty. As she defied conventions in her life, so her stories question conventional ideas about social class, family life, and marriage.

Katherine Mansfield died of tuberculosis in 1923 near Fontainebleau, France. The first significant writer to emerge from New Zealand, she is claimed by nationalist critics in both New Zealand and Britain but is best thought of as a product of colonialism. Her biographer Antony Alpers says of her New Zealand stories:

They were really insights into the social isolation that used to be common in New Zealand . . . and they were written in a cultural isolation that was total for their author: no one

who read them in London could have known what they in fact achieved. . . . The stories were something that only a New Zealander could have written at that time. They succeeded in relating character to environment in a land of “no tradition.”

Other Works by Katherine Mansfield

Bliss and Other Stories. London: Wordsworth, 1996.
Something Childish. North Pomfret, Vt.: Trafalgar Square, 2000.

Works about Katherine Mansfield

Alpers, Antony. *The Life of Katherine Mansfield*. New York: Viking Press, 1980.
Kobler, J. F. *Katherine Mansfield: A Study of the Short Fiction*. Boston: Twayne, 1990.
Tomalin, Claire. *Katherine Mansfield: A Secret Life*. New York: Knopf, 1988.

Manzoni, Alessandro (1785–1873) poet, novelist

Italian patriot Alessandro Manzoni, best known for his fiercely nationalistic novel *The Betrothed* (1827) was born on March 7 in Milan. His father was a wealthy landowner, and his mother was the daughter of Cesare Beccaria, a well-known jurist and author of an influential treatise on crime and punishment. His parents separated in 1792, and, as a child, he moved with his mother to Paris where he received his education at several Catholic schools. His earliest works are characterized by a deeply anticlerical sentiment, as well as by strong support for Jacobean and democratic ideologies. He later rejected deism for an equally fervent devotion to Roman Catholicism. Manzoni returned to Italy in 1810, where he met and married Enrichetta Blondel.

Although he published several early works, Manzoni’s most prolific period as a writer came between the years of 1812 and 1815. During this time, he began the poetry collection *Inni Sacri*, which he concluded 10 years later with the final

piece, *La Pentacoste* (1822). His poetry is noted for its warmth of religious feeling. He also wrote two tragic dramas, *Il Conte di Carmagnola* (1820) and *Adelchi* (1822), as well as an ode to Napoleon upon his death, “Il Cinque Maggio” (1822).

Manzoni’s best-known work, *I prommessi sposi* (1827; translated *The Betrothed* 1951), was written between 1821 and 1827, during which the author was influenced by Sir Walter Scott. Developed from a series of theoretical writings, the historical novel is set in 17th-century Milan and provides a lavishly detailed and fiercely patriotic look at life in Italy. In Lombardy, a local tyrant thwarts the love between two peasants. After initial publication of the work, Manzoni continued to make revisions to create a stylistically superior version of the text, publishing the final revised edition in 1840. It now stands as a prime example of modern Italian prose. In revising, Manzoni sought to remove all traces of non-Tuscan idiom. This act revived the age-long conflict as to which dialect should be the standard for Italian prose, an issue in which Manzoni was interested. Manzoni was convinced that Tuscan should be the standard, national Italian literary language.

Beginning in 1842, Manzoni turned away from writing fiction and concentrated on theoretical works and as well as his involvement in politics. In 1860, he was elected senator of the new Italian kingdom. He was also assigned as president for the commission for the unification of the Italian language. For his work in this capacity, he was granted Roman citizenship.

Manzoni died on May 22 in Milan. He is best remembered for his constant contribution to improving the Italian prose style, as well as for his patriotic ideology and religious fervor. His legacy is such that, on the first anniversary of his death, the composer Verdi wrote his *Requiem* in honor of Manzoni.

A Work about Alessandro Manzoni

Barricelli, Gian Piero. *Alessandro Manzoni*. Boston: Twayne, 1976.

Marinetti, Filippo Tommaso

(1876–1944) *nonfiction writer*

Emilio Filippo Tommaso Marinetti, one of the founders and a leading proponent of the Italian futurist movement (*see* FUTURISM), was born in Alexandria, Egypt. The son of a wealthy lawyer, he was educated in a strict French Jesuit school in Alexandria. He completed his studies in Paris and then studied law at Pavia and Genoa universities. His devotion to literature soon overshadowed his plan for a career as a lawyer.

At 16, while still at the Jesuit College, Marinetti began to develop his skills as a writer, publishing a literary magazine from 1892 to 1894. He experimented with the emerging poetic form of free verse, publishing his first poems in that style in 1898. By 1900, he had abandoned all pretense of aspiring to the legal profession and devoted himself full time to the study of French and Italian poetry and literature. In 1905, he founded another literary magazine, *Poesia*, which was published in Milan until 1909. Through this journal, he embarked on a crusade to liberate poetry from the traditional constraints of language, form, and meter by providing an outlet for emerging non-traditional writers. Still a virtual unknown, Marinetti gained instant recognition with a single publication in *Le Figaro* on February 20, 1909. His essay *Foundation and Manifesto of Futurism* initiated a controversial shift in the nature of literature. In the work, he glorified the rapid pace of the future—machines, danger, speed, violence, and war. Other artists, unaware that Marinetti was not only the movement’s leading theorist but also its sole member, soon joined the trend so that by 1910, a small but vocal group of artists, writers, and musicians were known as the first wave of futurists.

A brilliant publicist, Marinetti spurred the growth of the movement by inundating the public with a series of manifestos, each one progressively more vehement and filled with promises of the future. His earliest manifestos were published in *Poesia*, but subsequent works were printed in his new journal *Lacerba* after its inception in 1913.

Alongside his manifestos, Marinetti was also hard at work as a novelist. His works, which followed the tenets set forth by his own concept of futurism, most particularly the denigration of women, often caused controversy. The publication of his experimental novel, *Marfarka the Futurist* (1910), resulted in his arrest and imprisonment on charges of pornography.

Marinetti continued to work to expand the goals of futurism to encompass all areas of the arts, including literature, music, painting, architecture, costume design, and photography. Two years after meeting his future wife, Benedetta Cappa, he published another manifesto, *Against Marriage* (1919); however, he broke from his own reasoning and the two were finally wed in 1923.

The end of futurism and the end of Marinetti's life coincide. Italy's defeat in the war changed the popular opinion of violence and conflict, and, with the loss of Marinetti in 1944, the movement was unable to sustain its brief but explosive momentum.

A Work about Filippo Tommaso Marinetti

Blum, Cinzia Sartini. *The Other Modernism: F. T. Martinetti's Futurist Fiction of Power*. Berkeley: University of California Press, 1944.

Maron, Monika (1941–) novelist, short-story writer

Monika Maron was born in Berlin during World War II. Her father was a Communist who served as East Germany's minister of the interior. Her mother was a Pole of Jewish descent. After Maron completed grammar school, she studied drama and art history. She worked at a factory and for East Berlin television before spending six years as a journalist for *Für Dich* and *Wochenpost*. She became a full-time writer in 1976.

Maron's first novel, *Flugasche* (*Flying Ash*, 1981), was banned in East Germany for its critical portrayal of conditions there; it was, however, successful in the West. The novel describes the efforts of a journalist to shut down a power plant that is

poisoning residents of an industrial city. *Flugasche* is the first book to address the problems of pollution in East Germany. Maron's second novel *Die Überläuferin* (*The Turncoat*, 1986) continues her theme of criticizing the East German state. In this work, she describes a woman's psychological collapse while living in dehumanizing conditions. Maron wrote a third novel in 1991 to form a trilogy about East Berlin. Part of a rebellious and critical generation of German writers, her criticism of East Germany also appears in her short stories and essays. In 1992, Maron won the coveted Kleist Prize.

Another Work by Monika Maron

Silent Close No. 6. Translated by David Newton Marinelli. Columbia, La.: Reader's International, 1993.

Masaoka Shiki (Masaoka Tsunenori)

(1867–1902) poet, diarist, critic

Masaoka Shiki was born in Matsuyama in present-day Ehime Prefecture to Masaoka Hayata and Yae. He began to write prose and poetry while still in grade school there. He left Matsuyama in 1883 to attend University Preparatory College in Tokyo. In 1890, he entered the Literature Department of Tokyo Imperial University but left in 1893 to devote himself to literature. During his university period, he traveled around Japan, and in 1895, he volunteered to become a war correspondent in China during the Sino-Japanese War (1894–95). In the last years of his life, tuberculosis virtually confined Masaoka to a sickbed. He succumbed to this illness in 1902.

While still at university, Masaoka published three analytical books that were highly critical of modern haiku poetry, in particular attacking the stature of widely acclaimed haiku master Bashō Matsuo (1644–94). By 1896, he had softened his perspective and published *Buson the Haiku Poet*, which praised the style of Buson Yosa (1716–83). In 1897, he started the magazine *Hototogisu* to provide an outlet for modern haiku. He then wrote a

critique of tanka poetry called *Letters to the Tanka Poets*, published in 1898. His most highly regarded poetry was written from his sickbed toward the end of his life and published posthumously in a volume called *Poems from the Bamboo Village* (1904).

Masaoka is known more for revitalizing the haiku and tanka forms of poetry than for writing poetry. He espoused a new style of poetry based on *shasei* (copying life). He claimed the traditional poetic conventions that restricted haiku and tanka were killing them as art forms.

Other Works by Masaoka Shiki

Masaoka Shiki: Selected Poems. Translated by Burton Watson. New York: Columbia University Press, 1997.

Peonies Kana. Translated by Harold J. Isaacson. New York: Theatre Arts, 1972.

A Work about Masaoka Shiki

Beichman, Janine. *Masaoka Shiki*. New York: Kodansha International, 1986.

Maupassant, Guy de (1850–1893)

novelist

Although some accounts vary, Henri-René-Albert-Guy de Maupassant was most likely born at the Château de Miromesniel in Dieppe, France, to a noble family. He spent his childhood in Normandy, where, graced with an almost photographic memory, he began to gather the rich and vivid details that he would later use in his stories about the Norman people.

In 1869, Maupassant went to Paris, where he began to study law, but he left school at age 20 to serve in the Franco–Prussian War. When he returned to Paris, he became obsessed with the idea of becoming a writer and sought out the company of other writers including Gustave FLAUBERT, from whom he learned much about the writer’s craft. He also began to search his memories for ideas of his own and soon published the short story “La Main ecorchée” (1875), in which he richly details the

haunting image of a mummified hand. The story was based on an experience Maupassant had as a teenager when he actually saw a mummified hand up close. The details of his description reveal not only the vividness of Maupassant’s memories but also his adherence to accuracy.

Aligning himself with the naturalist school (see *naturalism*), Maupassant published collections of poetry, the first of which was *Des Verse* (1880). It was his short stories, however, that gained critical and popular acclaim. In a journal edited by Émile ZOLA, Maupassant published what has come to be regarded as one of his greatest works, “Boule de Suif” (“Ball of Fat,” 1880). Set during the Franco-Prussian War, it is the sad tale of a prostitute and her inhumane treatment by the bourgeois passengers with whom she must travel on a coach. She is forced to spend the night with a Prussian officer so that he will allow the coach to proceed. The next day, she is scorned by her fellow travelers, even though it is her action that allows them to complete their journey.

Throughout the 1880s, Maupassant wrote more than 300 short stories, six novels, and three travel books. All of his works are marked by his attention to detail, objectivity, and a remarkable sense of comedic timing. Most often, they focus on everyday events in the lives of common people, while revealing the hidden sides of human nature. Two of his best-known works include *A Woman’s Life* (1883), which details the frustrating and unhappy existence of a Norman wife, and *Pierre et Jean* (1888), a psychological tale of two brothers. The latter inspired debate about its morality, as the hero of the tale is successful only because he commits acts that are morally questionable.

Another of Maupassant’s works, *Le Horla* (*The Hallucination*, 1887), established him as a master of the horror tale. The main character, probably suffering from syphilis, believes he has summoned the Horlas, invisible cousins to vampires, and, in an attempt to get rid of them, burns down his house, killing his servants. When this does not work, he commits suicide. Maupassant himself suffered from syphilis, contracted at age 20, and the increas-

ing madness brought on by the disease is readily apparent in his later works. One-tenth of his total literary output is in the form of horror stories and, of these, the main recurring theme is madness.

Maupassant attempted to end his own life on January 2, 1892. The attempt was unsuccessful but did lead to his admission to a private asylum, where he died one year later.

Other Works by Guy de Maupassant

A Life: The Humble Truth. Translated by Roger Pearson. New York: Oxford University Press, 1999.

The Necklace. Translated by Jonathan Sturges. London: Pushkin, 1999.

A Work about Guy de Maupassant

Lerner, Michael G. *Maupassant*. New York: George Braziller, 1975.

Mayakovsky, Vladimir (1893–1930) poet

Vladimir Vladimirovich Mayakovsky was born in Bagdadi, Georgia. Vladimir Konstantinovich, Mayakovsky's father, was employed as a forest ranger. Mayakovsky started school in 1902 but was not very interested in his studies. His older sister Ludmila, a student in Moscow, brought home political pamphlets, which Mayakovsky read avidly. When Mayakovsky's father died in 1906, his mother, Alexandra Alexeevna, moved her family to Moscow. Mayakovsky was instantly absorbed by the political situation of Moscow: At age 14, he was a full member of the Moscow Bolshevik Party.

Expelled from school in 1908 for nonpayment of tuition, Mayakovsky served as a messenger and lookout for the Bolsheviks. He was arrested for his activities but soon was released on probation. A year later, he was again placed in jail for his association with the revolutionaries. He wrote his first poem in solitary confinement. In 1911, he decided to study art and was admitted to the Moscow Institute for the Study of Painting, Sculpture, and Architecture. Painter David Burliuk introduced Mayakovsky to modern painting and poetry and was the first person to read Mayakovsky's poetry.

Mayakovsky joined the futurist movement, denouncing the rich literary tradition of Russia. He labeled Aleksandr PUSHKIN and Maxim GORKY, for instance, "insignificant." He did not rebel against only the literary canon but also against the conventional use of language. Many of Mayakovsky's poems contains words that do not actually exist in the Russian language. Mayakovsky published his first two poems, "Night" and "Morning," in 1912; they were published the same year in a collection with other poems and some prose pieces entitled *A Slap in the Face of Public Taste*.

In 1913, Mayakovsky produced his first play, *Vladimir Mayakovsky: A Tragedy*. The play consists of a number of poetic monologues that explore the self-perception of the poet, and the leading part was played by Mayakovsky himself. It was not a big success with the public. Mayakovsky's first major poem, "A Cloud in Trousers," appeared in 1915. The poem is a tale of love and uses unusual images to denounce the traditional romantic representation of the poet in such lines as: "I am spit of the filthy night on a palm of a beggar."

Between 1915 and 1918, Mayakovsky produced a number of poetic works that dealt mostly with political ideology and were clearly propaganda for the Communist Party, which took control of the country in October 1917. He was an enthusiastic supporter of the Bolshevik regime and wrote in 1924 a poem in praise of Lenin.

In 1925, Mayakovsky visited the United States, attending meetings of labor unions, giving lectures about workers' rights, and sometimes joining the picketers during a strike. Mayakovsky described these experiences in two collections of poems, *Poems of America* and *My Discovery of America* (1926). In 1927, Mayakovsky established a literary journal, *Novy Lef*, in which he attacked Maxim Gorky. The short-lived journal published purely political poems that criticized capitalism, the West, and the "vices of the bourgeoisie." After a trip to Europe in 1929, Mayakovsky produced *Poems About a Soviet Passport*, a collection that recounted the reactions produced by his passport as he traveled across Europe. During 1928 and 1929, he also

produced a number of propaganda pieces that dealt with various mundane issues of the proletariat, such as the joys of electricity, the advantages of running hot water, and the necessity of five-year plans. But his political verse alternated through the 1920s with much more personal love poems.

Mayakovsky received numerous awards from the Soviet government. Yet, he wrote two plays, *The Bedbug* (1928) and *The Bathhouse* (1930), that satirized Soviet bureaucracy and were suppressed by the authorities. His most successful play, *Moscow on Fire* (1930), appeared just a few days after his death, and recounted the events of the revolution of 1905.

In 1930, Mayakovsky shot and killed himself in his Moscow apartment. He seems to have been motivated by disappointment in love as well as by anxiety about the reception of his work. After his death, his body was placed on display for three days, and more than 150,000 mourners came to say their farewells. Stalin eulogized him, and generations of Soviet students memorized his poems. Today, critical opinion his works remains mixed, as it was during his lifetime. Mayakovsky completely broke away from literary tradition, establishing his own unique style for poetry and drama; at the same time, he attacked and denounced a number of writers and poets who did not adhere to the principles of SOCIALIST REALISM.

Other Works by Vladimir Mayakovsky

The Bedbug and Selected Poetry. Translated by Max Hayward. Bloomington: Indiana University Press, 1975.

For the Voice. Cambridge, Mass.: MIT Press, 2000.

Listen! Early Poems. Translated by Maria Enzberger. San Francisco: City Lights Books, 1991.

Mayakovsky: Plays. Translated by Guy Daniels. Evanston, Ill.: Northwestern University Press, 1995.

Works about Vladimir Mayakovsky

Bowra, C. M. "The Futurism of Vladimir Mayakovsky." In *The Creative Experiment*. New York: Grove Press, 1958.

Terras, Victor. *Vladimir Mayakovsky*. Boston: Twayne, 1983.

Mazumdar, Anita

See DESAI, ANITA.

Meeks, Brian (1953–) *nonfiction writer, poet, fiction writer*

Born in Montreal, Canada, to a Trinidadian mother and Jamaican father, Meeks grew up in Jamaica. There he attended Jamaica College before doing undergraduate work at the University of the West Indies, St. Augustine, Trinidad, during the politically turbulent early 1970s. After earning a doctorate from the University of the West Indies, Mona, Meeks acted as a media and political education consultant for the People's Revolutionary Government of Grenada. He also edited *The Free West Indian* during the early 1980s. Musicians Bob Marley, John Coltrane, and Miles Davis significantly influenced Meeks's work. In the acknowledgments to *Radical Caribbean: From Black Power to Abu Bakr* (1996), Meeks thanked Gordon Rohlehr and Kamau BRATHWAITE for teaching him "the importance of rigorous study and appreciation of popular culture as both central cause and effect of the political process."

Themes of human agency, revolution, and radical Caribbean activism reappear in Meeks's intellectual works. *Caribbean Revolutions and Revolutionary Theory: an Assessment of Cuba, Nicaragua and Grenada* (1993) traces revolutionary concepts from the French Revolution to reconsider revolutionary meaning. In *Radical Caribbean: From Black Power to Abu Bakr*, Meeks maps two decades of radical movements in the Caribbean to examine why revolutions occur. An *International Affairs* reviewer wrote, "In the case of Grenada [Meeks's] account of the tragic fall of the revolution goes beyond anything which has been written before."

Before returning to the University of the West Indies, Mona, where he is currently a senior lecturer in comparative politics and political theory and head of the Department of Government, Meeks taught at James Madison College, Michigan State University. In addition, Meeks has written

poetry, which has been published in many anthologies. His recent and consistent intellectual contributions foreground significant revolutionary issues, making him one of the most influential contemporary Caribbean political theorists.

Other Works by Brian Meeks

Narratives of Resistance: Jamaica, Trinidad, the Caribbean. Kingston, Jamaica: University of West Indies Press, 2000.

“NUFF at the Cusp of an Idea: Grassroots Guerrillas and the Politics of the 1970s in Trinidad and Tobago.” *Social Identities* 5, no. 4 (1999).

“The Political Moment in Jamaica: The Dimensions of Hegemonic Dissolution.” In Manning Marable, ed., *Dispatches from the Ebony Tower*. New York: Columbia University Press, 2000.

A Work about Brian Meeks

Allahar, Anton, ed. *Caribbean Charisma: Reflections on Leadership, Legitimacy, and Populist Politics*. Boulder, Colo.: L. Rienner Publishers, 2001.

Mehta, Gita (1943–) novelist

Gita Mehta was born in Delhi, India. Her parents were deeply involved in India’s political struggle for independence against the British. Her father, Biju Patnaik, is one of India’s most famous freedom fighters who went on to become the political leader of the state of Orissa, India. Mehta was sent to boarding school at an early age, as both her parents were constantly in and out of jail due to their political activities.

Mehta was educated in India and England, and her novels reflect her preoccupation with the ongoing relationship between Western and Eastern cultures. She explores this theme in her nonfiction book *Karma Cola: Marketing the Mystic East* (1979) in which she looks into the fascination that Eastern cultures hold for “hippies” from the West. As the title suggests, the novel is based on global economy and explores the commodification of one culture by the other.

Her first fictional work, *Raj: A Novel* (1989), is a historical novel about a young girl from a noble family who comes of age during the British Raj. Through her experiences, it becomes obvious that the roots of British and Indian culture cannot be easily untangled in colonial India, especially among the privileged classes who have benefited from British education. What develops alongside the maturity of the heroine is India’s own birthing process into independence from the British. Mehta’s latest work, *Snakes and Ladders: Glimpses of Modern India* (1997), further explores aspects of India’s change after its independence.

In addition to writing novels, Mehta is a journalist and documentary filmmaker. She has directed four films on the Bangladesh war and one on the Indo–Pakistan war for the BBC and NBC.

Another Work by Gita Mehta

A River Sutra. New York: Vintage Books, 1994.

A Work about Gita Mehta

Byer, Kathleen Collins. “The Lama and the Vanaprasthi: Rudyard Kipling’s *Kim* and Gita Mehta’s *A River Sutra*.” In A. L. McLeod, ed., *The Literature of the Indian Diaspora: Essays in Criticism*. New Delhi: Sterling, 2000.

Memmi, Albert (1920–) novelist

Albert Memmi was born in the Jewish quarter of Tunis, Tunisia. His father was a Jewish-Italian skilled saddler, and his mother was a Berber (a member of the non-Arab minority of North Africa). When Memmi was four years old, he went to rabbinical school and studied there for three years. In 1927, he attended the school of the Alliance Israélite Universelle in the rue Malta Srira in Tunis. Memmi would often help his father in his workshop where he listened to stories told by an old family friend. While attending school, Memmi was actively involved with local Jewish youth groups; this strongly influenced his perceptions, which would later surface in his writings, especially those relating to colonial issues. Memmi graduated

from the Lycée Carnot in 1939 and was awarded the honor prize in philosophy. From 1941 to 1942, he studied philosophy at the University of Algiers. After the invasion of France by Nazi Germany when anti-Semitic laws were implemented by the collaborationist Vichy government of France, Memmi was expelled from the university and sent to a forced labor camp until 1945. After World War II, he moved to Paris and continued his studies at the Sorbonne. After Tunisia gained full independence, Memmi settled in Paris, where he took on various professorial positions. He retired from teaching in 1987.

Memmi's works were heavily influenced by the political and social situations that shaped his life, and his dual position as a member of the French educated elite as an impoverished and marginalized Jew also influenced his writings. In his first novel, *La Statue de sel* (*The Pillar of Salt*, 1953), Memmi's main protagonist, Mordecai, pours out his despair and sorrow. He is plagued by poverty and solitude, living as an estranged "outsider" who tries to make sense of his existence in a foreign land. Memmi's political views, his sociological training, and his own experiences, especially during World War II, allow him to discuss and explore the complexity of colonialism, particularly in his 1957 work, *The Colonizer and the Colonized*, in which he examines the social and psychological foundations of the views held by the colonizer and the colonized. To Memmi, the two groups constitute a framework in which neither group can exist without the other: The colonizer and the colonized are interdependent, but each group is a complex organization.

Memmi's works clearly show his genius as one of the leading intellectuals in postcolonial theory and thinking. He wrote all of his works in French, but many have been translated and published in English.

Other Works by Albert Memmi

Dependence: A Sketch for a Portrait of the Dependent.

Translated by Philip A. Facey. Boston: Beacon, 1984.

Desert. Pueblo, Colo.: Passeggiata Press, 1992.

Jews and Arabs. Translated by Eleanor Levieux. Chicago: J. P. O'Hara, 1975.

The Liberation of the Jew. Translated by Judy Hyun. New York: Viking Press, 1966.

Racism. Translated by Kwame Anthony Appiah. Minneapolis: University of Minnesota Press, 1999.

The Scorpion. Translated by Eleanor Levieux. New York: Orion, 1971.

A Work about Albert Memmi

Roumani, Judith. *Albert Memmi.* Philadelphia: Temple University Press, 1987.

Menchú, Rigoberta (1959–) *memoirist*
Rigoberta Menchú was born in the village of Usopanadan in the western highlands of Guatemala to Vicente Menchú, a Quiche Maya Indian and an organizer of the Committee of Peasant Unity, and Juana Menchú Tum, also a Quiche Indian. She began to work at age five to help her mother pick coffee beans. At age nine, she was helping her father hoe and plant maize, and at 12, she joined in the communal work of her people by participating in the harvesting of maize. By then, her eldest and youngest brothers had died, the former from having breathed in the fumes of pesticide that had been sprayed at the farm where he worked, and the latter from malnutrition.

At age 13, Menchú, who was eager to learn to read and speak Spanish, the language of her oppressors, decided to accept a position as a maid in the distant capital. The exploitation she experienced as a maid, as well as her father's imprisonment at this time for his efforts at organizing against the landowners who were intent on depriving the Quiche Indians of their land, contributed to her later transformation into a leader of her people. Menchú's political activism began when she was still a teenager, involving herself in social reform through the Catholic church, the women's rights movement, and a local guerrilla organization. In 1979, she joined the Committee of Peasant Unity (CUC), as her father had recently done. Yet, it was not until the Guatemalan army brutally

killed her father, her brother, and her mother in separate incidents in 1980 and 1981 that she became prominent in the CUC. Aware of the horrendous torture each of her family members received before being burned to death, Menchú was forced to go into hiding in 1981, first in Guatemala then in Mexico.

Since then, Menchú has dedicated her life to resisting oppression in Guatemala and fighting for the rights of all its Indian peasant groups. She was one of the founders of the United Representation of the Guatemalan Opposition (RUOG) in 1982, and the following year, she recounted the story of her life and the ways of her people to the anthropologist, Elisabeth Burgos-Debray, who proceeded to transcribe the tapes and edit them into the internationally known book, *I, Rigoberta Menchú* (1983), which was translated into English by Ann Wright and published in 1984. However, an unexpected controversy erupted in 1999 after anthropologist David Stoll raised questions concerning the authenticity of Menchú's autobiography in *Rigoberta Menchú and the Story of All Poor Guatemalans*. In response to Stoll's book, Arturo Arias edited *The Rigoberta Menchú Controversy* (2001), a compilation of the various newspaper reports, articles, and letters—including one by Stoll—written in response to this ongoing controversy.

After the publication of her autobiography, Menchú continued her activism, becoming a member of the National Committee of the CUC in 1986 and, in 1987, participating as the narrator of *When the Mountains Tremble*, a film protesting the suffering of the Maya people. Menchú was awarded the Nobel Peace Prize in 1992 and, in 1996, became a Goodwill Ambassador for UNESCO.

Another Work by Rigoberta Menchú

Crossing Borders. Translated by Ann Wright. New York: Verso, 1998.

A Work about Rigoberta Menchú

Schulze, Julie. *Rigoberta Menchú Tum: Champion of Human Rights*. New York: John Gordon Burke, 1997.

Michaux, Henri (1899–1984) poet

An accomplished painter and poet, Henri Michaux was born on May 24 to a bourgeois family in Namur, Belgium. As a student, he was indifferent at best and held himself apart from his peers. He found comfort in art, languages, and literature, all of which helped him through World War II and the German occupation of Belgium.

Although Michaux attempted to write poetry while he was still in school, he concentrated mostly on reading everything from the works of the saints to avant-garde poetry. He considered entering the priesthood but instead followed the advice of his father and embarked on the study of medicine. Dissatisfied, he left to work as a sailor on a merchant vessel, disembarking only two days before the ship capsized. He returned to Belgium where, after a series of miserable jobs, he discovered the works of the Comte de LAUTREAMONT.

Inspired, Michaux moved to Paris, where he began to paint and secured a job in a publishing house while developing himself as a writer. After the death of his parents in 1929, he traveled extensively and became fascinated by Eastern religion. His writing career was firmly established due to favorable criticism from André GIDE. Among his best-known collections are *My Properties* (1929), a work that explores the imagination and consciousness, and *Plume* (1930), a comic exploration of self-identity.

Michaux married during World War II but lost his wife in a house fire. After this, he began to experiment with drugs. He became a French citizen in 1955, abandoned drugs, and began to focus his writing on the themes of drug addiction, human anguish, and despair; in *Miserable Miracle* (1956), for example, he details the journeys of the imagination as it searches for self-knowledge while under the influence of mescaline.

Michaux was admired by both the surrealists and the U.S. beat poets. Toward the end of his life, he turned more and more to Eastern meditation as he focused on the study of the human spirit. Michaux died on October 18, having contributed greatly to both the origins of the surrealist movement and U.S. beat literature.

Another Work by Henri Michaux

Tent Posts. Translated by Lynn Hoggard. Los Angeles: Sun and Moon Press, 1997.

A Work about Henri Michaux

Broome, Peter. *Henri Michaux*. London: Athlone Press, 1977.

Mickiewicz, Adam (1798–1855) *poet, playwright*

Adam Bernard Mickiewicz was born in Nowogródek, Poland. Regarded as one of the greatest Polish poets and activists for Polish independence, much of his past remains a mystery, including the possibility that he might have been of Jewish descent on his mother's side. Biographical data, particularly regarding his relationships with women and his interest in mysticism, were kept quiet during the years of Communist rule in Poland. Spirituality of any kind was looked on unfavorably, and much of Mickiewicz's history was deliberately hidden to maintain his flawless public image. After his death, Mickiewicz's son, Władysław, destroyed documents that might have negatively affected his father's public image. Mickiewicz's actions and writings, however, reveal not only a romantic poet and great artist but also a political activist. Mickiewicz's major poetic and dramatic works were written during a three-year period before his attention shifted to political writing.

Mickiewicz received a government-sponsored education in Polish literature and history. He made friends with many fellow students who were members of secret youth organizations. On graduating, he took a high-school teaching position in Kovno to repay his government scholarship, but when authorities discovered secret student organizations at the school, an investigation resulted in a six-month prison term and a five-year exile in Russia.

Mickiewicz's banishment had a positive influence on his career as a writer and activist. He befriended Russian poet Aleksandr PUSHKIN and traveled to Germany where he attended Hegel's lectures and met GOETHE. Hearing news of the No-

vember uprising in 1830, he attempted unsuccessfully to return to Poland. When the uprising failed, Mickiewicz, along with many other Polish artists, moved to France.

In Paris, he began to focus on political journalism, appealing to Polish emigrants to unite in the common cause. In 1839, he took a position as lecturer on Roman literature at the University of Lausanne and, in 1840, on Slavonic literatures at the Collège de France. He was suspended from his post in 1844 for his antichurch attitude and mystic or supernaturally oriented ideas.

Mickiewicz's poetry was first collected in two volumes called *Vilna* (1822–23) and reflected his love of Polish folklore and tradition, particularly folk songs and legends. This love is evident in his plays *The Forefathers Eve* (1823) and *Grazyna* (1825). Mickiewicz's poetic novel *Konrad Wallenrod* (1828) is based on the history of the Teutonic knights. His work always contains a sense of patriotism and a desire for Poland to one day regain its independence.

Mickiewicz was also a poet of prophecy, a trend held in high regard in Poland throughout the 18th and 19th centuries. He linked his patriotism and nationalism to mysticism and spirituality. Influenced by Andrzej Towiański, a known mystic, Mickiewicz came to believe that Israel was a fellow sufferer of Poland and that Poland was the "Christ" of all nations. He believed that the kingdom of God would prevail in the middle of the 19th century and that the chosen nations would be the Poles, French, and Jews. This commitment to Judaism is often linked to his mother's ancestry and is evident as well in his positive representation of Jewish characters such as Jankiel, the patriotic Jew in *Pan Tadeusz* (1834). Written while he was in exile, this epic poem, his last strictly poetic work, attempts to recapture the Poland of his childhood as an idealized place and time. After the publication of this work, Mickiewicz made what he referred to as a "moral decision" to commit himself to prophecy and political activism, viewing the writing of poetry as trivial in light of Poland's tragic political situation.

More than just a poet and playwright, Mickiewicz was a spiritual leader to the Polish nation. His writings provided hope to not only the people of his native Poland as they struggled under Russian, Prussian, and Austrian rule but also to his many fellow exiles in the emigré circles in Paris.

Other Works by Adam Mickiewicz

Forefathers. Translated by Count Potoki of Montalk.

London: Polish Cultural Foundation, 1968.

The Great Improvisation. Translated by Louise Varèse.

New York: Voyages, 1956.

Olzer, Krystyna, ed. *Treasury of Love Poems by Adam Mickiewicz*. New York: Hippocrene Books, 1998.

Works about Adam Mickiewicz

Gardner, Maria. *Adam Mickiewicz, the National Poet of Poland*. New York: Arno Press, 1971.

Welsh, David J. *Adam Mickiewicz*. Boston: Twayne, 1970.

Midang

See SO CHONG-JU.

Milosz, Czesław (1911–2005) poet, novelist

Czesław Milosz was born on June 30 in Seteksniai, Lithuania. Recipient of the Nobel Prize in literature in 1980, he is considered one of the leading figures of contemporary Polish poetry, though his works, like many of his contemporaries', were once banned in his native land.

Milosz received his early education in Roman Catholic schools. In 1917, at the start of the October Revolution, he left war-torn Russia to live with his grandparents in Szetejnie. He earned a law degree from King Stefan Batory University, where he became politically active, cofounding a leftist literary group called *Zagary*. On graduation, he began working for a Polish radio station but was ultimately fired from his position for associating with Jews.

Milosz's greatest early influence was his uncle, Oscar Milosz, a noted French Lithuanian metaphysical poet. He published his first collection of

poetry, *Poemat O Czasie* (*Poem in Frozen Time*, 1933) at age 22. A second volume followed shortly thereafter, and in 1934 he received an award from the Union of Polish Writers for his poetry. World War II intervened and Milosz served as a radio operator. He returned home only to be captured in the Russian occupation of his city. He managed to escape to Poland where he joined the resistance in Warsaw.

Although he was ultimately exiled from Poland, Milosz became well known as a poet in literary circles but suffering greatly, however, from government censorship. He assembled an anthology of English and American poetry that he was not allowed to publish; in addition, so many changes were made to a screenplay he cowrote that he refused to allow his name to appear in the credits. In 1945, he joined the Polish diplomatic service, serving in New York and Washington. A year later, his works were banned in Poland, and the government withheld his passport in 1950 as a result of his leftist views and his critical stance against the Communist regime in Poland.

Milosz was allowed to leave Poland in 1951 to seek political asylum in Paris. He obtained refuge at "Kultura," a haven for exiled political writers and artists, with other influential Polish émigrés. Alone and financially destitute, he wrote *The Captive Mind* (1953), in which he harshly criticized Stalinism and "The vulnerability of the twentieth century mind . . . and its readiness to accept totalitarian terror for the sake of a hypothetical future" (Milosz). Although officially banned in Poland and viewed with much negativity by French left-wing intellectuals, the book was astoundingly successful. It was printed by Kultura's underground publishing house, and copies were shipped secretly to Poland.

For five years after the publication of *The Captive Mind*, Milosz did not produce any works. His exile left him feeling alone. He wrote his second novel *Issa Valley* (1955), which tells of childhood in Lithuania, as a means of reconnecting to his past. He was finally able to reunite with his family and, in 1960, moved once again, this time to the United

States, where he took a post in Slavic languages and literature at the University of California at Berkeley.

In 1981, Milosz returned home for the first time since 1951. Martial law was declared, however, in December of that same year, and his works were once again banned in Poland. After winning the Nobel Prize, his recognition grew to the point that his poem *You Who Wronged a Simple Man* was used on Solidarity flyers and also inscribed on a monument to Gdansk shipyard workers who had been killed during the 1970 protests. Milosz continues to write and lecture in California and is still active in his support for the future of Solidarity in his native land.

Other Works by Czeslaw Milosz

Milosz's ABCs. Translated by Madeline G. Levine. New York: Farrar, Straus & Giroux, 2001.

Road-side Dog. Translated by Czeslaw Milosz and Robert Haas. New York: Farrar, Straus & Giroux, 1998.

The History of Polish Literature. Berkeley: University of California Press, 1983.

A Work about Czeslaw Milosz

Nathan, Leonard, and Arthur Quinn. *The Poet's Work: An Introduction to Czeslaw Milosz*. Cambridge, Mass.: Harvard University Press, 1991.

Miron, Gaston (1928–1996) poet

Gaston Miron was born in Sainte-Agathe-des-Monts, Québec. He is one of most famous contemporary Québécois poets and has played a significant role in fostering Québécois writing. He cofounded *Hexagon*, which he directed from 1953 to 1983, and he has lectured on Québécois writing and has read his work throughout Europe and North America.

Miron's poems are rich in rhythms, melodies, and evocative words; yet at the same time, they convey an impassioned militant independence. In 1954, he began his major poetic cycle with "Ago-nique Life," "Walk with Love," and "Bateche." Fragments of these works were eventually pub-

lished in the early 1960s, and in the 1970s, university presses continued to publish collections of the cycle. Miron's work is today regularly reprinted, translated, and anthologized, reaching a wide and diverse audience. For his work as an editor and essayist, in addition to his work as a poet, he received numerous awards, including the Academy of Letters of Quebec Medal (which recognized Miron's role in celebrating Québécois culture). In 1995, he received an honorary doctorate from the University of Montreal. Miron is considered one of the most significant poets of Quebec.

Another Work by Gaston Miron

The March to Love: Selected Poems, Gaston Miron.

Edited and translated by Douglas J. Jones. Pittsburgh, Pa.: International Poetry Forum, 1986.

Mishima Yukio (Hiraoka Kimitake)

(1925–1970) *novelist, short-story writer, playwright*

Mishima Yukio was born in Tokyo to Hiraoka Azusa and Shizue Hashi. Shortly after his birth, Mishima's paternal grandmother, Natsuko, took him to raise. In accordance with his grandmother's wishes, he attended the elitist Gakushūin, a school founded to educate the imperial family. Mishima was a good student and displayed a talent for writing even while he was young.

While still at Gakushūin, he published his first prose work, *A Forest in Full Bloom* (1941), a historical novel. Mishima disclaimed this story as imitative of Austrian poet Rainer Maria RILKE, but critics received it favorably. Having made a literary entrance, Mishima widened his literary circles, becoming associated with the Japanese romantics.

As World War II raged, Mishima prepared himself to go to war. However, when he went for his final physical, he was misdiagnosed with tuberculosis. As a result, he sat out the war, working in a navy library, and was accepted to Tokyo Imperial University in 1944.

After World War II, the romantics were out of favor in a world dominated by the struggle to recover from the war. Mishima's work was regarded as too introspective, so he had difficulty publishing his stories. However, in 1946 he met KAWABATA Yasunari, who helped him publish two stories. The first of these—"The Middle Ages" (1946)—was a portrayal of the grief the historical figure Ashikaga Yoshimasa felt over the death of his son, Shogun Ashikaga Yoshihisa. The second story—"Cigarettes" (1946)—was based on Mishima's experiences at Gakushūin. The protagonist becomes a target of members of a rugby club when he reveals that he has joined the literary club. Shortly thereafter, Mishima received his degree from Tokyo Imperial University and went to work for the finance ministry. After less than a year, he left the ministry and joined a group of leftist writers, who helped him once again to publish his work.

In 1948, he published his first novel, *Thieves*, a story of love among a group of upper-class youth. The novel was not well received but demonstrated the development of a romantic style that reached its fulfillment in Mishima's next novel.

Confessions of a Mask (1949) established Mishima as a writer of merit. The story is about a man who struggles with a growing awareness of his homosexuality and attempts to throw off the mask of heterosexuality. In this novel, Mishima tackles for the first time the issue of false appearances, a theme that recurs in his later works.

Although *Confessions of a Mask* launched Mishima's career, the stories that followed were not of the same caliber. Two years passed before he published his next major work, *Forbidden Colors*, a novel that describes the homosexual subculture of Tokyo in the immediate postwar period.

In 1956, Mishima published his best-received work, *The Temple of the Golden Pavilion*. The story centers on a temple acolyte who is handicapped by a stutter. Frustrated by the inaccessibility of beauty, he decides to destroy the temple, a symbol of beauty, and burns it to the ground. This novel won Mishima the Yomiuri Prize for literature.

Mishima married Yōko Sugiyama, the daughter of a well-known painter, in 1958 and settled into a comfortable life. During this period his nationalistic beliefs began to resurface, and he wrote "Patriotism" (1956), a short story based on an attempted coup d'état by imperial army officers in 1936. "Patriotism" was the first in a series of stories that deal with characters who either betray or uphold ideals.

These nationalistic stories helped build to the climax of Mishima's life—his ritualistic suicide within the compound of Japan's Self-Defense Forces in Tokyo in protest of the demilitarization of Japan. On November 25, 1970, Mishima and three members of the militaristic group he organized, the Shield Society, took Gen. Kanetoshi Mashita hostage. After a publicized speech from a rooftop in which Mishima called for a return of the emperor to power, he retired into the building and committed *seppuku* (a ritualistic suicide using a sword).

Other Works by Yukio Mishima

After the Banquet. Translated by Donald Keene. New York: Knopf, 1963.

Madame de Sade. Translated by Donald Keene. New York: Grove Press, 1967.

The Sailor Who Fell from Grace with the Sea. Translated by John Nathan. New York: Knopf, 1965.

Works about Yukio Mishima

Nathan, John. *Mishima: A Biography*. Cambridge, Mass.: Da Capo Press, 2000.

Scott-Stokes, Henry. *The Life and Death of Yukio Mishima*. New York: Farrar, Straus & Giroux, 1974.

Yourcenar, Marguerite. *Mishima: A Vision of the Void*. Translated by Alberto Manguel. New York: Farrar, Straus & Giroux, 1986.

Miss Lou

See BENNETT, LOUISE.

Mistral, Gabriela (Lucila Godoy Alcayaga) (1889–1957) *poet, essayist*

Gabriela Mistral was born in a rural community in northern Chile to Jerónimo Godoy Villanueva (former schoolteacher, guitar player, and songwriter) and Petronila Alcayaga Rojas. As a child Mistral was falsely accused by her schoolmaster, also her godmother, of stealing paper from a supply cabinet. After the incident, she never returned to the local school and received most of her early education from her mother and an older sister. By age 15, she had completed her teacher training and had begun to teach reading and writing to Indian children and adults in remote villages.

In 1914, Mistral began to publish poems in various journals in Chile and overseas. It was at this time that she adopted her pseudonym as a tribute to two writers she admired: the Italian Gabriele D'ANNUNZIO and the Frenchman Frédéric Mistral. As she devoted much of her energies to her career as a school administrator, which she considered her real vocation, it was not until 1922 that she published a larger selection of her poems under the title *Desolation*. Her first book drew immediate praise from critics, other writers, and audiences. In it, the poet addressed many of the themes that would preoccupy her throughout her life: maternal affection, the joys and trials of love, the suffering of the poor. Her second book, *Tenderness* (1925), includes much of the children's verse that originally appeared in *Desolation* and that Mistral strove to develop as a genre in its own right. *Felling* (1938) represented a break from the style of her earlier works: While the poetry remains essentially simple, the stanzaic structure of poems in this and the last book Mistral published, *Wine Press* (1954), tends to be more variable and complex. It is the simplicity, emotive force, and subtle profundity of Mistral's poetry that make it so moving and unique. The poem "Mourning" from *Wine Press* begins, "In one single night there burst from my breast / the tree of mourning; it heightened and grew."

Later in life Mistral received international recognition as a poet, an educator, and an ambassador, and in 1945, she was awarded the Nobel

Prize in literature. She is considered one of the most important figures in early 20th-century Chilean and Latin-American poetry, and her influence has proven extensive. Both as an educator and as a poet, she made poetry accessible to all classes of society and, in this way, has contributed directly and indirectly to much of the great poetry that has appeared in Chile and other Hispanic countries in the last several decades.

Other Works by Gabriela Mistral

Agosin, Marjorie, ed. *A Gabriela Mistral Reader*.

Translated by Maria Jacketti. Fredonia, N.Y.: White Pine Press, 1992.

Selected Poems. Translated and edited by Doris Dana. Baltimore: Johns Hopkins University Press, 1971.

Works about Gabriela Mistral

Arce de Vázquez, Margot. *Gabriela Mistral: The Poet and Her Work*. Translated by Helene Masslo Anderson. New York: New York University Press, 1964.

Fiol-Matta, Licia. *A Queer Mother for the Nation: The State and Gabriela Mistral*. Minneapolis: University of Minnesota Press, 2002.

Mistry, Rohinton (1952–) *novelist*

Rohinton Mistry was born in Bombay, India, and is of Parsi descent (a community exiled after the Islamic conquest of Iran and one of the smallest existing ethnic minorities in India). After his studies in mathematics and economics at Bombay University, Mistry left India and immigrated to Canada in 1975. He joined the University of Toronto, where he graduated with a bachelor's degree in English and philosophy. This blend of interests may explain the recurring commentary on class status that is an important theme in his works, which are strongly expressive of his upbringing in Bombay and Zoroastrian beliefs.

Mistry's future with writing was sealed after he won first prize in a writing contest held at the University of Toronto. Following this success, Mistry

wrote two collections of short stories, later compiled together in *Swimming Lessons and Other Stories from Feroz Shah Baag* (1987). These works portray both the problems and tribulations of being a Bombay Parsi. Most of the characters are Bombay Parsis who are under pressure to find a balance between their split identities as Zoroastrian Parsis and Indian Parsis.

Mistry's first novel, *Such a Long Journey* (1991), is a continuation of these issues, and it won the Commonwealth Writers Prize. His novels are written in English but are saturated with a multilingual (English–Hindi–Parsi) colloquialism that is peculiar to Bombay city-talk. Mistry's characters are harmonious hybrids out of the clash between histories and communities. His second novel, *A Fine Balance* (1995), for example, traces the lives of four characters of different castes and religions who must defy social, even individual, prejudices to help each other survive the 1947 partition of India and Pakistan.

Unlike other Indian authors living abroad who, because of distance or exile from India, write about problems surrounding migration or postcolonial subjectivity (see POSTCOLONIALISM), Mistry's works are remarkably free of these perspectives. The India of his books is equally recognizable to Indian readers for its authenticity as it is rewarding to an international audience that has little opportunity to read Parsi authors in English.

Another Work by Rohinton Mistry

The Tales of Ferozsha Baag. London: Faber, 1992.

A Work about Rohinton Mistry

Dodiya, Jaydipsing, ed. *The Fiction of Rohinton Mistry: Critical Studies*. London: Sangam, 1998.

Mo Yan (Guan Moye) (1956–) *short-story writer, novelist*

Mo Yan was born on February 17 in Gaomi township in China's Shandong province, a poor rural community. He often went without food and clothing in the harsh northern climate. Like most

young people of his generation, he joined the People's Liberation Army (PLA) in 1976, at age 20, serving as a police commissar and a propaganda officer. He also began writing, publishing his first story, "Rain Falling Thick and Fast in the Spring Night," in 1981.

Mo Yan often describes his writing as an outgrowth of the extreme poverty and isolation of his childhood, as well as of his family's strong oral tradition. He chose an ironic pen name that belied his desire to express himself (*Mo Yan* means, "don't speak"). In 1986, he graduated from the PLA's Armed Forces Cultural Academy's literature department and joined the Chinese Writers Association. By then, he had completed his first book of stories, *The Crystal Carrot* (1986). He also finished *Red Sorghum* (1987), his best-known work, which addresses the plight of China's rural poor while describing an unusual love story set among the sorghum fields of his hometown. Taking place during the Japanese occupation of China, *Red Sorghum* contains patriotic themes. Zhang Yimou's film version won the top prize at the Berlin Film Festival in 1987.

Mo Yan's second novel, *The Garlic Ballads* (1987), addresses corrupt practices by Chinese officials. He writes in *World Literature Today* that it is "a book about hunger, and it is a book about rage." His third novel, *The Republic of Wine*, is both an examination of greed and a reflection upon Mo Yan's own struggles with alcoholism.

Mo Yan's writings are vividly rendered and are often exceedingly graphic in their portrayal of human excess, desire, decadence, and waste. However, his compassion for the Chinese peasant is always present. Most criticisms of Mo Yan's works are aimed at the continuation of patriarchal themes in his work.

Mo Yan remained an employee of the PLA until 1997 when he joined the editorial staff of the *Beijing Procuratorial Daily*. His latest book of short stories, *Shifu, You'll Do Anything for a Laugh*, was published in English in 2001; the English translation of his novel *Big Breasts and Wide Hips* (2003) is forthcoming. He lives in Beijing.

Another Work by Mo Yan

“My American Books.” In *World Literature Today* 74:3 (Summer 2000).

Works about Mo Yan

Goldblatt, Howard. “‘The Saturnicon’: Forbidden Food of Mo Yan.” In *World Literature Today* 74:3 (Summer 2000).

Inge, M. Thomas. “Mo Yan through Western Eyes.” In *World Literature Today* 74:3 (Summer 2000).

Wang, David Der-Wei. “The Literary World of Mo Yan.” In *World Literature Today* 74:3 (Summer 2000).

modernism

The term *modernism* generally refers to the literary and cultural movements associated with the early part of the 20th century from the start of World War I in 1914 to the start of World War II, though there are claims that it began in the middle of the 19th century with the publication of BAUDELAIRE’s *Les Fleurs du mal* and FLAUBERT’s *Madame Bovary* in 1857, as a response to urbanization, the increasing commodification of life, and the devaluation of art. The modernist movement in literature was created by a change in the way writers looked at the world around them. Influenced by the horrors of World War I and the rise in societal materialism, as well as socioeconomic and religious suppression, these writers’ perceptions, not only of the world as a whole but also of humanity’s place in that world shifted radically. They needed new ways to express their shifting perceptions.

Modernist writers experimented, often radically, with form. In poetry, formalized rhymes and meters became free verse. Novelists began to write more loosely, for example, forsaking a logical sequence of thoughts for a stream-of-consciousness style. In particular, the conventions of REALISM were discarded in favor of distorted time sequences and collages of imagery. These new forms and styles were often complex and posed a challenge to readers, who then had to struggle to find their own positions relative to the fragmented nature of

the works. This creation of a feeling of isolation and dislocation in the reader was one of the main ideas behind modernism.

Modernist writers wanted their readers to think differently about the cultural and political changes occurring throughout Europe and America at the start of the 20th century. The horrors of World War I as well as the discovery of hidden forces motivating and governing human behavior (made by thinkers such as Karl Marx, Sigmund FREUD, and Friedrich NIETZSCHE) led to a search for hidden meanings elsewhere in society. There was also a shift towards mysticism as an alternative to traditional ideology.

A widespread loss of confidence in the concept of identity was also foremost among the philosophical questions that plagued modernist writers. Longstanding scientific beliefs about the origin of humanity were challenged. The industrialization and mechanization of society was rapidly displacing people from their jobs. Christianity was becoming widely associated with capitalism and with an oppressive, often hypocritical, view of morality. At the same time, the critical study of biblical texts and the rising popularity of Darwin’s theory of evolution gave rise to further religious challenge. Finally, a growing awareness of other cultures also influenced modernist concepts and world views, leading to changes in the perception of reality, which began to seem like an external concept rather than an innate one.

Like many other eras of social and political upheaval, the early 20th century found its expression through the arts, with modernism at the heart of that ideology. World War II brought a new period of social change, thus marking the end of this particular movement and paving the way for other trends.

Latin-American Modernism

Modernismo, or Latin-American modernism, was a mostly poetic literary movement, distinct from European and American modernism, that began at the end of the 19th century and lasted until the end of World War I. It resembles French SYMBOLISM and borrowed extensively from the ideas of Charles

BAUDELAIRE, especially those concerning art for art's sake.

Modernism rose in a cultural framework defined by a disillusionment with ROMANTICISM and a desire for a renewal of spiritual ideals. Its central figure is poet Rubén DARÍO, who, in the 1880s, revitalized Latin-American poetry through his unique diction and his upholding of artistic beauty as life's ultimate ideal.

The modernist poem valued sensations over ideas. This was a revolutionary position in Latin America where, up until that time, most poetry had been either didactic or sentimental. Modernist writers also employed a collection of symbols, borrowed from the French and from antiquity, to represent their ideas in a more visceral fashion. The swan was the most prominent of these symbols. White and graceful, it was a symbol of ideal beauty; at the same time, its neck—hooked in the form of a question mark—represented the doubts of modern humanity.

The erotic, which earlier Latin-American writers had avoided, was embraced by modernists. The sensual aspects of love were celebrated, and erotic passion was equated with the artist's desire to create.

The modernists proposed that artists were in contact with a higher being and were able to unlock life's mysteries by the powers of art. To this end, they concentrated a great deal of effort on developing formal virtuosity and inventing new kinds of versification.

The high modernism of Darío and his followers, with its French influences, was a highly aestheticized movement, cosmopolitan, and not tied to national or patriotic issues. Modernism took a different turn in Brazil, where writers such as Mario de Andrade (1893–1945) and Oswald de Andrade (1890–1954) sought to create a new nation by assimilating the eclectic influences of its history, including indigenous and African cultures, in a new tapestry of national identity. Avant-garde movements in Nicaragua, Mexico, and Cuba also incorporated indigenous and African-based popular cultures.

The modernist movement, and Darío in particular, prepared the way for such poets as Pablo NERUDA and Octavio PAZ. It is important to note, however, that modernists had not yet completely accepted the idea of a world without absolute values and meanings as their 20th-century descendants would. Their poetry was rigorously structured in imitation of their conception of reality. It remained logical and was essentially neoclassical in its ambitions. Unlike their descendants, modernists reacted to the uncertainty of the world by trying to create an art form that reassured them that a moral order could exist. As the 20th century progressed this idea became more and more untenable.

Chinese Modernism

Modernism in China had a more progressive meaning than in Europe and Latin America. Its beginnings can be dated to 1899, when Liang Qichao (Liang Ch'i-ch'ao) (1873–1929), a leading intellectual, called for a "revolution in poetry" and the overthrow of traditional literature, which was written in a formal literary language. He advocated the use of both old and new vernacular mixed with literary Chinese. Other writers, such as Huang Zunxian (Huang Tsun-hsien) (1848–1905), advocated further reforms, such as the addition of colloquial vocabulary and references to modern life in poetry. These reforms were augmented by an increased number of translations of foreign works that had a modernity all their own.

By 1916, despite China's political chaos, writers found unprecedented freedom to experiment and modernize. The decade saw the birth of many literary journals. One of the most influential was Chen Duxiu's *New Youth*, which he founded in 1915 and which served as a focal point in the modernist movement. Chen Duxiu blamed the Confucian classics, which formed the foundation of Chinese literary tradition, for China's inability to modernize.

1917 marks a milestone in the development of China's literary modernism: In January, Chen Duxiu published HU SHIH's "Some Tentative Sug-

gestions for the Reform of Chinese Literature.” Its suggestions were indeed modest, but the article was held up as a modernist manifesto. Hu Shih advised against the use of clichés and advocated timeliness in topics, but the most important innovation he urged was to write in the Chinese vernacular language, known as *baihua*, that is, to use the national language to create a national literature. Hu Shih insisted that the use of a “dead” language produced a “dead” literature.

Hu Shih’s article took the literary world by storm. By the time that the second beginning of modernism rolled around on May 4, 1919, experiments in *baihua* literature were already underway. Hu Shih published several *baihua* poems in January 1918, and in May, LU Xun published what is regarded as the first Chinese modernist short story, “Diary of a Madman.” A vicious satire that attacks the old Chinese morality, the story is about a paranoid man who suspects all of conspiring to kill and eat him.

The political climate in China urged further change in its literature. After World War I, the 1919 Treaty of Versailles awarded parts of China in concession to Japan. This outraged the Chinese people, and many began to turn their attention to China’s weaknesses in the new world and to mobilize in protest. A demonstration on May 4, 1919, drew thousands, including many students and scholars. The task of rectifying China’s humiliation instilled literary modernism with a sense of political urgency; writers committed to writing with a cause—that of national pride.

Some of the main themes of modernism were to write in an accessible and truthful language (*baihua*), to think and write critically as a means for change in society and government, to celebrate individualism, and to experiment with new forms. The short story rose to prominence as a vehicle for modernism. The May Fourth era had begun, and it was a time of great productivity, openness to foreign literature and ideas, and a deep commitment to social change. Writers such as DING LING used modernism to explore modern ideas, such as feminist independence.

Eventually, the May Fourth era gave way to the ascendancy of SOCIALIST REALISM under the Communist regime. Modernism experienced a revival after the easing of restrictions in the 1970s and 1980s, and it is still currently as much the subject of examination and debate in China as is POST-MODERNISM, as Chinese writers reexamine history through literary innovation. Since the Cultural Revolution, modernism has focused on form, such as SYMBOLISM in poetry (as in the writing of BEI DAO) and the avant-garde in theater (as in the plays of Nobel laureate GAO Xingjian). Also, a number of writers have turned to explorations of MAGIC REALISM, satire, and stream-of-consciousness writing. Much of the writing that is done in China and in exile by Chinese writers continues the modernist experiment.

Works about Modernism

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- Gross, John, ed. *The Modern Movement: A TLS Companion*. Chicago: University of Chicago Press, 1993.
- Larson, Wendy, and Anne Wedell-Wedellsborg. *Inside Out: Modernism and Post-Modernism in Chinese Literary Culture*. Aarhus, Denmark: Aarhus University Press, 1993.
- Lee, Leo Ou-fan. “Beyond Realism: Thoughts on Modernist Experiments in Contemporary Chinese Writing.” In Howard Goldblatt, ed., *Worlds Apart: Recent Chinese Writing and its Audiences*. Armonk, N.Y.: M. E. Sharpe, 1990.
- Login Jade, Cathy. *Rubén Darío and the Romantic Search for Unity: The Modernist Recourse to Esoteric Tradition*. Austin: University of Texas Press, 1983.

Montale, Eugenio (1896–1981) *poet*

Winner of the 1975 Nobel Prize in literature, Eugenio Montale was born in Genoa, Italy. The youngest of five children born to Domenico Montale, an import businessman, Montale's formal education was cut short by poor health, but summers spent observing the harsh landscape surrounding his family's villa on the Ligurian Riviera soon affected the tone and vision of his poetry. He had originally aspired to a career as an opera singer, but a brief tour as an infantry officer during World War I caused him to set his plans aside.

Montale continued to read fervently, devouring the works of philosophers such as Benedetto Croce and Henri Bergson but also delighting in the classics of both Italian and French fiction. Returning from the war, he again began to sing, but the death of his voice teacher in 1923 caused him to abandon his desire to pursue an operatic career and to look instead toward a literary career.

In 1927, Montale moved to Florence where he secured employment with a publishing house before moving on, in 1928, to accept the position as director of the Gabinetto Viessesux research library. He worked primarily as a critic and is best known in this field for assisting James Joyce in promoting Italo SVEVO as an emerging Italian voice. At the same time, Montale also began to establish his own literary voice as a poet; he published his first collection of poems, *Bones of the Cuttlefish* (1925), in which he focused on the scenery of his childhood summers in Liguria. Subsequent collections, such as *The Occasions* (1939), became increasingly introspective and focused on personal emotions set against a background of current events.

In 1938, Montale, who had always vocally opposed fascism, was dismissed from his cultural position because of his refusal to join the Fascist Party. He withdrew from public circles and ceased to write, working instead on translations of other writers. In particular, he became very much affected by T. S. ELIOT's poem *The Waste Land*. Montale believed that this work expressed succinctly the confusion and pessimism felt by people living in the time between World War I and World War

II. Eliot, in turn, knew of Montale's works and translated his poem *Arsenio* into English at the same time that Montale was working on Eliot's piece. The two writers, separated by vast cultural and geographic distances, seemed to share a similar view of the world. Much of Montale's poetry, like Eliot's, focuses on the dilemma of everyday life and explores modern history, philosophy, and the nature and effect of love on the human condition.

Montale's third collection, *The Storm and Other Poems* (1956), engaged similar themes. His fourth collection, however, took on a slightly more autobiographical tone, containing elements drawn directly from the author's life. This work, *Satura* (1962; translated 1971), also experimented with dialogue and nontraditional form. Some of the poems are satirical in nature, particularly in their look at the empty promises made by certain proponents of ideologies.

In 1967, Montale was made a member for life in the Italian Senate. Shortly thereafter, in 1975, he was awarded the Nobel Prize. His two final works were both diaries written in verse. *Diario del '71 e del '72* (1973) and *Diario di Quattro Annini* (1977) both express aspects of Montale's own life as an artist and as a human being. He died in Milan on September 12, four years after his final publication.

Another Work by Eugenio Montale

Collected Poems: 1920–1954. Translated by Jonathan Galassi. New York: Farrar, Straus & Giroux, 1998.

A Work about Eugenio Montale

Ó Ceallacháin, Éanna. *Eugenio Montale: The Poetry of Later Years*. Oxford: Legenda, 2001.

Morante, Elsa (1918–1985) *novelist*

Elsa Morante, best known for her critically acclaimed novel *La Storia* (1974), was born in Rome. She left home at the age of 18 to live with an older man, her education incomplete. A year later, however, she met the writer Alberto MORAVIA, whom she married after a brief affair with a younger man. Moravia recognized Morante's natural gift as a

writer and introduced her to many of the leading Italian writers and intellectuals of the time.

Morante's first published work, *Il Gioco Segreto* (1941), was a collection of short stories, several of which she had already published in magazines and journals. She followed this with a children's book, *Le bellissime avventure di Cateri dalla trecciolina* (1942). Although both works were well received, they received little critical attention. She spent the latter half of World War II hiding from fascist authorities in the countryside. This rural environment later played a great role in her fiction.

Late in the 1940s, William Weaver, an American translator, befriended both Morante and Moravia and introduced their works to an American audience. Simultaneously, Morante began to translate the works of writer Katherine Mansfield. Influenced by Mansfield's style, Morante wrote *Menzogna e Sortilegio* (1948; translated 1951) which, with the help of Weaver, was translated into English as *House of Liars*. The work presented what would come to be Morante's common themes of memory, dreams, and obsessions, and the novel gained immediate critical success.

Morante was never a prolific writer and was critical of her own work, much of which she destroyed. Her major work, *La Storia* (1974), translated into English as *History*, was set in Rome during and after World War II and dealt with the impact of historical events on the individual human beings who lived them. Each of the work's eight sections begins with an omniscient narrator who relates the events of the war as they are happening and then describes how these events affect the lives of individuals, both physically and psychologically. The novel was awarded the Viareggio Prize and was adapted to film in 1985.

Morante's final novel, *Aracoeli* (1982), a sensitive treatment of homosexuality, was also highly acclaimed. She continued to write, publishing essays and short stories, until her death in Rome.

Another Work by Elsa Morante

Arturo's Island: A Novel. Translated by Isabel Quigley. South Royalton, Vt.: Steerforth Press, 2002.

Moravia, Alberto (Alberto Pincherle)
(1907–1990) *novelist, short-story writer, essayist, playwright*

Alberto Moravia was born in Rome to Carlo Pincherle Moravia, an architect and painter, and Teresa DeMarsanich, a countess. At age 9, Moravia's health deteriorated when he became ill with coxitis, tuberculosis of the bone. After several months in bed, he recovered somewhat and was taken to Viareggio on vacation. In *Life of Moravia* (1990), a book he wrote with Alain Elkann, Moravia said, "In Viareggio, many things happened: I found out what sex was. More or less the basic experience I narrated in *Agostino*, though the situations and characters there are the fruit of invention."

Moravia published his first novel, *The Time of Indifference*, in 1929, which gained him recognition. This existentialist (see EXISTENTIALISM) novel is the story of siblings who explore the themes of alienation and a society that they perceive as shallow and false. Moravia won more praise for his two novels *Agostino* (1944) and *Luca* (1948). He fused the two works and published them in English under the title *Two Adolescents*. The story of *Agostino*, depicting themes of a teen's sexual exploration, loss of innocence, and disillusionment with the world, melds into the story of *Luca*, a 15-year-old boy, chronicling the angst and rebellion of the teen. It follows him through his sexual initiation, a grave illness, and ultimate redemption.

Another important theme in Moravia's novels is the condemnation of society's values. His works, such as *The Wheel of Fortune* (1935) and *Two Women* (1958), were censored and ultimately banned by the fascist government for their allegorical representation of capitalism and fascism as destroyers of innocence.

Moravia told an interviewer for *The Guardian*, "A writer has few themes if he is faithful to himself. He should not have much to say, but what he has to say he should give depth to and say in different ways." One recurring theme in Moravia's novels is the relationship between perception and reality, between one's internal thoughts and the outside

world. Of his own reality, in terms of his writing, Moravia says, in *Life of Moravia*, “My books never satisfy me completely. I’ve always had the impression I could improve them, make them better.”

Although Moravia may not have been satisfied with his writing, his list of prestigious honors confirms his talent. *Agostino* was awarded the Corriere Lombardo Prize in 1945. In 1952, he won the Chevalier de la Légion d’Honneur and the Strega Prize.

Another Work by Alberto Moravia

The Voyeur: A Novel. Translated by Tim Parks. New York: Farrar, Straus & Giroux, 1987.

A Work about Alberto Moravia

Peterson, Thomas E. *Alberto Moravia*. Boston: Twayne, 1996.

Mori Ōgai (Rintarō Mori) (1862–1922)

novelist, short-story writer, poet, essayist

Mori Ōgai was born in the remote town of Tsuwano to a physician during the last years of Japan’s feudal system. A gifted student, he was studying the Chinese classics by the age of five, and at 19, he graduated from Tokyo Imperial University with a medical degree and joined the army. The government sent Mori in 1884 to study medical hygiene at German universities. While there, he also read widely in Western literature. Shortly after his return, he served as a medical officer during the Sino-Japanese War (1894–95) and the Russo-Japanese War (1904–05). In 1907, he became surgeon-general. Mori retired from the army in 1916 to become director of the Imperial Household Museum and head of the Imperial Art Academy.

On his return from Germany, Mori wrote several novellas, including *The Dancing Girl* (1890), a story about an affair between a Japanese student and a German woman in Berlin. Although his early stories were romantic, Mori became increasingly interested in history as a medium for storytelling. *The Wild Geese* (1911–13), a romantic story of un-

requited love, is relayed as an “old tale.” Then, four days after the ritualistic suicide of Gen. Maresuke Nogi, who loyally followed Emperor Meiji into death in 1912, Mori wrote “The Last Testament of Okitsu Yagoemon,” which examines the Confucian ideal of blind loyalty to one’s master. This short story created a new Japanese literary genre called *rekishi shōsetsu* (historical fiction), which Mori used to explore ideals and character in the rapidly changing society of early 20th-century Japan.

Mori’s renown stems from his medical accomplishments, complex prose style, and creation of a new genre, adopted by such writers as AKUTAGAWA Ryūnosuke and Yasushi Inoue. Mori also contributed to the modernization of Japanese theater by translating more than 50 European plays. For these accomplishments, he is regarded, along with NATSUME Sōseki, as one of the greatest influences on modern Japanese literature.

Other Works by Mori Ōgai

Dilworth, David, and J. Thomas Rimer, eds. *Saiki Kōi and Other Stories*. Honolulu: University of Hawaii Press, 1977.

Rimer, J. Thomas. *Youth and Other Stories*. Honolulu: University of Hawaii Press, 1994.

Works about Mori Ōgai

Marcus, Marvin. *Paragons of the Ordinary: The Biographical Literature of Mori Ōgai*. Honolulu: University of Hawaii Press, 1993.

Rimer, John Thomas. *Mori Ōgai*. Boston: Twayne, 1975.

Mrozek, Slawomir (1930–) *playwright, short-story writer*

Slawomir Mrozek was born in Borzecin, near Kraków, Poland. The son of a postal carrier, Mrozek first began his career as a journalist and cartoonist, writing satirical short articles that used wordplay and grotesque situations as a backdrop for their humor.

While writing for a Kraków newspaper, Mrozek began to write satirical short stories. The first col-

lection of his works, *Slon* (1957; translated *The Elephant*, 1967) satirized various aspects of Polish communism in the 1960s. It was immediately successful both critically and publicly. The title story pokes fun at a small-town zoo which, when it is allocated government money to acquire an elephant, decides to save the government the money by inflating a large elephant-shaped balloon. They tell visitors that the elephant is very sluggish and that is why it hardly ever moves. Their scheme works until a gust of wind blows the elephant away. Other stories in the collection include a tale in which a lion refuses to take part in the eating of Christians because it knows that one day the Christians will rise to power and remember its actions. Another story focuses on an uncle who cannot tell his nephew what a giraffe looks like because he only reads books on marxism. When he looks through all of his Marxist books, he discovers they say nothing about giraffes, and the nephew, therefore, concludes that giraffes do not exist.

In the late 1950s, Mrozek left journalism to write plays. His first drama was *The Police* (1958). As a playwright, he is most noted for his subtle parody and his use of stylized language. His dramas present simple situations and human behaviors that are taken to the absurd. Mrozek's works belong to the style of theater known as the THEATRE OF THE ABSURD, which creates dramatic effect through distortion and parody.

In 1963, Mrozek emigrated to France and then to Mexico. His first full-length drama, *Tango* (1964; translated 1968), was first staged in 1964 and was eventually performed throughout Europe. The play presents a satirical psychological observation of totalitarianism.

In the 1990s, Mrozek focused his attention on war, the disintegration of morality, and a political system based on genocide. *Love in Crimea* (1994) focuses on the fall of the Russian empire; *The Beautiful Sight* examines the Balkan War from the point of view of two European tourists vacationing at the seaside in the former Yugoslavia who become annoyed by the interruption of the war; and *The Reverends* looks at religious hypocrisy.

Mrozek continues to write and to express his views about the tragedy still facing much of Eastern Europe in the 21st century. His works are influential both from their political standpoint and in their accurate representation of history in the making.

Another Work by Slawomir Mrozek

Striptease; Tango; Vatzlav: Three Plays by Slawomir Mrozek. New York: Grove, 1981.

A Work about Slawomir Mrozek

Stephan, Halina. *Translating the Absurd: Drama and Prose of Slawomir Mrozek*. Amsterdam: Rodopi, 1997.

Müller, Heiner (1929–1995) dramatist

Heiner Müller was born in Eppendorf, Saxony, into a working-class family. His father, a socialist, was beaten, arrested, and lost his job during the Nazi regime. Müller too became a socialist and was a civil servant in East Germany and later worked as a journalist and technical writer for the East German Writers' Union. He honed his skills as a dramatist working at the Maxim Gorki Theater in East Berlin in the late 1950s.

Müller wrote three plays with his wife, Inge Müller. The pair won the Heinrich MANN Prize in 1959. Their collaborative work *Der Lohndrucker* (*The Wage Shark*, 1957) was a critique of working conditions in East Germany. Because the Müllers refused to whitewash negative aspects of the socialist state, their own government disapproved of their plays, but their works were more successful in the West. After the government forced Müller to abandon contemporary subjects, he began to write adaptations of classical works in the 1960s; however, he added his own interpretations to the plays of Sophocles, Shakespeare, and the Soviet dramatist Mikhail SHOLOKHOV. These adaptations finally brought Müller fame in East Germany: He won the prestigious BÜCHNER Prize in 1985.

Müller's writing reflects a strong influence from Bertolt BRECHT. Although his dialectical dra-

mas elicited official disapproval in East Germany, Müller's work with classic dramas earned him widespread acclaim. His biographer Jonathon Kalb notes in *The Theater of Heiner Müller* (1984) that Müller saw "that overvaluation of originality, the bourgeois-era cult of the absolutely new, was a factor in the devaluation of history (in the West and East), and responded with a string of texts that refused to treat originality with proper capitalistic seriousness." He is also known for combining lyrical prose with poetry to create language in his plays. Müller frequently depicted the individual's struggle with society, and his works address the causes of late 20th-century German angst.

Another Work by Heiner Müller

A Heiner Müller Reader: Plays, Poetry, Prose. Edited and translated by Carl Weber. Baltimore: Johns Hopkins University Press, 2001.

A Work about Heiner Müller

Kalb, Jonathon. *The Theater of Heiner Müller*. Munich: C. H. Beck, 1984.

Munonye, John (1929–) novelist

John Munonye was born in Akokwa, Imo State, Nigeria. He was the fourth of seven children. Munonye's father, a farmer, worked hard to send him to Christian schools. He first completed his undergraduate education at the University of Ibadan before leaving for London to obtain his masters in education at the University of London's Institute of Education. Munonye returned to Nigeria in 1954 and worked as a teacher for three years. He was promoted to the positions of administrator and school inspector in 1958, and he became principal of the Advanced Teachers College in 1970.

Munonye's writings reflect the cultural and psychological conflict he experienced balancing traditional Igbo values and Western ideology. His themes consist of the predicament of the common person's struggle in a rapidly modernizing world, colonial experience, cultural conflict, family fric-

tion, and love. In *The Oil Man of Obange* (1971), for example, Munonye tells the tragic tale of a palm-oil seller's sacrifice for his children in colonial Nigeria. Jeri, the main protagonist, literally works himself to death to give his children a Western education. In *The Only Son* (1966), Munonye begins a trilogy that examines issues of religious differences and the generation gap between old and young people in Nigerian society.

Munonye's literary achievements tend to be overshadowed by the popularity of fellow Nigerian Chinua ACHEBE, whom he used as a model for his writings. Unlike Achebe, however, Munonye incorporates humor into his reflections of the somber realities of life in colonial Nigeria. Munonye is a member of the first generation of Nigerian writers to write about their pasts in the initial stages of Nigeria's independence. His writing represents a voice among many, which bespeaks a clear optimism tainted by apprehension.

Works about John Munonye

Lindfors, Bernth. *Dem-Say: Interviews with Eight Nigerian Authors*. Austin, Tex: African and Afro-American Studies and Research Center, 1974.

Nnolim, Charles E. "Structure and Theme in Munonye's *The Oil Man of Obange*." *African Literature Today* 12 (1982): 163–73.

Munro, Alice (1931–) novelist, short-story writer

Alice Munro was born Alice Laidlaw in Wingham, Ontario, to Robert Laidlaw and Ann Chamney. During the Depression, her father bred silver foxes. Munro began college at the University of Western Ontario but left in 1951 to marry James Munro. During the 1950s and 1960s, she privately wrote short stories. Her first collection, *Dance of the Happy Shades*, was published in 1968 and drew on her own experiences; for example, the story "Boys and Girls" begins, "My father was a fox farmer. That is, he raised silver foxes, in pens; and in the fall and early winter. . . ."

After the success of her first work, Munro continued publishing stories and novels. She writes “regional” fiction, realistic, domestic stories about ordinary people grounded in a particular region, Western Ontario; she was inspired by southern U.S. writers such as Eudora Welty. Her second work, *Lives of Girls and Women* (1971), is an episodic novel set in Jubilee, Ontario, and explores the emotional and imaginative development of the protagonist Del Jordan. Geoffrey Wolff of *Time* magazine noted the homespun realism of the work: “The book is a fiction for people who like to read brittle, yellow clips from newspapers published in towns where they never lived, who like to look through the snapshot albums of imperfect strangers.”

Who Do You Think You Are? (1978), considered Munro’s best work, is a collection of interrelated stories that follow the life of a character named Rose through childhood, college, marriage, and back to her childhood home. It explores the dark secrets underneath the surface of small-town life, such as incest and abuse: “He shakes her and hits her against the wall, he kicks her legs. She is incoherent, insane, shrieking. *Forgive me! Oh please, forgive me!*” One of Munro’s hallmarks is the coherence of her short story collections, as critic Ildiko de Papp Carrington notes: “Although eight of the ten stories in *Who Do You Think You Are?* were originally published separately, the collection constitutes an organic whole.” The collection was short listed for the BOOKER PRIZE. Munro’s latest collection of short stories, *Hateship, Friendship, Courtship, Loveship, Marriage*, continues her exploration of life in rural Ontario. Critic Beverly Rasperich contends that “the fictional world that Munro creates is an expanding, visionary location but at the same time always recognizably hers.”

Another work by Alice Munro

Selected Stories. New York: Knopf, 1996.

A Work about Alice Munro

Howells, Coral Ann. *Alice Munro*. New York: St. Martin’s Press, 1998.

Murakami Haruki (1949–) novelist, short-story writer

Murakami Haruki was born in Kyoto, Japan, to Murakami Chiaki and Miyuki, both teachers, who often discussed classical poetry and medieval war tales at home. Thus instilled with a love of literature, Murakami entered the drama program at Waseda University with the intention of becoming a scriptwriter. After graduating, Murakami, with his wife, Yōko, opened a prosperous jazz club called Peter Cat in Tokyo. Then in 1986, Murakami moved to Europe, where he lived for most of a decade.

Reputedly inspired by a baseball game he attended in 1978, Murakami began to write novels, publishing his first a year later. *Hear the Wind Sing* (1979) is a retrospective story based on bar conversations between the unnamed protagonist, *boku* (I), and his friend “the Rat.” The book won *Gunzō* magazine’s New Novelist Prize.

His next novels further developed the character of *boku*, an everyman who represents the inner workings of the mind. In 1985, *Hard-Boiled Wonderland and the End of the World* split the world of *boku* in two: the real and the fantastic. Murakami then spent two years at Princeton University where he researched his next two books, *South of the Border, West of the Sun* (1998) and *The Wind-up Bird Chronicle* (1997). Since the 1995 sarin gas attack on a Tokyo subway, Murakami has published two volumes of interviews with both the victims and the members of the religious sect that took responsibility for the attack.

Murakami is regarded as one of the first Japanese authors at ease with the Westernization of Japan, largely due to his incorporation of foreign words into his prose and his open portrayal of postwar Japan. He has won the Tanizaki Jun’ichirō Prize and the Yomiuri Literary Award.

Other Works by Murakami Haruki

The Elephant Vanishes. Translated by Alfred Birnbaum and Jay Rubin. New York: Vintage International, 1993.

A Wild Sheep Chase. Translated by Alfred Birnbaum. Tokyo: Kodansha International, 1989.

Works about Murakami Haruki

Aoki Tamotsu. "Murakami Haruki and Contemporary Japan." Translated by Matthew Strecher. In John W. Treat, ed., *Contemporary Japan and Popular Culture*. Honolulu: University of Hawaii Press, 1996.

Rubin, Jay. "Murakami Haruki's Two Poor Aunts Tell Everything They Know About Sheep, Wells, Unicorns, Proust, and Elephants." In Stephen Snyder and Philip Gabriel, eds., *Ôe and Beyond: Fiction in Contemporary Japan*. Honolulu: University of Hawaii Press, 1999.

Musil, Robert von Edler (1880–1942) *novelist, playwright*

Robert Musil was born in Klagenfurt, Austria, to Alfred Musil, a professor of engineering at the Technical University of Brunn and an arms manufacturer, and Hermine Musil. Robert Musil's childhood was difficult: His father was devoted to his career, and his mother was involved in an affair with Robert Musil's private tutor for many years. In elementary school, Musil had a nervous breakdown as a result of frequent family dramas at home. At the age of 12, he was sent away to a military academy by his father and, between 1898 and 1901, attended the Technical University of Brunn. Forced to study engineering by his domineering father, Musil finally revolted, left for Germany, and decided to study philosophy instead. In 1908, he received a doctorate in philosophy from the University of Berlin.

Musil began his writing career as a student at the University of Berlin. In 1906, he published his first novel, *Young Torless*, which was based on his experiences in the military academy. Although Musil's work was somewhat popular, he could not support himself by writing; from 1911 to 1914, he worked as a librarian in Vienna. He served in the Austrian army during World War I and, after being wounded, edited the army newspaper. After the

war, Musil worked in various administrative capacities for the ministry of defense, but he lost his position and became a full-time writer and journalist in the 1920s.

After producing a number of short plays and satires, Musil concentrated on writing his major work, *The Man Without Qualities* (1930–43). This monumental novel describes the social, cultural, and political life during the last days of the Habsburg empire. In a style often compared to Marcel PROUST's, Musil focused on the emotional and intellectual development of the individual and concentrated on such themes as sexuality and survival. The attention that Musil devoted to this work led to the financial ruin of the family. Ulrich, the protagonist of the novel, a highly educated but psychologically immature man, desires to find his place in modern life. He undergoes a deep emotional transformation, marked by an almost psychologically incestuous relationship with his sister Agathe.

Married to a Jewish woman, Musil feared persecution by the Nazis and fled Austria for Switzerland in 1938. In Switzerland, he published a number of short essays; however, he remained an obscure writer. Robert Musil died in poverty and without due recognition. Most of his works have been rediscovered and published since his death. Today, Musil is considered one of the great writers of Austria. His works have been translated into more than 20 different languages.

Other Works by Robert Musil

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Five Women. Translated by Eithne Wilkins. New York: David R. Gordon, 1999.

Precision and Soul: Essays and Addresses. Chicago: University of Chicago Press, 1995.

A Work about Robert Musil

Jonsson, Stephen. *Subject Without a Nation: Robert Musil and the History of Modern Identity*. Durham, N.C.: Duke University Press, 2001.

Musset, Alfred de (1810–1857) *poet, playwright*

Best known for his poetry, Alfred de Musset was inspired by Shakespeare and a love affair with George SAND. He can also be credited as having written the first modern French dramas. Born in Paris to a distinguished family, Musset graduated with honors from Collège Henri IV and briefly pursued a career in medicine before a dislike of blood prompted him to first try painting and then, ultimately, writing.

He published his first work, the ballad *A Dream*, in 1828, which was followed a year later with his first collection of poetry, *Contes d'Espagne et d'Italie* (1830). The collection gained him the favor of Victor HUGO and earned his acceptance into the circle of ROMANTIC poets. In 1830, Musset was asked to write for the stage, but his first play, *La Nuit vénitienne* (*A Venetian Night*, 1830), was not successful.

In 1833, Musset met and began a passionate affair with poet George Sand. His autobiographical piece, *La Confession d'un enfant du siècle* (*Confession of a Child of the Century*, 1835), details their relationship. She abandoned him, however, after falling in love with another man during a trip to

Venice. Returning to France alone and in despair, Musset used his feelings to produce some of his greatest theatrical works, including *Lorenzaccio* (1834) and *No Trifling With Love* (1834). He has been praised for his multidimensional female characters and his in-depth understanding of love. His works are commonly compared, in terms of popularity in France, to those of RACINE and MOLIÈRE.

Poor health began to haunt Musset in the 1840s in the form of a heart ailment that came to be referred to by scientists as Musset's symptom. Aggravated by excessive drinking and the depression caused by several failed affairs, his health caused a decline in his literary output. He spent the last two years of his life confined to his apartment and died on May 2.

Another Work by Alfred de Musset

Fantasio and Other Plays. Translated by Michael Feingold. New York: Theatre Communications Group, 1993.

A Work about Alfred de Musset

Bishop, Lloyd. *The Poetry of Alfred Musset: Styles and Genres*. New York: Lang, 1997.

N



Nabokov, Vladimir (1899–1977) *novelist, dramatist, literary critic, translator, poet*

Vladimir Vladimirovich Nabokov was born in St. Petersburg, Russia, into a wealthy, aristocratic family. His father, Vladimir Dmitrievich Nabokov, was a prominent liberal politician; his mother, Elena Ivanovna Nabokova, was a descendant of a wealthy, noble family. Nabokov learned French and English from various tutors and learned to read and write English before his native Russian. He described himself as “a perfectly normal trilingual child in a family with a large library.” Nabokov’s father served in the first Duma (the parliamentary body of Russia) and later held a post in the Provisional Government. After the Communists took control of the government, Nabokov’s family left Russia in 1919 and temporarily settled in England. Nabokov’s mother sold her jewels to finance his education at Trinity College, Cambridge, which he attended from 1919 to 1922. Nabokov graduated with honors from Cambridge, receiving a degree in Russian and French. The Nabokov family then moved to Berlin, Germany, when Nabokov’s father accepted a position as the editor of the Russian newspaper. Nabokov’s father was assassinated by right-wing monarchists in 1922.

Between 1922 and 1923, Nabokov published two collections of poetry and, in 1924, produced his first play, *The Tragedy of Mr. Morn*. In 1925, he married Vera Slonim. Although he worked in several genres of literature, Nabokov particularly excelled in fiction. In 1926, *Mary*, his first novel, was published in Berlin; two years later, he published his second novel *King, Queen, Knave*. Between 1929 and 1938, Nabokov published four novels and a collection of short stories.

The year 1938 was crucial for Nabokov’s literary career. After moving to France, Nabokov decided he would try to write a novel in English; his first such work was *The Real Life of Sebastian Knight* (1914), a “biography” of a fictional writer, narrated by his brother.

In 1940, Nabokov emigrated to the United States, narrowly escaping the advancing Nazi troops. Between 1941 and 1959, Nabokov taught creative writing, literature, and Russian at Wellesley College, Stanford, Harvard, and Cornell. During the 1940s, he published short stories in *The New Yorker* and a scholarly work on Nikolai GOGOL. During these years, Nabokov’s output of fiction was relatively small, partly because he was still adjusting to writing in English. In 1951, he published a memoir, *Conclusive Evidence*.

Nabokov's most famous novel, *Lolita*, was written during the early 1950s and published in France in 1955. The novel explores the psychological ramifications of a man's love affair with his 12-year-old stepdaughter. Although a number of critics immediately recognized the artistic virtues of the novel, it was banned in France in 1956 for its subject matter. When *Lolita* was finally published in the United States, it remained on *The New York Times* best-seller list for six months. The novel was adapted into film by Stanley Kubrick in 1962 and again by Adrian Lyne in 1997. *Lolita* remains one of the most powerful novels of 20th-century American literature. As critic Charles Rolo said in *The Atlantic Monthly* in 1958, *Lolita* is "an assertion of the power of the comic spirit to wrest delight and truth from the most outlandish materials."

In 1961, Nabokov moved to Montreux, Switzerland, where he remained until his death in 1977. During the 1960s and 1970s, he continued to write novels and translated his earlier works from Russian to English. One of the main criticisms of his work was its seeming lack of concern for social issues. Nabokov did not refute such criticism: "I have never been interested in what is called the literature of social comment." Indeed, his work comments on the experience of the individual, often exploring the character's psychological dimensions. "The true conflict is not between the characters in the novel, but between author and reader," he maintained. By the time of his death, Nabokov had established a worldwide reputation as a great writer and scholar.

Other Works by Vladimir Nabokov

Ada. New York: Vintage Press, 1990.

Despair. New York: Vintage Press, 1989.

Pale Fire. New York: Vintage Press, 1989.

Speak, Memory: An Autobiography Revisited. New York: Vintage Press, 1989.

A Work about Vladimir Nabokov

Cornwell, Neil. *Vladimir Nabokov*. Plymouth, U.K.: Northcote House Publishers, 1999.

Naidu, Sarojini (1879–1949) poet

Sarojini Naidu was born in Hyderabad, India, into an extremely Westernized family, which gave her the opportunity to pursue a lifestyle and education uncommon to most women of her time. Naidu wrote only in English and started writing poetry as a young girl. She went to England in 1895 to study at King's College, London, and returned to India in 1898.

Naidu's poetry was originally very well received in England because it portrayed an India with which Victorian England was familiar. Her poems were romantic portrayals of an aesthetically appealing, nonpolitical India that was friendly to its colonizers, the British, especially when Britain's rule was threatened.

As Naidu developed as a poet and became more involved in the political activities of the Indian National Congress Party, her poetry also changed. *The Golden Threshold* (1905), for example, presents a collage of poems about Indian life as seen through the native eye. The poems focus strongly on the social conditions of the nation under colonial rule. Because these poems were such a departure from Naidu's earlier works, which showed the influence of great Western poets such as Wordsworth and Keats, Naidu was called "the nightingale of India," an epithet given her by Mohandas GANDHI.

By her third and final collection of lyric verse, Naidu was already beginning to spend less time writing poetry and more time being actively involved in politics. She was a close friend of Gandhi and was often the only woman who would accompany him on his many political marches and rallies. Such involvement on her part also made her a powerful figure for women's causes. One of her contributions was working to abolish *pardah*, a social rule that forced women to seclude themselves inside homes and wear clothing that completely covered their bodies.

Naidu dedicated her last volume, *The Broken Wing* (1915–16), to India's patriotic freedom fighters. This work completed her transformation from a poetess of remarkable Western education and romantic sensitivity to one whose only concern was

to encourage the patriotic zealotry of her time. She was the first Indian woman to become the president of the Indian National Congress in 1925, and in 1947, she was made governor of the state of Uttar Pradesh.

Other Works by Sarojini Naidu

The Bird of Time; Songs of Life, Death and the Spring.

New York: J. Lane Company, 1916.

The Sceptred Flute: Songs of India. New York: Dodd, Mead & Co., 1923.

A Work about Sarojini Naidu

Naravane, Vishwanath S. *Sarojini Naidu: An Introduction to Her Life, Work, and Poetry.* New Delhi: Orient Longman Ltd., 1996.

Naipaul, V(idiadharr) S(urajprasadd)

(1932–) *novelist, travel writer, essayist*

Born in Chaguanas, Trinidad, V. S. Naipaul is descended from Hindu Indians. His grandfather worked in a sugarcane plantation, and his father, Seepersad, was a journalist and short-story writer. As a child, Naipaul spent most of his time in the matriarchal Tiwari clan house in Chaguanas or in the streets of Port of Spain. He attended Queen's Royal College, Trinidad, and University College, Oxford, where he studied English literature.

After graduation, Naipaul stayed in England and worked for the BBC and the *New Statesman*, a literary journal. Inspired by his father, Naipaul began to write about his childhood experiences. Multiple publications followed, and selections of his published reviews and articles appear in *The Overcrowded Barracoon* (1972) and *The Return of Eva Peron with The Killings in Trinidad* (1980).

Western critics positively reviewed Naipaul's first novels, but others, especially those from the Caribbean and developing countries, vehemently criticized the treatment of colonial people in his writings. His first three novels—*The Mystic Masseur* (1957), *The Suffrage of Elvira* (1958), and *Miguel Street* (1957) which Naipaul wrote first but published last—ironically and satirically portray

the absurdities of Trinidadian life while exploring the lives of East Indian community members.

Critical Analysis

A House for Mr. Biswas (1961), Naipaul's fourth work, earned substantially more recognition than his earlier novels. It focuses on Biswas, a sensitive man who is loosely modeled after Naipaul's father, who struggles with displacement, disorder, and alienation to establish his own identity. The hierarchical relations in Biswas's house symbolize and comment on colonial relationships. Many of Naipaul's subsequent novels also explore themes of alienation as his characters strive to integrate cultural tensions, especially those between native and Western-colonial traditions and influences.

The same year Naipaul published *A House for Mr. Biswas*, he received a grant from the Trinidad government to travel in the Caribbean. Extensive travel followed in the 1960s and early 1970s. His excursions to countries including Uganda, Argentina, Iran, Pakistan, Malaysia, and the United States informed his writing. *Mr. Stone and the Knight's Companion* (1963), which takes place in England, was Naipaul's first novel set outside the West Indian context.

More serious place-specific cultural studies replaced the more comedic aspects of Naipaul's earlier novels. The three short stories in *In a Free State* (1971), which won the Booker Prize in 1971, take place in different countries. Naipaul uses a novella as well as travel-diary excerpts in these three stories to explore individual and universal freedom. The novel *Guerrillas* (1975) follows an uprising in the Caribbean, and *A Bend in the River* (1979), which has been compared to Joseph Conrad's *Heart of Darkness*, examines the future of a newly independent state in Central Africa. The introspective *The Enigma of Arrival* (1979) juxtaposes autobiography and fiction to construct an almost anthropological exploration of the life of a writer of Caribbean origin living in rural England.

Although some praised Naipaul's complex and sometimes scathing cultural analyses of his journeys as honest and visionary, others criticized

them as pessimistic portrayals of the developing world, as seen in two of his travel books on India: *An Area of Darkness* (1964) and *India: A Wounded Civilisation* (1977). Other nonfiction works include the more widely accepted *India: A Million Mutinies Now* (1990), *The Middle Passage: Impressions of Five Societies—British, French, and Dutch—in the West Indies* (1963), and *Among the Believers: An Islamic Journey* (1989), which critically assesses Muslim fundamentalists in non-Arab countries.

The Mimic Men, published in 1967, is considered by critics to be Naipaul's best novel. It traces the life of Ralph Singh, a politician in early retirement who explains his own position: "The career of the colonial politician is short and ends brutally. We lack order. Above all, we lack power, and we do not understand that we lack power." Set in the Caribbean island of Isabella and in England, the novel has generated many questions concerning authenticity, politics, and psychology.

After the publication of *The Loss of El Dorado* (1970), which describes Trinidad's colonial history, Naipaul returned to Trinidad. Dissatisfied, he went to England and began to blur fictional boundaries. As he wrote, "Fiction, which had once liberated me and enlightened me, now seemed to be pushing me toward being simpler than I really was." He explained this concept further in *Reading and Writing: a Personal Account* (2000): "So, as my world widened, beyond the immediate personal circumstances that bred fiction, and as my comprehension widened, the literary forms I practiced flowed together and supported one another; and I couldn't say that one form was higher than another." *A Way in the World* (1994), for instance, which contains nine thematically linked but segmented narratives, draws on the genres of fiction, history and memoirs, and documentary to address personal and sociopolitical issues.

Naipaul's distinctive incorporation of multiple genres in literary works has earned him the reputation of formal innovator. Themes of alienation, mistrust, and self-deception run through many of

his works, but his latter works tend to embrace more than criticize.

In 1990, Naipaul, who has British citizenship, was knighted by Queen Elizabeth. After being a perennial nominee for the Nobel Prize in literature, Naipaul received the award in 2001. To quote Timothy F. Weiss, Naipaul,

through an autobiographical art, has tapped experiences that have come to define aspects of people's lives in the colonial and postcolonial world. Spanning several decades, his works are about more than the problems of the developing world that are a deep concern running through every book; they are about a rapidly changing world order and a changing definition of home and belonging in that new order.

Other Works by V. S. Naipaul

Between Father and Son: Family Letters. New York: Vintage Books, 2001.

Half a Life. New York: Knopf, 2001.

"To a Young Writer." *New Yorker* (June 26–July 3 1995).

Works about V. S. Naipaul

Gupta, Suman. *V. S. Naipaul*. Plymouth, U.K.: Northcote House in Association with the British Council, 1999.

Khan, Md. Akhtar Jamal. *V. S. Naipaul: a Critical Study*. New Delhi: Creative Books, 1998.

King, Bruce. *V. S. Naipaul*. London: MacMillan, 1993.

Weiss, Timothy S. *On the Margins: the Art of Exile in V. S. Naipaul*. Amherst: University of Massachusetts Press, 1992.

Narayan, R(asipuram) K(ishnaswamy) (1906–2001) *novelist, short-story writer*

R. K. Narayan was born in Madras, India. His father was a teacher who was repositioned in various South Indian states, which meant that Narayan frequently changed schools. Though he was not a model student, education was an important part of

growing up in the Narayan household. Narayan was the third of eight children; to relieve some of the burden of bringing up so many children, his father sent Narayan to live with his maternal grandmother in Madras.

Narayan has often claimed that listening to his grandmother's stories inspired his own love for storytelling. Because writing was not considered a worthwhile profession at the time, his family received his decision to become a writer with shock and dismay. The creative spirit is not exclusive to R. K. Narayan in his family: His brother, R. K. Laxman, is one of India's most famous and highly published cartoonists and has illustrated several of Narayan's books. Like Laxman, Narayan depicts India through the eyes of a character from an "older" world, one that is detached from the modern world and is constantly bewildered by its machinations.

Narayan proved to be resourceful through his writing from the very beginning. While working on his first book *Swami and Friends* (1935), he was able to support himself by contributing short stories to magazines. This book first introduces Narayan's Malgudi village and its inhabitants. This fictional world appears to be completely estranged from the outside world, and its isolation clearly brings out more clearly the emotional ties that keep this village community together.

When Narayan began to write, he was one of numerous writers who created a turning point in Indian literature. For the first time, Indian writers were writing only in English, and many of them were writing for a national and international audience. At a time when writing in English was considered politically incorrect and when Indian politics were the most appropriate theme, Narayan placed himself outside of these constraints. He chose to use both English (the only language in which he wrote) and India's rural settings to create a version of an Indian life that was relatively free from colonial politics. One of his most popular works, *Malgudi Days* (1942), for instance, borrows the Malgudi of *Swami and Friends* to explore the effects of Western influence through human

relationships; it is also the name of a television series based on this collection of stories. The mythical village of Malgudi is set at the crossroads of an old India meeting a new one. These stories capture the image of the ordinary person amid simple surroundings to suggest an organic shift from a colonial India to an independent one. The central characters in *The English Teacher* (1945) and his story "Mithaiwalla" ("The Vendor of Sweets," 1967) are heroes set in this same transition.

The story "Mithaiwalla" focuses on the conflict that arises between a father and his son as they must learn how to understand their changing relationship without letting their differences create an emotional rift. In *The English Teacher*, a teacher's moral struggle against a decadent form of education is made more complicated by his growing responsibilities as a father. Also set in a small town, this novel explores the links between personal and social relationships. Being a good teacher, the protagonist learns, is contingent upon his maturity as a father and husband. The darker sides to Narayan's fiction are, however, always clothed in a humor that strives for frankness and compassion rather than judgment.

Narayan's novel *The Guide* (1958) won the Sahitya Akademi Award (India's highest literary award) and was made into a Hindi movie of the same name that has now become an Indian classic. It was the first Indian-English work to receive the award. In addition to writing fiction, Narayan interpreted and translated into English many of India's classic epics. His versions of *The Mahabharata* (1978) and *The Ramayana* (1972) made these texts available to new readers both in and outside India. Narayan is also known as the Grand Old Man of Indian English fiction.

Narayan won the Padma Bhushan (given in recognition of contributions to the nation) in 1964. In 1980, he was awarded the A. C. Benson Award by the Royal Society of Literature and made an Honorary Member of the American Academy Institute of Arts and Letters. In 1986, he joined Indian politics and became a member of Parliament; he was awarded this post for his contribution as

an outstanding litterateur and held the position for six years.

Other Works by R. K. Narayan

The Financial Expert. Chicago: University of Chicago Press, 1995.

My Days: A Memoir. New York: HarperCollins, 1999.

A Work about R. K. Narayan

Kain, Geoffrey R., ed. *R. K. Narayan: Contemporary Critical Perspectives*. East Lansing: Michigan State University Press, 1993.

Natsume Kinosuke

See NATSUME SŌSEKI.

Natsume Sōseki (Natsume Kinosuke)

(1867–1916) *novelist, short-story writer, essayist*

Natsume Sōseki was born Natsume Kinosuke in Tokyo, Japan. He was adopted shortly after his birth but was returned to his family home at age nine. While still very young, he studied Chinese literature and haiku, venturing into English literature at Tokyo Imperial University. After graduation, he began to teach in public schools. A turning point came in 1900 when the government sent him to England to continue his study of English literature. When he returned, he became a lecturer at Tokyo Imperial University. However, he soon resigned his teaching position to take up writing full time for the *Asahi Shimbun Newspaper* in 1907. He died nine years later from a stomach ulcer.

Shortly after returning from England, Natsume began his career with the comic novel *I Am a Cat* (1905). The story portrays the antics of a cat that lives with a teacher, indirectly revealing the relationship of the teacher and his wife. Within the next two years, he produced a number of short stories and novels, including a perennial favorite of Japanese students called *Botchan* (1906). In this novel, Natsume created a lovably bumbling protagonist who faces a series of awkward situations.

Toward the end of his life, Natsume wrote what has become one of the most recognized novels of Japanese literature, *Kokoro* (1914). This psychological novel took up the issue of individualism in a country in the throes of modernization.

Natsume is considered, along with Ogai MORI, to be the father of MODERNISM in Japanese literature, largely because of his effective portrayal of intellectuals at the turn of the century. Natsume's early writing was by and large satirical, but as he began to address issues such as alienation and morality, he adopted a more serious and often pessimistic tone.

Other Works by Natsume Sōseki

Botchan. Translated by Alan Turney. Tokyo: Kodansha International, 1992.

Grass on the Wayside. Translated by Edwin McClellan. Chicago: The University of Chicago Press, 1969.

The Miner. Translated by Jay Rubin. Stanford, Calif.: Stanford University Press, 1988.

The Wayfarer. Translated by Beongcheon Yu. Detroit: Wayne State University Press, 1967.

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Doi, Takeo. *The Psychological World of Natsume Sōseki*. Translated by William Jefferson Tyler. Cambridge, Mass.: Harvard University Press, 1976.

Iijima, Takehisa, and James M. Vardaman Jr., eds. *The World of Natsume Sōseki*. Tokyo: Kinseido Ltd., 1987.

naturalism (1860–1900)

Naturalism is perhaps best described as a literary movement in which writers attempted to be true to reality, accurate in their representation of life, and methodical and nonjudgmental in their observations of the various phenomena of life. The French writer Émile ZOLA first used the term *naturalism* to explain the application of elements of the scientific method to the examination of all aspects of life. In his essay *Le Roman expérimental* (1880), Zola wrote that the novelist should approach the craft

of writing in the same manner as the scientist approaches the study of nature.

Proponents of naturalism believe that both hereditary and environmental influences combine to determine human behavior. For a writer to depict life as it really is, the ultimate goal of naturalist literature, he or she must present characters whose motivations can be clearly understood based on the surrounding causes. In other words, Zola and those who followed him replaced the classical idea of fate as the major factor behind human circumstances with the more scientific concept of determinism in which human beings are responsible for their own actions. Thus, some, if not all, human values can be seen to proceed in direct relationship to situational needs such as food, water, and shelter, placed in combination with environmental, sociological and psychological factors. The literature of the naturalist school, therefore, dealt more commonly with the observation of reality as it actually presents itself than with the construction of elaborate fantasies.

Naturalism in literature developed as a direct response to ROMANTICISM. Dissatisfaction with the representations of social conditions in literature led to a desire on the part of certain writers to create a body of work that stood in more direct correlation to actual life. Romanticism focused on high lyricism and was concerned with the beauty of language and self-expression, human emotions and personal values. Naturalism, on the other hand, was more concerned with cause-and-effect relationships and logical outcomes to given circumstances. This trend was not entirely new; Realism had anticipated some of these concerns. However, naturalism was also a reaction to REALISM. The naturalists believed that realist literature, while it sought to portray life accurately, was not a true representation of the harsh realities faced by the lower social classes. Whereas the realists displayed a tendency within their work to aestheticize societal problems, making them more palatable to the bourgeois readership, naturalists developed more accurate portrayals of reality, making no attempt to pass judgment or to

suggest a solution. They abandoned religion and philosophy, believing neither discipline capable of effecting change on society. Instead, they believed that literature had the power to create change simply by making the reader aware of the extent of the problem.

Common, therefore, among naturalist works is the emphasis on characters who are poor, undereducated, and trapped in lives filled with filth and corruption. These are the people whose lives are most controlled by social and cultural influences and whose decisions are most affected by the fulfillment of basic needs. As a result, much naturalist literature is a dreary representation of the harsh realities of life. Although similar to realism in many ways, naturalism goes beyond realism in its belief that social and biological factors take the place of free will entirely, as can be witnessed in the trappings of lower-class existence.

In addition to Zola, other noted French naturalists include the GONCOURT brothers, J. K. HUYSMANS, and Guy de MAUPASSANT. The Goncourts' works, such as *Soeur Philomène* (1861) and *Renée Mauperin* (1864; translated 1887) were based largely on notes from their travels and presented an accurate vision of life as they observed it. Prior to his absorption in DECADENCE, Huysmans's early works, such as *Marthe* (1876), can also be classified as naturalist pieces.

In the theater, the naturalist movement is most closely associated with the Théâtre Libre movement of the late 19th century. Again, the goal of drama, like that of literature, became the desire to represent life as accurately as possible. By placing a greater degree of emphasis on scenic design, which was realistically detailed, and costume design, which reflected the style and quality of the characters, as well as the development and encouragement of more natural acting methods, the movement was an attempt to break free from the conventions of artificial theatricality prevalent in the past.

The naturalist movement in France did not confine itself to one art form but existed in theatrical performances and the visual arts as

well. Neither was the movement restricted to France. Similar movements occurred in the latter part of the 19th century throughout Europe and in America.

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Nelson, Brian, ed. *Naturalism in the European Novel: New Critical Perspectives*. New York: St. Martin's Press, 1992.

Pagano, Tullio. *Experimental Fictions: From Émile Zola's Naturalism to Giovanni Verga's Verism*. Madison, Wisc.: Fairleigh Dickinson University Press, 1999.

Naubert, Benedikte (1756–1819) *novelist, writer of fairy tales*

Born into an academic family in Leipzig, Germany, Benedikte Naubert received an education unusual for a woman of her time. She was one of the most prolific and widely read authors of her age: Her publications—family novels, historical novels, and fairy tales—extend to 80 titles. Because of prejudice against women writers, she chose to publish anonymously. She influenced the historical novels of Sir Walter Scott and was appreciated by the romantics. The stories in Naubert's *Neue Volksmarchen der Deutschen* (1789–92), based on folktales, were original in combining the fantastic with the everyday and giving a voice to female narrators and protagonists. The brothers GRIMM were indebted to her, but their tales told a very different story about the ideal rise of women in the emerging bourgeois family. A few of her novels were translated into English during her lifetime, and one of her most interesting stories, *Der Kurze Mantel*, has more recently been translated as “The Cloak” in *Bitter Healing: German Women Writers: 1700–1830* (Blackwell and Zantop, eds., 1990).

Ndebele, Njabulo (1948–) *novelist*

Njabulo Ndebele was born in Western Native Township near Johannesburg, South Africa. His father, a Zulu, was a schoolteacher who later became an inspector of schools, and his mother, a Swazi, was a nurse. Ndebele's mixed parentage has an important influence on his perception of what it means to be African, which is revealed in his works. Ndebele moved with his family to a small mining town in Charterston Location in 1954 where he completed his primary-school education. Because Ndebele's parents did not think the apartheid South African government would allow Ndebele to exploit his intellect, they sent him to black-ruled Swaziland to attend high school. He went to Cambridge University for two years for his master's degree and taught briefly at the University of Lesotho before going on to the University of Denver for his Ph.D. In 1983, Ndebele returned to Africa where he filled several administrative and teaching positions before finally settling as vice chancellor of the University of Cape Town in September 2000.

Ndebele's most significant contribution to world literature is his desire to bring African literature out of its protest mood. In a series of articles, he questioned the conventional African approach to writing, which challenged white colonials' domination by appealing to their guilt. The most influential of these articles was “New South-African Literature or the Rediscovery of the Ordinary,” published in *South African Literature and Culture: Rediscovery of the Ordinary* (1991). Ndebele believes that African writers should write for their fellow African readers, appealing to an African collective consciousness and heritage. African literature should not merely attack apartheid or oppression but should find a common ground where all Africans can express their values.

Ndebele's stories depict his various attempts to search for African values and to promote them as the essence of African identity that transcends all differences. In the short story, “Uncle” (1983), for example, the character Lovington teaches his

nephew to recognize a new “map” of South Africa, drawn using traditional South African values, not colonial European laws. Within this framework, Ndebele also celebrates Africa’s past by remembering heroic figures, such as King Moshoeshoe. In another short story, “The Music of the Violin” (1983), Ndebele presents music as a mock battleground where the indiscriminate adoption of Western culture is criticized by a child who sees the contradiction more clearly than his anglophile parents.

Ndebele’s attempts to address the multidimensional aspects of colonialism on South Africa represent a refreshing approach to the different facets of colonialism that have been presented by past African writers as one dimensional. Perhaps the most remarkable contribution Ndebele makes to the literary world is his poignant and vivid description of the daily lives of ordinary Africans. By concentrating on daily struggles of ordinary people for survival rather than the sensational power struggles developing at the higher levels, Ndebele is able to show that little defeats and victories take place in spite of the larger nationalistic struggle. The true hero in Ndebele’s mind is the ordinary person who, through diligence and resourcefulness, continues to survive.

Ndebele has won various writing awards including the Noma Award for Publishing in Africa, the SANLAM First Prize for outstanding fiction, and the Pringle and Mofolo–Plomer Awards. He published a novel, *The Cry of Winnie Mandela*, in 2003.

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See STAËL, GERMAINE DE.

négritude

In the early 1930s, French-speaking African and Caribbean writers living in Paris started the literary and ideological négritude movement with the leadership of poet Aimé CÉSAIRE from Martinique, poet Léon-Gontran Damas from French Guiana, and poet and later president of Senegal (1960–80) Léopold Sédar SENGHOR. Inspired by Harlem Renaissance writers in the United States, such as W. E. B. DuBois and Langston Hughes, and West Indian thinkers and poets, such as Jacques Roumain, René Maran, and Jean Price-Mars, black intellectuals began to examine critically Western values to reassess black cultural value and identity.

The publication of *Légitime Défense* (*Legitimate Defense*) in the early 1930s, a journal with a strong Marxist and anticolonial bent, prompted Senghor, Damas, and Césaire to print *L’Étudiant noir* (The black student) in 1934 “for all black students, regardless of origin, African, Antillean or American.” According to Damas, the word *négritude* first appeared in an editorial by Césaire in *L’Étudiant noir*. For Césaire in his long poem, *Cahier d’un retour au pays natal* (*Return to My Native Land*, 1939), négritude originated in “Haiti, where Négritude first stood up and swore by its humanity.” The term gained popularity after appearing in Césaire’s poem, but some say the spirit of négritude was first expressed poetically by Damas in *Pigments* (1937).

After World War II, the group founded *Présence Africaine*, a publishing house and journal edited by Alioune Diop. One year later, Senghor’s *Anthologie*

de la nouvelle poésie nègre et malgache de langue française (Anthology of new Negro and Malagasy poetry in French, 1948) appeared. It included existentialist philosopher Jean-Paul SARTRE's well-known essay, "Orphée noir" ("Black Orpheus"), which describes négritude from a Marxist perspective.

Initially, the négritude movement primarily influenced French-speaking colonial writers, but it gradually became more global. The core group expanded to include a number of African and West Indian poets, including Jacques Rabémananjara, a poet and playwright from Madagascar who met Senghor and Césaire in Paris in the 1950s, and Guy Tirolien, a West Indian poet who met Senghor in a German prison camp during the war. Many involved in the négritude movement critically examined assimilation, world wars, and the suffering of black people in their writing. They also promoted political and intellectual freedom, as well as the value of African life and traditions.

Senghor published his systematic statements on négritude in *Liberté I: Négritude et Humanisme* (1964), a collection of essays. On négritude, Senghor wrote, "To establish an effective revolution, our own revolution, we first had to cast off our borrowed clothes—the clothes of assimilation—and to assert our *négritude*." Césaire took an even more revolutionary interpretation of négritude than Senghor, as can be seen in his *Discours sur le colonialisme* (*Discourse on Colonialism*), (1950) which displays his Marxist allegiances.

The spread of the négritude movement to black student writers in France, Africa, and the Caribbean during the 1930s, 1940s, and 1950s receded in the 1960s when fewer and fewer négritude themes appeared in writers' works. More recently, however, such writers as Abiole Irele, Biodun Jeyifu, and Omafume Onoge have been returning to the literary and ideological issues of négritude. Some have criticized the movement's reliance on NATIVISM and ahistoricism, as well as its representation of women and its failure to achieve revolutionary change. Many, however, still recognize négritude's significance as an empowering, historically grounded, and pertinent literary movement.

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Neruda, Pablo (Neftali Ricardo Reyes Basoalto) (1904–1973) poet

Pablo Neruda was born in Parral, Chile. His father, Jose del Carmen Reyes, was a railroad engineer. His mother, Rosa Basoalto, died of tuberculosis a few days after Neruda was born. In 1920, at age 16, Neruda moved to Santiago to study French literature at the Instituto Pedagógico; however, after three years of study he left school without graduating. It was at this time that Neruda adopted his pseudonym, taking the last name of Czech short-story writer Jan Neruda (1834–91).

In 1924, Neruda published *Twenty Love Poems and a Song of Despair*, which remains one of the most popular poetry collections in the Spanish-speaking world. Neruda's approach to love poetry is visceral and original; his emotions are vibrant and his sorrows poignant but without the least sentimentality. *Twenty Love Poems and A Song of Despair* combines rich and musical diction, striking images,

and a strong sense of connection with the natural in human love.

As Neruda's literary reputation grew, he also began a political career. He was appointed as the Chilean consul in Rangoon, the capital of Burma, in 1927. He pursued his political career quite seriously throughout his life, serving as a senator and even running for president of Chile. He was a communist and worked to forward his ideals through both government service and poetry.

The collection *Residence on Earth* (1931, 1935, 1947) marked a significant change in style from his earlier books. It is written in the style for which Neruda is best known and that, during his life, was called Nerudaism—it is filled with irrational leaps of thought, eccentric uses of language, and powerful images presented without explanation. However, unlike the absurdist poetry of such French Surrealists as André BRETON, *Residence on Earth* is extremely emotional and expressive. Neruda's style of surrealism is not intended to shock or to make his reader laugh; rather, he uses the absurd to represent the complexity of the human mind and modern life.

Canto General (1950) represented another radical change in Neruda's poetry. Abandoning the obscurity of his earlier work, he attempted to create an epic poem about the grandeur of South America. *Canto General* is a free-verse poem written in a biblical cadence. It is a poetic catalogue of both the human and natural aspects of South American reality. In the poem, Neruda was trying to do for the Latin-American world what Walt Whitman had done for the United States in *Leaves of Grass*: to create an epic of democracy, not centered on a single elite hero but celebrating the majesty of every citizen.

In 1971, Neruda won the Nobel Prize in literature. Along with Jorge Luis BORGES, Neruda was one of the first Latin-American writers to become a major presence in international literary circles. Radically transforming his literary style again and again throughout his life, and working tirelessly for his political beliefs, his achievement is truly astounding. Neruda, who fought against oppression

his entire life, died in Santiago, 12 days after a coup d'état deposed the liberal government of President Allende and brought fascism to Chile.

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Late and Posthumous Poems, 1968–1974. Edited and translated by Ben Belitt. New York: Grove Press, 1988.

Memoirs. Translated from the Spanish by Hardie St. Martin. New York: Farrar, Straus & Giroux, 1977.

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De Costa, Rene. *The Poetry of Pablo Neruda*. Cambridge: Harvard University Press, 1982.

Nolan, James. *Poet-Chief: The Native American Poetics of Walt Whitman and Pablo Neruda*. Albuquerque: University of New Mexico Press, 1994.

Nerval, Gérard de (Gérard Labrunie) (1808–1855) poet

Considered to be among the early French romantic poets, as well as an early Bohemian, Gérard de Nerval was born in Paris. The death of his mother when he was only two years old greatly affected the tone of his works, which are characterized by a fascination with dreams, visions, and fantasies, particularly those related to death, as well as the madness that these can produce. Throughout his life, he suffered from manic depression and an artistic vision that was destined to destroy him.

Nerval was greatly influenced by the German Romantic poets. He translated the works of GOETHE and also was interested in the occult and the poetry of the French Renaissance. The mystic world fascinated him, particularly esoteric, gnostic, and oriental philosophy.

Living in a heightened state of reverie, he began to suffer periods of madness. After an extreme manic episode in 1841, Nerval was hospitalized. During this time, he wrote *Christ on the Mount of Olives* (1841), which forms part of his final collection, and assumed the name *Nerval*, taken from

an imaginary genealogy that he had created to replace his own family history. He fantasized that he was descended from Nerva, a Roman emperor, by way of Napoleon. It is this voice, a collected wisdom of the ages, through which he speaks in his poems.

His final poetic work, a collection of sonnets called, collectively, *The Chimeras* (1854), emphasizes themes of death and despair. The work is comprised of three parts. In the first section, six poems deal with the concept of a lost love who appears as bride, priestess, sorceress, queen, muse, and ultimately death. This latter vision ties directly to the death of Nerval's mother. The second section, "Christ on the Mount of Olives," details Christ's betrayal by both humankind and God. The final part, "The Golden Verses," reaffirms life after a deep depression.

Written while Nerval was undergoing a period of deep depression, *The Chimeras* was published only one year before the poet committed suicide.

His last great work, the short-story collection *Les filles du feu* (*The Daughters of Fire*, 1854), celebrates lost love and mythical aspects of women. The manuscript of *Aurélia*, an autobiographical and almost surrealist story of breakdown and vision, was found in his pocket when he hanged himself at dawn on January 26.

Another Work by Gérard de Nerval

Selected Writings. Translated by Richard Sieburth. Harmondsworth, U.K.: Penguin Books, 1999.

A Work about Gérard de Nerval

Lokke, Kari. *Gérard de Nerval: The Poet as Social Visionary*. Lexington: French Forum, 1987.

Neto, António Agostinho (1922–1979)

poet

António Agostinho Neto was born in Kaxikane, a Kimbundu village in the Icolo e Bengo region of Angola. His political awareness began at an early age: He became involved in cultural and political activities following his high-school graduation in

1944 when he was working in the Health Service in Luanda. In Lisbon, where Neto was attending university, he became very involved in the pro-independence political activities of the overseas African students. He was arrested and imprisoned twice, in 1951 and 1955. By the time of his second imprisonment, he had become such a well-known figure that French intellectuals such as Jean-Paul SARTRE and Simone de BEAUVOIR pressured the Portuguese government to release him. After his release, Neto returned to Angola in 1959 and became the leader of the Popular Movement for the Liberation of Angola (MPLA). He spent most of his political career in and out of exile and prison until November 1975, when he declared Angola's independence. He was sworn in as Angola's first president, a position that he held until his death.

Neto's poetry clearly resonates with themes that most concern him, such as the nationalist struggle, his African roots, and assimilation. His writings also reveal his attempt to reconcile ideas of individual freedom and colonial domination. In "Nausea" (1974), for example, he examines the anguish of the colonized character João, whose anger intermixed with helplessness results in a physical state of unease. Neto's rejection of assimilation is best expressed in his poems "Marketwoman" (1974) and "Friend Mussunda" (1974), in which the characters, common people, celebrate the collective idea of "Africanness" and renounce colonial attempts to assimilate them.

Neto remains one of the most influential, founding poets of Angolan literature, and his poetry bespeaks the common African themes inherent in the relationship between the colonized and the colonizer.

Other Works by António Agostinho Neto

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Martinho, Fernando. "The Poetry of Agostinho Neto." *World Literature Today*, 53 (Winter 1979).

New Novel

The New Novel, or Nouveau Roman, emerged in France in the 1950s. Representative authors include Claude SIMON, Nathalie SARRAUTE, Alain ROBBE-GRILLET, Marguerite DURAS, and Michel Butor. The term was introduced by critic Roland Barthes and theorized by Robbe-Grillet in his *For a New Novel* (1963). The main concept of the movement was to create fiction that opposed the constraints of conventional fiction and broke the rules that defined what a novel was.

To break realistic molds of storytelling, the new novelists abandoned the idea of continuity and standard chronological order, such as in Sarraute's 1951 work *Portrait of a Man Unknown*. They borrowed freely from poetry and the visual arts to produce works that were linguistic collages, as in Simon's *The Wind* (1959). The importance of memory and free association of ideas were often stressed as well.

The new novelists represented a vast and divergent array of stylistic and ideological perspectives. They had different aims and goals with regard to their works and, for the most part, were often opposed to being grouped together even in theoretical terms. The movement, in essence, suggested a move away from tradition and realized an attempt to experiment with new literary forms.

See also OBJECTIVISMO.

A Work about the New Novel

Babcock, Arthur E. *The New Novel in France: Theory and Practice of the Nouveau Roman*. Boston: Twayne, 1997.

Ngugi Wa Thiong'o (James Ngugi)

(1938–) novelist, essayist, playwright

Ngugi Wa Thiong'o was born in Kamiriithu in the Kiambu district of central Kenya, a district in which a large number of white people lived. Living where the two worlds of the black African and the white Christian met clearly had its impact on Ngugi's works. Although his parents were Gikuyu, the largest ethnic group in Kenya, they did not practice traditional religion, nor were they Christians. In 1948, Ngugi was exposed to the Gikuyu religion and values when he began school, which taught him about European subjects, traditional Gikuyu values, and Gikuyu history. Ngugi became especially interested in Gikuyu traditions after undergoing the Gikuyu rite of passage ceremony. He also developed a strong interest in reading European classics, especially adventure stories.

Ngugi's eloquent prose resonates with the emotions and conflicts of his personal life and the life of his country. It is not surprising, therefore, that his themes include alienation, love, loss, and struggle. His first novel, *Weep Not, Child* (1964), was the first English language novel to be published by an East African. The main protagonist, Njoroge, lost his opportunity to further his studies after having to face the dilemma of choosing between his idealistic dreams and opposing the harsh reality of colonial domination.

The colonial government's mission to destroy the independent guerrilla army of the Mau Mau peasant rebellions in the 1950s greatly affected Ngugi and his family. Ngugi's brother joined the Mau Mau, his stepbrother was shot, and his mother was arrested, interrogated, and tortured. Ngugi faced the dilemma of advancing his education (something very few black Africans had accomplished and which the colonial government made possible) and dealing with the government's persecution of his family. He depicts this conflict within himself and his community in, and uses the rebellions as a backdrop for, his novel *The River Between* (1965), which is about an unhappy love affair in a rural community whose Christian converts and non-Christian natives are at odds.

In 1977, Ngugi's active involvement in his village's communal theater led to his arrest and imprisonment. He was accused of promoting his strong political views via his play *I Will Marry When I Want* (1977). In addition, his novel *Petals of Blood* (1978), strongly depicts the exploitation and corruption of the colonial government in Kenya at that time. Ngugi was released from prison a few years later, and though he was a devout Christian, he rejected Christianity and changed his name to Wa Thiong'o in honor of his Gikuyu heritage. He also began to write his novels in Gikuyu, publishing the first modern novel written in that language, *Devil on the Cross* (1980). Ngugi argued that African literature written in a colonial language was not African literature.

Ngugi left Kenya in 1982 to live in self-imposed exile in London. He continues to write about Gikuyu culture. In his later and strongly influential work, *Matigari* (1987), for example, Ngugi narrates a satirical tale of a guerrilla fighter who seeks to find true liberation through the use of arms. The story is based on a famous Gikuyu folktale. Ngugi also encourages fellow African writers to continue to write in their native languages. He now teaches at the University of California, Irvine, where he has taught since 2002.

Other Works by Ngugi Wa Thiong'o

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A Work about Ngugi Wa Thiong'o

Cantalupo, Charles, ed. *Ngugi wa Thiong'o: Texts and Contexts*. Lawrence, N.J.: Africa World Press, 1995.

Nguyen Du (1765–1820) poet

Nguyen Du was born in Thing Long, Ha Tinh province, central Vietnam. The first 35 years of Nguyen Du's life were spent trying to survive the

chaos of the Tay Son rebellion that began in 1771. Nguyen Du, a member of the northern scholar classes, was a loyal supporter of the then defunct Le dynasty and was extremely critical of the Tay Son rebellion, denouncing the rampant corruption and immoral behavior of the Tay Sons in his poetry. The Tay Son rebellion ended in 1802 with the ascension of the Nguyen emperor, Gia Long, to the Vietnamese throne in Hue. This southern-based dynasty (Ly), however, did not win Nguyen Du's support, despite his serving the dynasty for 20 years. Nguyen Du saw the Ly dynasty as an illegitimate successor to the Le dynasty, and his unwillingness to serve can be observed in his writings. He uses metaphors such as the bitterness of remarrying to illustrate his reluctance to serve a new master while he still felt loyal to the old. Nguyen Du served as an envoy in the 1813 mission to China, and he was to depart on another mission to China in 1820 when he died unexpectedly.

Nguyen Du's poetry deals with timeless issues that characterized Confucian Vietnamese society, such as personal morality and political obligations. His poems, such as the epic *Truyen Kieu* (*The Tale of Kieu*) bespeak his constant concern with morality and his respect for individual fortitude. The publication date of the poem is unknown. The poem relates the life of Kieu, whose determination in the face of misfortune and suffering earn her happiness in the end. Nguyen Du's poetry celebrates the high ideal of morality above love and selfish desire. Poems such as *The Tale of Kieu* and *The Guitar Player of Long Thanh* reflect his Buddhist ideology that places sacrifice, sorrow, and suffering as necessary obstacles to overcome before happiness can be obtained. Nguyen Du's poetry remains today a valuable repository of information and insight into late 18th- and early 19th-century perceptions of morality.

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Viet Nam. Washington, D.C.: Indochina Mobil Education Project, 1974.

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A Work about Nguyen Du

Woodside, Alexander. Introduction to *The Tale of Kieu: A Bilingual Edition*. Translated by Huynh Sanh Thong. New Haven, Conn.: Yale University Press, 1987.

Nichol, b[arrie] p[hilip] (1944–1988) *poet*
bpNichol, as he styles his name, was born in Vancouver, British Columbia, and grew up in three locations—Vancouver, British Columbia; Winnipeg, Manitoba; and Port Arthur, Ontario. While working toward a certificate from the University of British Columbia in elementary education (which he received in 1963), Nichol audited creative-writing courses. After teaching elementary school in British Columbia, he moved to Toronto in 1967.

Nichol's first published poem, "Translating Apollinaire," appeared in 1964. He soon gained notoriety for his concrete poetry. (Concrete poetry is written so that the words form a definite shape. George Herbert's "Easter Wings," in which the lines of poetry are arranged to form angel's wings, is a famous example. Another predecessor is Guillaume APOLLINAIRE with his *Calligrammes*.) One of Nichol's concrete poems is "Blues," in which the word *love* is set six times, vertically, horizontally, and backwards, with a diagonal row of *e*'s across the center suggesting a cry of pain or perhaps astonishment. (The poem may be seen online at <http://www.thing.net/~grist/l&d/bpnichol/kyebp01.htm>.)

Nichol did not gain wide recognition, however, until the publication of *The Martyrology* (1972), a long narrative poem in five volumes that abandoned the concrete form of Nichol's previous work. (Subsequent books of *The Martyrology* were published in 1976, 1982, 1987, and

1992.) Nichol also published prose works, visual books, and miscellanies, usually through small presses. He liked to revisit themes and to work in series, as he did in the three volumes, *Love: A Book of Remembrances* (1972), *Zygal: A Book of Mysteries and Translations* (1985), and *Truth: A Book of Fictions* (1990). *Truth*, like the last volume of *The Martyrology*, was published posthumously; Nichol had just finished assembling the manuscript when he died.

In all of his work, Nichol explores the possibilities for meaning to be created by the structural and textual characteristics of words on the page—that is, their formal arrangement and layout. Concrete poetry marks an extreme form of this possibility, as can be seen in Nichol's poems.

In 1970, Nichol won the Governor General's Award for poetry. In addition to his many volumes of poetry, he also wrote 10 episodes of the children's program *Fraggle Rock*. His concrete poetry is the subject of a 1969 documentary film by Michael ONDAATJE, *Sons of Captain Poetry*.

Other Works by bpNichol

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bpnicholcomics. Vancouver: Talonbooks, 2002.

A Work about bpNichol

Barbour, Douglas. *bp. Nichol and His Work*. Toronto: ECW Press, 1992.

Nietzsche, Friedrich (1844–1900)

philosopher

Friedrich Nietzsche was born in Rocken, Germany, to Karl Ludwig Nietzsche, a Protestant pastor, and Franziska Nietzsche. Karl Ludwig died when his son was only five. The family moved to Naumburg, where Nietzsche attended *Domgymnasium*, a private preparatory school connected with a cathedral. At *Domgymnasium*, Nietzsche demonstrated great potential as a scholar and was

consequently offered a scholarship to Schulpforta, the most famous high school in all of Germany. Nietzsche attended Schulpforta for six years; he was considered to be one of the best students in his class. Although he apparently failed a mathematics class in his final year of studies and jeopardized his graduation, in Robert Holub's 1995 biography, a teacher is quoted in defense of Nietzsche: "Do you wish perhaps that we allow the most gifted student that the school had since I have been here to fail?"

After graduating from Schulpforta in 1864, Nietzsche studied classical philology at the University of Bonn and the University of Leipzig. While studying at both universities, Nietzsche was influenced by the German philosopher Arthur Schopenhauer. The philosophical works that Nietzsche wrote later in his life were in many ways a response to Schopenhauer's philosophical ideas. In 1867, Nietzsche interrupted his studies for compulsory military service, but was declared unfit for duty in 1868 after falling off a horse. While recovering from the injury, he was befriended by the famous composer Richard Wagner and his wife, who became his mentors.

In 1869, at age 24, Nietzsche was appointed as a professor of classical philology at the University of Basel, Switzerland, where he remained for the next 10 years. The appointment was quite unusual because he never completed his dissertation. To accept this position, he had to renounce his Prussian citizenship and, because he never became a citizen of Switzerland, he remained a person without a country for the rest of his life. In 1870, at the outbreak of the Franco-Prussian War, he enlisted in the Germany army as a medical orderly, but he contracted diphtheria and had to resign the post.

Critical Analysis

During the 1870s, Nietzsche became progressively dissatisfied with his work as a philologist. Although he remained at the University of Basel until 1879, he contributed very little to classical philology. In 1872, he published *A Birth of Tragedy*, which Robert Holub calls "an odd

mixture of classical philology, half-baked enthusiasm for Schopenhauer, and Wagner veneration." Using little philological evidence, Nietzsche attempted to connect the rise of tragedy with a coupling of Dionysian and Apollonian principles, to hinge the downfall of tragedy to rational thinking, and to present Richard Wagner as the renovator of German tragic art. His colleagues greeted *The Birth of Tragedy* with disparagement and perplexity, finding little relevance to philology in the work.

Nietzsche, suffering from numerous health problems and, utterly disappointed with his career as a philologist, retired from the university in 1879. With much more success, he turned his energy to cultural criticism, particularly focusing on the role of Christianity in the formation of Western ideas about psychology and social behavior. *Human, All Too Human* (1878–80) is the first published work in which he defends his famed perspectivism, the view that truths and all interpretations are formulated from particular perspectives. He claimed that, contrary to the claims of moralist theory, morality is not inherent in or determined by reality; it is, in fact, the invention of human beings. Moreover, Nietzsche sets morality against historical background, describing how the view of morality changed over time. The work explicitly contrasts Christian and Greek moral thought, typically claiming that Greek thought had been vastly superior.

Nietzsche further elaborates his critique of Christian morality in *Daybreak* (1881). In this work, he claims that Christianity somehow reshapes our notion of morality by implicating psychological guilt and constantly seeking spiritual reassurances—both acts that are destructive to the psychological and social health of society. In his famous work *The Gay Science* (1882), Nietzsche makes his perhaps most famous statement, proclaiming the death of God. Nietzsche once again renounces the Christian doctrine of afterlife and proposes an alternative system in which an individual should appreciate this life in its aesthetic terms. He suggests that ideal is the full experience

of one's life, with all the turns of fate and flaws. Furthermore, he proposes the doctrine of eternal recurrence in this work: a concept that describes time as circular rather than linear, in which cyclical events recur over and over again.

Needless to say, Nietzsche's profound atheism was viewed as disturbing by his contemporaries. Yet, Nietzsche secured a small following, especially among the young members of the intelligentsia, with the publication of his major work *Thus Spake Zarathustra* (1883–94). The work, a combination of poetry, prose, and epigrams, describes the journey of Zarathustra who comes down from a mountain after years of meditation to offer his thoughts to the world. The work, structured as a parody of the Bible, praises all things denounced by Christian teachings, such as vanity, war, cruelty, and pure aestheticism. The work, often described as a culmination of Nietzsche's philosophical career but which breaks with conventional philosophical discourse, is his most widely read and appreciated work. Although *Thus Spake Zarathustra* was not widely appreciated during Nietzsche's lifetime, it influenced generations of philosophers and artists after his death.

Late in his life, Nietzsche remained a prolific writer. He lived in seclusion in Italy and Switzerland, maintaining very few contacts. In 1889, he suffered a complete nervous breakdown after witnessing a brutal beating of a horse on a street in Turin. He was transferred from clinic to clinic for the next 10 years, but, unable to work or recover his health, he finally died just as his popularity began to spread all over the world.

Today, Nietzsche is remembered as one of the most influential philosophers and writers of the 19th century. His works were translated into virtually every major language around the world. Nietzsche questioned the accepted notions of morality and values in the context of Christianity to emphasize the importance of the material, aesthetic world. It is not surprising that many artists found his message attractive and powerful. Many of his works are still read, discussed, and debated in universities all over the world.

Other Works by Friedrich Nietzsche

The Anti-Christ. Translated by H. L. Mencken. London: Sharp Press, 1999.

Twilight of the Idols or How to Philosophize with a Hammer. Translated by Duncan Large. Oxford: Oxford University Press, 1998.

The Will to Power. Translated by Walter Kaufmann. New York: Random House, 1987.

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Holub, Robert. *Friedrich Nietzsche*. Boston: Twayne, 1995.

Kauffman, Walter. *Basic Writings of Nietzsche*. New York: Random House, 1968.

Safransky, Rudiger. *Nietzsche: A Philosophical Biography*. New York: Norton, 2001.

Nkosi, Lewis (1936–) novelist, literary critic

Lewis Nkosi was born in Durban, South Africa. Before he turned eight, his parents died. He lived with his maternal grandmother, who worked as a washerwoman to support Nkosi's early education. During this time, Nkosi developed a love for literature, especially the works of 19th-century French novelists. Between 1952 and 1954, he was enrolled in a boarding school run by missionaries, and his Zulu language teacher gave him a thorough background in Zulu culture and history. After graduating, he worked briefly at a Zulu newspaper before being invited, in 1956, to join *The Drum*, an influential newspaper actively involved in the antiapartheid movement. Nkosi's acceptance of a Nieman Fellowship at Harvard University led to his exile from his homeland in 1961.

At Harvard, Nkosi wrote a play, *The Rhythm of Violence* (1964), as an entry for a drama competition. The play relates the violence and racism surrounding and following the first bombing in Johannesburg by African National Congress and Pan-Africanist Congress members. After Harvard, Nkosi worked as a literary editor of *The New African* in London from 1965 to 1968. Between 1970

and 1974, he took a four-year course in English literature at the University of London, spent several years in Europe and accepted a professorship in English at the University of Wyoming.

White supremacy and racial tension are recurring themes in Nkosi's writings. In his most acclaimed work, *Mating Birds* (1986), he satirizes the hypocrisy of the white court that condemned Sibiya, the main protagonist, to death mainly because he was black. In the novel, Sibiya narrates the series of events leading to his conviction of the rape of a white woman and his impending execution. By appropriating the plight of Sibiya, Nkosi contests the legitimacy of white justice and values in South Africa, which he portrays as being driven by self-interest. Another novel, *The Underground People*, about the personal and the political in the lives of antiapartheid activists, followed in 1993.

In 1965, Nkosi published a collection of essays, *Home and Exile*, which won a prize at the Dakar World Festival of Negro Arts in 1966. The essays in this collection deal with a variety of issues and themes, ranging from Nkosi's experience in exile to his views on African theater, black American poetry, and other African writers' works. He continues to publish criticism regularly.

Nkosi's main contributions lie in his ability to communicate the complexity and subtle aspects of racial politics and relationships in South Africa to a general reading public.

Other Works by Lewis Nkosi

The Black Psychiatrist. Lusaka: Lusaka Theatre Playhouse, 1983. Available online at <http://weberstudies.weber.edu/archive/Vol.%2011.2/11.2Nkoski.htm>.

Malcolm. London: ICA and Bush Theatres, 1972.

Tasks and Masks: Themes and Styles of African Literature. Harlow, U.K.: Longman, 1981.

The Transplanted Heart: Essays on South Africa. Benin City, Nigeria: Ethiope Publishing, 1975.

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Jacobs, Johan. "Lewis Nkosi: *Mating Birds*." *Critical Arts*, 5:2 (1990).

Masuwa, Kristina Rungano. "South African Writing: Lewis Nkosi." *Wasafiri*, 19 (1994).

Watts, Jane. *Black Writers from South Africa: Towards a Discourse of Liberation*. New York: St. Martin's Press, 1989.

Nobre, António (1867–1900) poet

Born in Oporto, Portugal, to middle-class parents, Nobre suffered from ill health and died of tuberculosis at an early age. His illness changed his life and poetry. As a youngster, he spent many summers in northern Portugal. In 1898, he studied law in Coimbra, Portugal, but failed his courses and went on to Paris to attend the Sorbonne, where he received his degree in political science in 1895. Nobre traveled widely, always seeking better health. His finest poems were written while he was living in Paris's Latin Quarter.

Only one volume of poetry was published during Nobre's lifetime: *Só* (1892). It consists mainly of verse written in Portugal and Paris between 1884 and 1892. These poems express the loneliness and poverty the poet experiences on the death of his father. Two more volumes, containing a mixture of narcissism, folklore, realism, whimsy, and pessimism, appeared after the poet's death.

Another Work by António Nobre

Primeiros Versos e Cartas Inéditas. Lisboa: Editorial Notícias, 1983.

Noonuccal, Oodgeroo (Kath Walker)

(1920–1993) poet, writer, political activist

Oodgeroo Noonuccal was born in the land of Minjerribah on the coast of Brisbane, in Australia, to the Aboriginal couple Edward and Lucy Ruska. Kath Walker was her English name, but she returned later in her life to her traditional name Oodgeroo Noonuccal to identify with the Aboriginal people of Noonuccal, with whom she grew up. (Oodgeroo is the Aboriginal name for the paperbark tree.) Noonuccal attended the Dunwich State School on North Stradbroke Island. Her formal ed-

ucation ended when she turned 13, and she became a domestic servant as did most Aboriginal girls. In 1939, Noonuccal joined the Australian Women's Army Service (AWAS) and became a corporal.

The struggles of the Aboriginal people inspired Noonuccal to write when she was very young. Judith WRIGHT, an Australian poet, read Noonuccal's poems and introduced her to the Jacaranda Press in Brisbane. Noonuccal's first volume of poems, *We Are Going* (1964), was the first published work by an Aborigine. She writes of the oppression of the Aboriginal people and their sense of pride, using a free-verse style identified as "protest verse." In the poem "We Are Going," for example, the members of an Aboriginal tribe are given voice: "We are as strangers here now, We belong here." Noonuccal's second book, *The Dawn Is at Hand* (1966), is filled with rich imagery describing the tortures of the Aboriginal people.

Noonuccal's themes include the wrongs committed against the Aborigines, world peace, and a new life for her people. Noonuccal was one of Australia's best-known poets and was also known internationally as a political activist. She was a member of the realist writers' group (see REALISM) and wrote against social injustice. Noonuccal also wrote folk tales for children on the life and beliefs of the Aboriginal people. *Father Sky and Mother Earth* (1981) describes the bond of the Aboriginal people with nature. Fellow Australian poet Judith Wright wrote of Noonuccal's poems, "They were memorable, they were memorized and they will be remembered" (1994).

A Work about Oodgeroo Noonuccal

Collins, John, ed. *Noonuccal and Her People: Perspectives on Her Life's Work*. St. Lucia: University of Queensland Press, 1996.

Nortje, Arthur (1942–1970) poet

Arthur Nortje was born in the town of Oudtshoorn, Cape Province, South Africa. His mother was unmarried, and Nortje never knew who his

father was. He attended school on scholarship and showed an early interest and propensity for writing poetry. In 1961, he moved to Cape Town, where he attended the University College of the Western Cape. The sharp class and racial distinctions that existed in the university led Nortje to resent the arbitrary nature of social segregation. He belonged to the "colored" group, the offspring of parents with mixed racial backgrounds, and his distaste for the opulent upper class is clear in his poetry, such as in "Thumbing a Lift" (1962), which won a Mbari Poetry Prize from Ibadan University.

Nortje briefly taught high school in Port Elizabeth before going to Oxford University in 1965, again on scholarship, one sponsored by the politically radical National Union of South African Students. After earning his B.A., he moved to British Columbia in Canada in 1967 to teach and then returned to London in 1970 to embark on his post-graduate study. He died on December 8.

Loneliness is perhaps the most acute emotion that surfaces in all Nortje's poems, which also speak of desolation and loss. His sense of estrangement from his homeland, following his self-imposed exile from South Africa, and his unfortunate encounter with love resonate through his characters and their experiences. Nortje's unfulfilled love for a young woman who separated from him to migrate to Canada, left him in despair. Discrimination intensified his anguish, loneliness, and alienation, which he depicts in political poems that condemn apartheid and its inherent hypocrisy. For example, in *Dead Roots* (1973), Nortje's first collection, a number of poems, such as "Continuation," relate his deterioration into depression and his dependency on drugs. In another poem, "The Long Silence," Nortje poignantly contrasts the forlorn resignation of the oppressed Africans with the "success" of the apartheid government. Though Nortje's literary career was brief, he successfully brought to the world a voice and a vision that, while pained and pessimistic, were very realistic.

Other Works by Arthur Nortje

The Collected Poems of Arthur Nortje. Edited by Dirk Klopper. Pretoria: University of South Africa Press, 2000.

Deep Roots. London: Heinemann, 1973.

Works about Arthur Nortje

Berthoud, Jacques. "Poetry and Exile: The Case of Arthur Nortje." *English in Africa*, 11:1 (1984).

Bunn, David. "'Some Alien Native Land': Arthur Nortje, Literary History, and the Body in Exile." *World Literature Today*, 70 (Winter 1996).

Dameron, Charles. "Arthur Nortje, Craftsman for his Muse." In Christopher Heywood, ed., *Aspects of South African Literature*. London: Heinemann, 1976.

Leitch, Raymond. "Nortje: Poet At Work." *African Literature Today*, 10 (1979).

Nwapa, Flora (1931–1993) novelist

Flora Nwapa was born in Oguta, East Central State, Nigeria. Her parents were both teachers, and Nwapa grew up in a popular and wealthy family. She graduated from the University of Ibadan in 1957 and received her postgraduate diploma in education from the University of Edinburgh the following year. Nwapa returned to Nigeria and worked as an education officer in Calabar for a short time before assuming the position of geography and English teacher at Queen's School in Enugu from 1959 to 1962. She remained in Lagos until the Nigerian civil war—the attempt by the Igbo people of Nigeria's eastern area to establish a separate country called Biafra—broke out in 1967. Like many members of the Igbo elite, Nwapa and her family were forced to return to the eastern region. Three years after the war ended, she became the minister of Health and Social Welfare of the east central state from 1970 to 1971 and then the minister of Lands, Survey and Urban Development from 1971 to 1974.

Nwapa was the first African woman writer to publish her works in English. She is also the first

African woman to use the Igbo as the basis of her stories. She established Tana Press in 1976, which became the first indigenous publishing house to be owned by a black African woman in West Africa. The company published mainly adult fiction, but Nwapa soon set up another publishing house, Flora Nwapa and Co., that specialized in children's fiction. Nwapa took her role as an educator seriously: She continued to teach at colleges and universities throughout her life and published works dealing with moral and ethical issues. She taught at various institutions in the United States, including New York University, Trinity College, and University of Michigan. Nwapa died at age 62 in Enugu, Nigeria. At the time of her death, she had just completed her final manuscript of *The Lake Goddess* (1995) about the goddess Mammy Water, who was a source of inspiration for Nwapa's fiction.

Nwapa is best known for her recreation of Igbo life and traditions from a woman's point of view. In many ways, she could be considered one of Nigeria's and Africa's first feminist writers. She conveyed the positive optimism of her female protagonists and their strength and freedom to choose their own paths. For instance, in *Idu* (1970), Idu's quest for personal fulfillment leads her to take her own life in defiance of her community's belief that motherhood is the sole purpose of a woman's existence. Idu, however, prizes her qualitative life with her husband above all else, including her child's welfare. Her suicide is a commentary on a woman's love.

Critical Analysis

Nwapa's debut novel, *Efuru* (1960), retells an Ibo folktale about Efuru, a woman whose life mirrors that of the lake goddess she worships. Efuru has beauty and wealth but few children like the goddess. Efuru, however, has to struggle to find her place in the society in which she lives. The novel is indicative of Nwapa's portrayal of strong female characters who are adventurous, independent, materially comfortable, and also have the freedom to make their own decisions. These portrayals of

women in Ibo society, however, go against conventional views as presented in traditional Ibo texts, which tend to show Ibo women as weak, promiscuous, and fickle minded. Nwapa challenged these traditional views and set the foundation for later women writers to challenge and question the depiction of Ibo women in literature.

Nwapa also wrote short stories, poetry, and children's books. Her stories were not restricted to themes that dealt only with women's rights or a woman's place in society; she also drew on experiences from the Nigerian civil war, folktales, and other political conflicts that occurred during her lifetime. In *Never Again* (1975), which is set in the Nigerian civil war, her main character starts off as a fervent supporter of the Biafran cause but ends up trying to piece her life together and questioning her actions. In her children's stories, Nwapa drew on her rich reservoir of legends and folktales to emphasize the morals of the stories. Her major contribution to world literature rests in her characterization of the heroine as independent and

strong and in her descriptions of the continual subjugation of women in Africa.

Other Works by Flora Nwapa

Efuru. London: Heinemann, 1966.

Never Again. Trenton, N.J.: Africa World Press, 1992.

One Is Enough. Trenton, N.J.: Africa World Press, 1992.

This Is Lagos and Other Stories. Trenton, N.J.: Africa World Press, 1992.

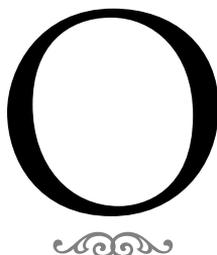
Wives at War and Other Stories. Trenton, N.J.: Africa World Press, 1992.

Women Are Different. Trenton, N.J.: Africa World Press, 1992.

Works about Flora Nwapa

Brown, Lloyd W. *Women Writers in Black Africa*. Westport, Conn.: Greenwood Press, 1981.

Emenyonu, Ernest. "Portrait of Flora Nwapa as a Dramatist." In Marie Umeh, ed., *Emerging Perspectives on Flora Nwapa*. Trenton, N.J.: Africa World Press, 1998.



Ōba Minako (Shiina Minako) (1930–)
*novelist, short-story writer, essayist, poet,
playwright*

Ōba Minako was born in Tokyo to Shiina Saburō and Mutsuko. From a very young age, Ōba nurtured an interest in reading. Her love of books was so intense that, even as she fled World War II air raids, she always grabbed a book to pass the time. Ōba witnessed the mushroom cloud of the atomic bomb dropped on Hiroshima and tended radiation sickness victims as they escaped the city. After the war, she studied American literature at Tsuda Women's College, where she met Ōba Toshio, whom she later married. The turning point in Ōba's life came when her husband was stationed in Alaska for 11 years. Removed from the restrictions placed on women in Japan, Ōba had the freedom to travel and to pursue a graduate-level education, although she never earned a degree.

Ōba completed her first short story, "A Picture with No Composition," in 1963 while she was attending a graduate art program at the University of Wisconsin. Four years later, she wrote "The Rainbow and the Floating Bridge" while attending a graduate art program at the University of Washington in Seattle and then "The Three Crabs" once she returned home to Alaska. In 1969, Ōba wrote "Fireweed," notable for its Alaskan setting and her

depiction of an untraditionally ferocious nature. Her major works include *The Junk Museum* (1975), *Urashima Grass* (1977), *Without a Shape* (1982), and *Birds Singing* (1985), none of which have yet been translated into English.

Like the novelists ŌE Kenzaburō and Gabriel GARCÍA MÁRQUEZ, Ōba is noted for reusing characters and events from earlier stories. She frequently portrays strong female protagonists who challenge social mores, particularly with regard to women's roles. She has won numerous awards for her fiction, including the Gunzō New Writer's Prize, the Akutagawa Prize, and the Tanizaki Jun'ichirō Prize.

Other Works by Ōba Minako

"The Pale Fox." In Roberta Rubinstein and Charles R. Larson, eds., *Worlds of Fiction*. New York: Macmillan, 1993.

"The Smile of a Mountain Witch." In *Stories by Contemporary Japanese Women Writers*. Translated by Noriko Mizuta Lippit and Kyoko Irye Selden. Armonk, N.Y.: M. E. Sharpe, 1982.

A Work about Ōba Minako

Wilson, Michiko Niikuni. *Gender Is Fair Game: (Re)Thinking The (Fe)Male in the Works of Ōba Minako*. Armonk, N.Y.: M. E. Sharpe, 1999.

objectivismo

In the later half of the 20th century, *objectivismo* was a movement in Spain that was closely related to the French NEW NOVEL and particularly to the writings of Alain ROBBE-GRILLET and José Camilo CELA. *Objectivismo*, or objectivism, refers to the attempt to write novels that were completely free of subjective material and, therefore, closer to material reality. This involved the rejection of all conventional modes of narrative literature such as plot, chronological progression, and metaphorical description. The novels of *objectivismo* would, for example, feature extravagant, long descriptions of a piece of furniture or a geographic location and then repeat the same descriptions periodically throughout the book. Cela's *La Colmena* (*The Hive*, 1951) is a prime example.

Strongly influenced by existential philosophy of Heidegger, the main point of *objectivismo* is that reality, before human interpretation, is just there. Before any of the narrative meaning that human beings give to it, the most important feature of reality is its simple presence.

By refusing to concentrate on action or meaning, *objectivismo* texts have a sort of physical presence, in the philosophical sense of the word *physical*. More important, the texts imply that the author and human personality are essentially illusions. By an aesthetic act of will, the author may overcome these illusions and present a text free of his presence. The novels of Rafael Sánchez Ferlosio (1924–), such as *El Jarama* (1956; translated as *The One Day of the Week*, 1962), and the early work of Juan Marsé, are examples.

Literary critic Roland Barthes was a major influence on both the New Novel and *objectivismo*. He believed that too much importance had been given to the author's intentions in interpreting literature. He argued that, in fact, meaning, specifically the intentional meaning of the author, was an impermanent and changing thing based more on cultural context than anything else. *Objectivismo* is a literary style that supports and is supported by this idea.

The novels of *objectivismo* are texts that push the reader to supply interpretations. They are presented with compressed and repetitive events that are ex-

plained only in glimmers so that any meaning the reader gleans will not be definitive.

A Work about Objectivismo

Robbe-Grillet, Alain. *For a New Novel: Essays on Fiction*. Translated by Richard Howard. New York: Grove Press, 1966.

Ōe Kenzaburō (1935–) novelist

Ōe Kenzaburō was born in a small village in Ehime Prefecture on the island of Shikoku. By the time he entered school, Japan was at war, so he underwent strict moral training intended to instill unquestioning loyalty to the emperor. Before the end of the war, his father died, leaving him in the care of his mother. Under her guidance, Ōe developed an interest in literature, including Western novels. In 1954, he formalized that interest, entering the French literature department of Tokyo University.

While at Tokyo University, Ōe began to write plays for a student drama group. In 1957, he converted one of his plays into a short story, "A Peculiar Occupation," about a student who takes on a part-time job of exterminating dogs used for experiments. That story brought him to the attention of established writers, and he quickly found acceptance in the literary world. During the next two years, he published a number of stories, including *Nip the Buds, Shoot the Kids*, about a group of abandoned boys, which won the Akutagawa Prize, ensuring Ōe's place among the literati.

Ōe increasingly became politically active, notably opposing nuclear proliferation and the Japan–United States Mutual Security Treaty. His political concerns carried over into his writing and, in 1961, parodying a 17-year-old extremist who had assassinated a leader of a Socialist faction, he wrote the short story "Seventeen."

Ōe's literary career took a radical turn in 1963. Three years after his marriage to Itami Yukari, the sister of renowned film director Itami Jūzō, his son Hikari was born with a birth defect that damaged his brain. From this point, Ōe turned to more personal reflection in his writing.

Critical Analysis

In 1964, Ōe published one story and one novel that dealt specifically with the birth of his son. “Agwhee the Sky Monster” is the short story of a composer wrestling with a decision he made to let his son, diagnosed with a potentially fatal birth defect, die. The story is told from the perspective of a young college student who has been hired to watch over the composer. Ōe’s novel *A Personal Matter* is widely regarded as his greatest work. In this novel, rather than killing the child, the protagonist, Bird, decides to save his son’s life. The story trails the twists and turns of Bird’s dilemma until he finally makes the decision to keep his child.

In his next major novel, *The Silent Cry* (1967), Ōe explores simultaneous story lines. The first involves a sibling rivalry in which one brother attempts to destroy a powerful supermarket chain and sleeps with both his brother’s wife and his younger sister. The second story is set 100 years earlier. In it, their great-grandfather’s younger brother foments an uprising against feudal authorities and has an affair with his brother’s wife.

Although *The Silent Cry* received attention for its originality, critics regard his 1979 *A Game of Contemporaneity* as the pinnacle of this style of juxtaposing timeframes. The story is told in a series of letters from the narrator, Tsuyuki, to his sister, Tsuyumi. Tsuyuki is to develop a record of the history and myths of their village and, in doing so, relays a number of stories in fragmented form to his sister.

A Game of Contemporaneity also represented another significant development in Ōe’s writing—myth making. Most of his recent works reflect this style, particularly *The Burning Green Tree* (1993–95), a trilogy that focuses on the story of a man named Gii. Having lived abroad in his youth, Gii moves to a village in Shikoku. Soon thereafter, a local medicine woman dies, and the villagers believe that Gii has inherited her healing powers.

In 1994, Ōe received the Nobel Prize in literature. During his Nobel speech, he called himself the last of the postwar writers—those who had witnessed the hardship of war but still retained hope for the future. He concluded his lecture, “As one with a peripheral, marginal and off-center existence in the world I would like to seek how—with what I

hope is a modest, decent and humanist contribution—I can be of some use in a cure and reconciliation of mankind.”

Other Works by Ōe Kenzaburō

Teach Us to Outgrow Our Madness: Four Short Novels.

Translated by John Nathan. New York: Grove Press, 1977.

The Catch and Other War Stories. Selected by Shoichi Saeki. New York: Kodansha International, 1981.

Works about Ōe Kenzaburō

Napier, Susan. *Escape from the Wasteland: Romanticism and Realism in the Fiction of Mishima Yukio and Ōe Kenzaburō.* Cambridge, Mass.: Harvard University Press, 1991.

Wilson, Machiko N. *The Marginal World of Ōe Kenzaburō: A Study in Themes and Techniques.* Armonk, N.Y.: M. E. Sharpe, 1986.

Ogot, Grace (1930–) novelist

Grace Ogot was born in Butere near Kisumu, district Central Nyanza, Kenya. She attended several girls’ schools before training at the Nursing Training Hospital at Mengo, Uganda, from 1949 to 1953. From 1958 to 1959, she was a midwifery tutor and nursing sister at Makerere Hospital. She married Bethwell Ogot, history lecturer at Makerere University, in 1959. Two years later, Ogot became the principal of the Women’s Training Center in Kisumu. In 1963, she returned to Makerere Hospital as nursing officer. She was also actively involved in activities that supported the women’s movement. She was a member of the Maendeleo ya Wanawake Organization of Women and the Executive Committee of the Kenya Council of Women.

Ogot’s writings reflect not only her feminist leanings but also her belief in the importance of perpetuating tradition and history in the face of technological progress and modernization. Her novel *The Promised Land* (1959) describes the Luo (an ethnic group in Kenya) migration from Uganda to the eastern shore of Lake Victoria during the colonial period. Migration, which is a dominant motif in this novel, highlights the sense of alienation and displacement experienced similarly by those who are victims of colonial exploitation and male

domination. Ogot uses strong female characters, such as Nyapol, to comment on the hypocrisy of male domination by discrediting the male personalities in her novels and short stories. Nyapol's husband Ochola's mental deterioration in the new settlement is contrasted with Nyapol's strength and perseverance, and this challenges the misrepresentation of African females as meek and passive.

Ogot's volume of short stories, *Land Without Thunder* (1968), which was more successful and popular than *The Promised Land*, reinforces her attempts to undermine patriarchal authority by challenging ideas of male dominance. By developing the reversal of roles in her fiction, Ogot creates a platform for the female voice and discloses the male biases inherent in traditional African literature. In "The Old White Witch," for example, the white matron's shock at discovering that her female charges are more defiant and vociferous in their resistance to her domination than the men challenges the stereotypical view that men form the foundation of the African resistance movement.

Ogot's greatest contribution to African and world literature lies in her criticism of a male-dominated Africa and in her accurate and insightful depiction of many marginalized indigenous groups, such as the Luo, in Kenya.

Other Works by Grace Ogot

- The Graduate*. Nairobi: Uzima Press, 1980.
The Island of Tears. Nairobi: Uzima Press, 1980.
Miaha. Nairobi: Heinemann, 1983.
The Other Woman: Selected Short Stories. Nairobi: Transafrica Publishers, 1976.
The Strange Bride. Translated by Okoth Okombo. Nairobi: Heinemann, 1989.

Works about Grace Ogot

- Conde, Maryse. "Three Female Writers in Modern Africa: Flora Nwapa, Ama Ata Aidoo and Grace Ogot." *Présence Africaine* 82 (1972).
 Lindfors, Bernth. "Interview with Grace Ogot." *World Literature Written in English*, 18:1 (1979).

Okara, Gabriel (1921–) novelist, poet

Gabriel Okara was born at Bumoundi in the Ijo country of the Niger Delta in Nigeria. His parents

were both members of the Ekpetinma clan. Okara received his early education at St. Peter's and Proctor's Memorial School and later attended the Government College of Umuahia. His education was temporarily interrupted by the outbreak of the World War II, but he resumed his studies during the war at Yaba Higher College. Under the guidance of renowned sculptor Ben Enwonwu, Okara became a painter; then later he turned to bookbinding, journalism, and creative writing. His first poems were published in the Ibadan-based journal *Black Orpheus* in the 1950s. He has been a part-time lecturer at the University of Nigeria, a government official, general manager of the Rivers State Broadcasting Corporation, and a founding member of the Association of Nigerian Authors.

Though Okara had no formal training in writing, his works effectively blend intense expression with masterful diction. Okara has written only one novel, *The Voice* (1964), which was critically acclaimed for its experimental and unorthodox style. This satire contains a strange narrative of events detailing a romantic hero's search for righteousness in a corrupted world. An eccentric writer, Okara amuses and inspires through his creative rendering of themes—colonialism, racism, and the fear of losing one's heritage—that consume most African writers of his time. He has also written two children's books: *Juju Island* and *Little Snake and Little Frog* (both 1982).

Folktales and myths are a strong source for Okara's poems, which attempt to revitalize the enchantment of Nigerian folklore through their representation of primordial acts of bravery and wisdom. Okara uses an unusual blend of ambiguous symbols and powerful imagery to relate these acts. The poem "You Laughed and Laughed and Laughed," for example (anthologized in Biddle), juxtaposes the cold laughter of the civilized world against the ancestral strength of Africa:

*Then I danced my magic dance
 to the rhythm of talking drums
 pleading, but you shut your
 eyes and laughed and laughed and
 laughed . . .*

The poem relates how that cold laughter is ultimately thawed (“Now it is my turn to laugh”):

... you whispered;
 ‘Why so?’
 And I answered:
 ‘Because my fathers and I
 are owned by the living
 warmth of the earth
 through our naked feet.’

His poems, which are written in a simple lyrical form, are also characterized by energy and vibrancy paralleled by a constant underlying protest against social injustice. “The Fisherman’s Invocation,” for instance, highlights Okara’s concerns with the tribulations of nation building during the Nigerian civil war.

Okara received first prize in the British Council’s 1952 short-story competition for his piece, “Iconoclast.” In 1953, his poem, “The Call of the River Nun,” won the best entry prize at the Nigerian Festival of Arts, and he won the Commonwealth Poetry Prize for “The Fisherman’s Invocation” in 1979. Okara was also awarded an honorary doctorate by the University of Port Harcourt in Rivers State in 1982 in recognition for his efforts to involve Nigerians in their cultural and literary heritage.

Other Works by Gabriel Okara

Biddle, Arthur, ed. *Global Voices: Contemporary Literature from the Non-Western World*. Englewood Cliffs, N.J.: Prentice-Hall, 1995.

The Fisherman’s Invocation. London: Heinemann Educational Books, 1978.

The Voice. New York: Holmes and Meier, 1987.

Works about Gabriel Okara

Anozie, S. O. “The Theme of Alienation and Commitment in Okara’s *The Voice*.” *Bulletin of the Association for African Literature in English* 3 (1965).

Egudu, R. N. “A Study of Five of Gabriel Okara’s Poems.” *Okike* 13 (1979).

Shiarella, J. “Gabriel Okara’s *The Voice*: A Study in the Poetic Novel.” *Black Orpheus* 2:5–6 (1970).

Ondaatje, Michael (1943–) poet, novelist

Born in Colombo, Ceylon (now Sri Lanka), of Dutch, English, Sinhalese, and Tamil descent, Philip Michael Ondaatje is the youngest child of Mervyn Ondaatje, a tea-and-rubber-plantation superintendent, and Enid Doris, who ran a dance and theater school. In 1962, Ondaatje emigrated to Canada, where he studied English and history at Bishop’s University in Quebec; he has baccalaureate and master’s degrees.

Ondaatje is one of a few Canadian writers who also is published in the United States and Britain and is known internationally. His early poems appeared in *New Wave Canada: The New Explosion in Canadian Poetry* (1967). His poetry collection *Secular Love* (1984) explores the pain of the failure of his first marriage and celebrates his second.

In his first foray into fiction, *The Collected Works of Billy the Kid* (1970), Ondaatje retells the story of the outlaw William H. Bonney through a mixture of poetry, prose, photographs, and other illustrations. In *Coming through Slaughter* (1976), too, he interweaves biography, history, and fiction to relate the story of jazz cornetist Buddy Bolden, who went insane. *In the Skin of the Lion* retells the story of the building of Toronto’s Prince Edward Viaduct. In 1978, after a 24-year absence, Ondaatje returned to his homeland, now Sri Lanka. In journals, he recorded family anecdotes and stories that developed into his “fictional memoir” *Running in the Family* (1982), which is composed of vivid, rhapsodic reminiscences.

In many of his novels, Ondaatje uses his central characters to explore a violent reality, mixing the ordinary and the fantastic to create a surreal montage, as can be seen in *The English Patient* (1993). Here a quartet of characters—Hana Lewis, a Canadian nurse; the “English patient,” burned beyond recognition, who is in fact a Hungarian count; thief and double agent David Caravaggio; and sapper Kip Singh, who has been sent to clear the area of enemy mines—shelter in a dilapidated Italian villa during the last days of World War II. Douglas Barbour remarks, “As the complexly ordered fragments of the novel accumulate, their pasts, their presents, and

their possible futures intertwine in an intricate collage,” creating in the process, as Lorna Sage observes, “an improbable civilization of their own, a zone of fragile intimacy and understanding. . . .”

Fascinated by history, documentation, and biography, Ondaatje reinvents history through imagination. The dominant features of his style are a dynamic beauty and a scarcely contained violence. He has won many awards, including the Governor General’s Award three times, the Booker Prize, and the Toronto Book Award.

A Work about Michael Ondaatje

Barbour, Douglas. *Michael Ondaatje*. Boston: Twayne, 1993.

Onetti, Juan Carlos (1909–1994) *novelist, short-story writer*

Juan Carlos Onetti, the son of Carlos Onetti and Honoria Borges, was born in Montevideo, Uruguay. Considering that he would go on to become a major novelist, the most remarkable thing about Onetti’s childhood was that he never finished high school. He dropped out in his early teens and spent the next 20 years working at odd jobs and living the life of a bohemian. However, he continued to read constantly and educated himself in modern politics and literature.

Onetti was particularly fond of the novels of the Norwegian writer Knut HAMSUN. His first novel, *El Pozo* (*The Pit*, 1939), resembles Hamsun’s novel *Hunger* (1890). Both works follow an alienated protagonist (similar to protagonists found in works by Jean-Paul SARTRE and Albert CAMUS) through an unfriendly city, concentrating on the main character’s thoughts and his disconnection from everyone around him. Present in *Hunger* but far more pronounced in *El Pozo* is the introduction of elements of fantasy in what is mainly a realistic narrative. *El Pozo* was completely unsuccessful when it was first published; now, it is recognized as a precursor to the MAGIC REALISM movement and as perhaps the first truly modern Latin-American novel.

In *La Vida Breve* (*A Brief Life*, 1950), Onetti again focuses on a main character, Juan María

Brausen, who is alienated from society and completely absorbed by his own thoughts. Brausen is himself a writer, and the reader watches him create narratives within the narrative. The novel takes place in the fictitious town of Santa María and combines REALISM with philosophical asides and elements of fantasy. Onetti would go on to write about Santa María again and again in his fiction. In this way, he resembles and is a precursor to GARCÍA MÁRQUEZ. Both authors worked at not only telling distinct stories but also creating an imaginary world. Unlike the mythic grandeur of García Márquez’s Macondo, Onetti’s imaginary world is restrained, tinged with the melancholy of philosophical dilemmas.

In 1974, Onetti was imprisoned by the Uruguayan government for selecting a controversial short story as the winner in a contest sponsored by the magazine *Marcha*. He was held for three months and finally released due to the outrage of the international community. He moved to Spain the next year and became a Spanish citizen.

Late in his life Onetti’s pessimism increased. In *Dejemos hablar al viento* (*Let The Wind Speak*, 1979), he once again revisited Santa María, this time narrating its destruction by fire and a cleansing wind. This act of symbolically uncreating the imaginary world he had been building all his life resonates with both sorrow and purification. It is a final abandonment of nostalgia and a preparation for death.

In 1980, Onetti was awarded the Cervantes prize, the most prestigious award given in the Spanish-speaking world. He was the first Latin-American novelist to hit on the particular mixture of fantasy, reality, and formal experimentation, which such writers as Carlos FUENTES, García Márquez, and VARGAS LLOSA later developed into their own styles of magic realism. He is a writer of subtle humor and great philosophical insight.

Other Works by Juan Carlos Onetti

Goodbye and Stories. Translated by Daniel Balderston. Austin: University of Texas Press, 1990.

Past Caring? Translated by Peter Bush. London: Quartet Books, 1995.

The Shipyard. Translated by Nick Caistor. London: Serpent's Tail, 1992.

Works about Juan Carlos Onetti

Adams, Ian M. *Three Authors of Alienation: Bombal, Onetti, Carpentier*. Austin: University of Texas Press, 1975.

San Roman, Gustavo. *Onetti and Others: Comparative Essays on a Major Figure in Latin American Literature*. Albany: State University of New York Press, 1999.

Ortega y Gasset, José (1883–1955) philosopher

José Ortega y Gasset was born in Madrid, Spain. Both his mother's and his father's families were powerful and successful publishers. Ortega y Gasset was trained to be a journalist, as well as to take over his family's publishing empire. However, when he graduated from the University of Madrid, despite an innate talent, he found the prospect of a career in journalism unsatisfying. Instead, he chose to study philosophy in Germany.

In 1914, at the outbreak of World War I, he published his first book *Meditations on Quixote*. The book is a collection of essays on topics ranging from the purely literary to features of life in modern-day Europe. All of the essays mix cultural commentary with the philosophical underpinnings that Ortega y Gasset had absorbed through his study of German philosophy, particularly that of Kant.

During the next 40 years, until his death, Ortega y Gasset was extremely prolific. His complete works, published in 1983, are 12 volumes of more than 500 pages each. He was also an important political figure in Spain, working tirelessly for moderate liberal reform until his impatience with extremism led him to retire in 1933.

Two of Ortega y Gasset's works stand out from the rest as having had a very large influence on later 20th-century thought. The first of these is *The Dehumanization of Art* (1925), in which he examines a unique modern phenomenon, the unheard-of unpopularity of modern art, and its rejection by the masses. Why, he asks, does the art that is generally acknowledged by critics and intellectuals as deserving of aesthetic merit receive such a negative reaction from common soci-

ety? He finds that, unlike the highest forms of visual art from the past, modern art emphasizes the fictional aspect of the art medium and deemphasizes the "human concerns" of art's subject matter. Although this brings increased pleasure to knowing viewers who are educated to appreciate "pure" aesthetics, it alienates the uneducated viewers who want to find in art something to relate to their own lives.

In *The Revolt of The Masses* (1929), Ortega y Gasset examines another 20th-century phenomenon, the modern practice of sightseeing. Why, he asks, do countless people wish to go to sights, such as palaces or the Vatican, that formerly were accessible only to the privileged few? In former times, these places were used for specific functions. However, the masses go not to use the places as they were intended but simply to assert their own presence. Though somewhat elitist by today's standards, *The Revolt of The Masses* can be best understood as an indictment of the fascist tendencies of many European countries, including Spain, between the world wars. Ortega y Gasset feared, often correctly, that unfettered rule by the populace would end in brutality and fascism.

Ortega y Gasset is one of the most important Spanish philosophers of the 20th century. His efforts brought modern philosophical thought into Spanish culture. His influence has been worldwide, and his thought has influenced literature, philosophy, and art history.

Other Works by José Ortega y Gasset

History as a System, and Other Essays Toward a Philosophy of History. With an afterward by John William Miller. New York: Norton, 1961.

Man and Crisis. Translated by Mildred Adams. New York: Norton, 1962.

Meditations on Hunting. Translated by H. B. Westcott. New York: Scribner, 1986.

The Mission of the University. Translated by Howard Lee Nostrand. Piscataway, N.J.: Transaction Publishers, 2001.

The Origin of Philosophy. Translated by Toby Talbot. Champaign: University of Illinois Press, 2000.

Velasquez, Goya, and the Dehumanization of Art. New York: Norton, 1972.

A Work about José Ortega y Gasset

Díaz, Janet Winecoff. *The Major Themes of Existentialism in the Work of José Ortega y Gasset*. Chapel Hill: University of North Carolina Press, 1970.

Osceola

See DINESEN, ISAK.

Ostrovsky, Nikolai (1904–1936) *novelist*

Nikolai Alexeevich Ostrovsky was born in the small village of Viliya, Russia. His father worked as a seasonal laborer, and the family was very poor. In 1914, his family resettled in the town of Sheptovka, where Ostrovsky briefly attended elementary school. As a young teenager, he worked at various laborer jobs and ran errands for the Bolshevik underground. He joined the Red Army in 1918 and fought for the Bolshevik cause. In 1920, he was seriously wounded in battle and subsequently contracted typhus.

Ostrovsky was officially declared an invalid in 1922. Bedridden by his physical breakdown, he dedicated his time to completing a correspondence course with Sverdlov University in Moscow, but a month after completing his course, he lost his vision and became partially paralyzed. He then began to write articles for newspapers and journals, to speak on the radio, and to begin his only full-length novel.

Ostrovsky completed *How the Steel was Tempered* in 1930. The novel, published in 1934, is firmly grounded in SOCIALIST REALISM and depicts the struggles of workers and soldiers in forging the Soviet Union, and its artistic aim of the novel is reflected in the simple, utilitarian language of the writer. Immediately hailed as a masterpiece of socialist art, the novel garnered him the Order of Lenin in 1935. His second novel *Born of the Storm*, about the civil war in the Ukraine, was incomplete when he died at the age of 32.

Ostrovsky achieved immense literary success with only one published novel. Although he was not prolific in his contribution to Russian literature, he did influence a new generation of fiction writers

who attempted to glorify the building of a communist state.

Oz, Amos (Amos Klausner) (1939–)

novelist, short-story writer, essayist

Amos Oz was born in a poor neighborhood of Jerusalem to conservative Zionist parents who both emigrated from Europe and met in Jerusalem. A sabra, or native Israeli, Oz grew up speaking and writing modern Hebrew. Oz's mother died when he was a teenager, and he left home at the age of 15 to join Kibbutz Hulda, one of Israel's oldest communes. There, striking out on his own, he changed his name from Klausner to Oz, a Hebrew word meaning "courage" or "strength."

At the commune, Oz was allowed to write just one day a week. Later, as his success grew, he was allowed to increase his writing time. He described life on a kibbutz in his first novel, *Elsewhere, Perhaps* (1973), and in *A Perfect Peace* (1982), set in a kibbutz in the 1960s. These and other of Oz's works explore the conflicts and tensions in modern Israeli society, examining human nature, its frailty, and its variety. Many of his stories take place either on a kibbutz or in Jerusalem, where he creates microcosms of Israeli society.

Oz is a full Professor at Ben-Gurion University of the Negev and was awarded the prestigious Israel Prize for Literature in 1998, the 50th anniversary year of Israel's independence.

Other Works by Amos Oz

Fima. Translated by Nicholas de Lang. New York: Harvest Books, 1994.

My Michael. Translated by Nicholas de Lang. New York: Vintage Books, 1992.

To Know a Woman. Translated by Nicholas de Lang. California: Harcourt Brace, 1992.

A Work about Amos Oz

Cohen, Joseph. *Voices of Israel: Essays on and Interviews With Yehuda Amichai, A. B. Yehoshua, T. Carmi, Aharon Applefeld, and Amos Oz*. Albany: State University of New York Press, 1990.

P

Pa Chin

See BA JIN.

Pagis, Dan (1930–1986) poet

Dan Pagis was born in Bukovina, once a part of Austria, Romania, and the Soviet Union. Today, Bukovina is part of Ukraine and Romania. Pagis spent his early years in the home of his grandparents. He had few friends but was a very enthusiastic reader from the age of six, spending much of his time in his grandparents' apartment library. At the age of 11, Pagis was deported to a Nazi camp, where he spent three years. He emigrated to Palestine in 1946 and, after only four years in Israel, began to write in his new language of Hebrew.

Said to be one of the most vibrant voices in modern Israeli poetry, Pagis is also internationally recognized as a major poet of his generation. He has been called a poet of the unspeakable because many of his poems are infused with the horror of the Holocaust. Much of Pagis's subject matter is grim, containing images of genocide, but Pagis also explores other horizons, evoking biblical texts, centuries-old mysticism, and the medieval Iberian peninsula. Writers of his generation were known as the emigré writers, consisting of those born in the Diaspora (Jewish communities outside Palestine).

Along with other Israeli writers of his generation, Pagis helped to bring a more natural colloquial style to Hebrew poetry. His many volumes of poetry have been described as “a poetry of allusion” in which he uses irony and plays on words to mask sorrow. Yet, his poems also celebrate the human spirit and contain compassion for his persecutors. His work remains popular and is celebrated not only in his home in Israel but also around the world.

Other Works by Dan Pagis

Points of Departure. Translated by Stephen Mitchell. Philadelphia: Jewish Publication Society, 1981.

The Selected Poetry of Dan Pagis. Translated by Stephen Mitchell. Berkeley: University of California Press, 1996.

Variable Directions: Selected Poetry. Translated by Stephen Mitchell. San Francisco: North Point Press, 1989.

Works about Dan Pagis

Alter, Robert. “Dan Pagis and the Poetry of Displacement.” In *Judaism: A Quarterly Journal of Jewish Life and Thought* 180, 45:4 (Fall 1996).

Jacobson, David C. “The Holocaust Survivor in Israeli Poetry: Dan Pagis.” Paper delivered at

academic conference: Symposium on Trends in Contemporary Israeli Literature, University of Michigan, Ann Arbor, Michigan, 1977.

Pak Mogwol (Park Yong-jong)

(1916–1978) *poet, essayist, translator*

Park Yong-jong was born in Kyongju in Korea's Kyongsangnam province on January 6 and was educated through middle school. He is best known for his lyrical and nostalgic poems, which were popular with the Korean masses. His early pastoral poems of rural beauty, such as "Green Deer" and "The Mountain Peach Blossoms," were sentimental and evocative of his own childhood. Many were homages to his hometown and were infused with patriotic sentiments. He derived his rhythms from folk life and was deeply interested in folk culture.

Pak Mogwol moved from the countryside to the bustling metropolis of Seoul after Korea's liberation from Japanese colonialism in 1945. With his move, he made a similar shift in his poetry by moving toward REALISM, depicting city life, and pitting ordinary human beings against urban desolation. In "Sketch," for example, he tenderly describes a cast of haggard urban dwellers. In later years, Pak Mogwol's style and focus shifted once more—this time toward spiritualism and an acceptance of death—in poems such as "An Ordinary Day," in which the narrator marks his own grave.

In 1962, Pak Mogwol accepted a position teaching Korean literature at Hanyang University. He continued to write, producing essays, poems for children, translations, and the lyrical Korean poetry of which he is considered by many to be the modern master. He also edited the monthly journal, *The Image*. Pak Mogwol was honored with many awards, including the Free Literature Prize in 1955 and the Republic of Korea Literary Arts Prize in 1968. He died on March 24.

Another Work by Pak Mogwol

Selected Poems of Pak Mogwol. Translated by Kim Uchang. Fremont, Calif.: Asian Humanities Press, 1990.

Pamuk, Orhan (1952–) *novelist*

Orhan Pamuk was born in Istanbul, Turkey, and except for three years in New York, he spent his entire life there. Pamuk studied architecture at the Istanbul Technical University for three years but ultimately finished formal studies at the Institute of Journalism at Istanbul University. He began writing regularly in 1974 and published *Cevdet Bey and His Sons* in 1982, marking the beginning of his career. The novel was a family saga written in the REALIST style.

Pamuk's novels are very popular and at the same time highly controversial. His novel *Kara Kitap* (*The Black Book*, 1995), about a week in the life of the lawyer Galip whose wife Ruya has left him, became both a best-seller and an object of condemnation. Its postmodern style and ambiguous politics angered leftists and fundamentalists alike.

Pamuk's works have been translated into more than 20 languages. He is the recipient of major Turkish and international literary awards, including the 1984 Madarali Novel Prize for his second novel, *Sessiz Ev* (*The Silent House*, 1983); here, Pamuk shifted from the realist style of his first novel to a more in-depth psychosociological style. Pamuk won the 1991 Prix de la Découverte Européenne for the French translation of *Sessiz Ev*. His most notable subjects are Istanbul, Turkey's culture and politics, and human rights, and his novels, when taken as a whole, show a mixture of modern and traditional styles. In "Orhan Pamuk," Andrew Finkel states that "The point [of Pamuk's novels] seems to be that a person does not have to abandon the past in order to be part of the future."

Another Work by Orhan Pamuk

The White Castle. Translated by V. Holbrook. New York: George Braziller, 1991.

Pardo Bazán, Emilia de (1851–1921)

short-story writer, novelist

Pardo Bazán was born in La Coruña, Galicia. Her parents encouraged her studies, and her father's li-

brary supplied her with a great variety of reading material. She was fascinated by books about the French Revolution and loved *Don Quijote*, the Bible, and Homer's *Iliad*. She began to write poetry as a young child. Taught by private tutors, she refused to take music classes or to play the piano, as was traditional for young women; instead, she spent time reading and writing. Married at age 17, she moved to Madrid, where she became part of the social scene. Later, she went to France and traveled through Europe, learning French and German. She was influenced by French literature. In 1876, she gave birth to the first of three children and dedicated her only book of poems to this child. Her first novel, *Pascual López* (1879), was written on the birth of her second child. In 1880, she contracted hepatitis and went to Vichy to recuperate. There, she met the French poet and novelist Victor HUGO.

La Cuestión Palpitante (1883), a collection of articles explaining NATURALISM, (the theory that human behavior is controlled by instinct, emotion, and social and economic determinism), created a scandal, and her husband asked her to stop writing and to retract several statements. Two years later, in 1884, she left him and published *La Ama Joven* about matrimonial crises. *La Tribuna*, (1882), her third novel, is considered to be her first naturalist work. It is a study of the environment and workers in the cigar factories in La Coruña, similar to works by Benito PÉREZ GALDÓS (1843–1920). The two authors had a romantic relationship lasting some 20 years.

In 1890, she established the magazine *El nuevo teatro crítico*. At this time, denouncing educational differences between the sexes, she began a lifelong campaign for female emancipation. In 1906, she won a major battle in this area, becoming the first woman to preside over the literary section of the Ateneo of Madrid (a pioneer cultural institution) and the first female professor of literature at the Central University of Madrid. Only one student attended her class.

Pardo Bazán was given the title of *condesa* (countess) for her literary achievements.

Other Works by Emilia Pardo Bazán

The House of Ulloa. Translated by Lucia Graves. New York: Penguin USA, 1991.

The Tribune of the People. Translated by Walter Borenstein. Cranbury, N.J.: Bucknell University Press, 1999.

The White Horse and Other Stories. Translated by Robert M. Fedorchek. Cranbury, N.J.: Bucknell University Press, 1993.

Torn Lace and Other Stories. Translated by Maria Cristina Urruela. New York: Modern Language Association of America, 1997.

Works about Emilia Pardo Bazán

Gonzalez-Arias, Francisca. *Portrait of a Woman As Artist: Emilia Pardo Bazán and the Modern Novel in France and Spain*. New York: Garland, 1992.

Hemingway, Maurice. *Emilia Pardo Bazán: The Making of a Novelist*. Cambridge, U.K.: Cambridge University Press, 1983.

Tolliver, Joyce. *Cigar Smoke and Violet Water: Gendered Discourse in the Stories of Emilia Pardo Bazán*. Cranbury, N.J.: Bucknell University Press, 1999.

Park Yong-jong

See PAK MOGWOL.

Pasolini, Pier Paolo (1922–1975) director, writer, poet, novelist, critic

Pier Paolo Pasolini was born in Bologna, Italy, to Carlo Alberto Pasolini, an Italian army officer, and Susanna Colussi, a grade-school teacher. He attended the University of Bologna as an art history major before he switched to literature. He wrote his thesis on the poet Giovanni Pascoli. Pasolini was drafted into the Italian army in 1943 in the middle of his studies but served only a week. When his army unit was captured by the Germans, Pasolini escaped into the Italian countryside, after which he began to write poetry. During this time, he discovered he was homosexual.

Pasolini began to write novels in the 1950s. His early novels included *The Ragazzi* (1955), about poor young people in the slums of Rome, and *A Violent Life* (1959), which expresses his radical political beliefs. The former, a portrayal of the underside of Roman life, was considered so graphic and controversial that it led to charges of pornography.

In the 1960s, Pasolini turned to writing for film. He preferred the medium of film to paper, having once said, "Since Chaplin's *Modern Times*, movies have anticipated literature. . . . The movie has much more freedom." One of his key films is *The Gospel According to St. Matthew* (1964), which features his mother in the role of the older Virgin Mary. His final film was *One Hundred and Twenty Days of Sodom* (1975), which uses sex as a metaphor for the class struggle; this film stirred up controversy for its portrayal of Italian hedonistic society.

Pasolini was brutally murdered under ambiguous circumstances. Some believe a teenage prostitute bludgeoned Pasolini to death and then ran over him with Pasolini's car. Others believe he was assassinated, perhaps for his political beliefs. A provocative and controversial artist, writer, and filmmaker, Pasolini gained popularity after his death. Several of his works were released posthumously.

Other Works by Pier Paolo Pasolini

Petrolio. Translated by Ann Goldstein. New York: Pantheon, 1997.

Pier Paolo Pasolini: Poems. Translated by Norman MacAfee. New York: Noonday Press, 1996.

Roman Poems. Translated by Lawrence Ferlinghetti and Francesca Valente. San Francisco: City Lights Books, 1986.

Works about Pier Paolo Pasolini

Friedrich, Pia. *Pier Paolo Pasolini*. Boston: Twayne, 1982.

Rohdie, Sam. *The Passion of Pier Paolo Pasolini*. London: British Film Institute, 1996.

Pasternak, Boris (1890–1960) *novelist, poet, translator, short-story writer*

Boris Leonidovich Pasternak was born in Moscow to Leonid Pasternak, a celebrated painter, and Rosa Kaufman, a concert pianist. The family was established in the intellectual and cultural circles of Moscow. Indeed, Leo TOLSTOY was a family friend and played a role in the formation of Pasternak's literary style. An excellent student, Pasternak received the Russian equivalent of valedictorian rank and in 1908 began to study law at Moscow University. While there, he became very interested in philosophy and decided to pursue his studies at the University of Marburg in Germany in 1912.

Pasternak successfully completed his studies and in 1914 published his first volume of poetry, *The Twin in the Clouds*. Two subsequent collections, *Over the Barriers* (1916) and *My Sister, Life* (1917), established his reputation as a major Russian poet. His poetic works combined the elements of SYMBOLISM and FUTURISM, with verse that is lyrical and emotional, and contains some of the most profound images and metaphors found in Russian poetry.

At first, Pasternak supported the Bolshevik revolution, but he soon was disenchanted with the failed promises of the communist regime. During the 1920s, he began his prolific career as a fiction writer. In *The Childhood of Lovers* (1924), Pasternak explores the psychological makeup and emotions of a young girl. He published a short autobiographical work, *Safe Conduct* (1931), and a brilliant collection of poetry, *Second Birth* (1932). Because of his interest in exploring ethical themes and his political disillusionment, he came under repeated attacks from the government during the 1930s and was forbidden to publish. He supported himself by translating English and German poets into Russian. During these years, Pasternak gained the respect of Russian intellectual circles.

Pasternak received the Nobel Prize in literature in 1958 as a result of his most celebrated work, *Doctor Zhivago* (1957). The epic novel recounts the experiences of a young doctor, Yuri Zhivago, during the upheavals of the early 20th century. The novel's insights into the Communist regime

quickly brought about government criticism and censure. It was first printed in Italy in 1957, followed by an English translation in 1958 and its publication in 1959 in the United States. Forced by the Soviet government to refuse the Nobel Prize, Pasternak was expelled from the Soviet Writers' Union and exiled to an artists' community outside Moscow. He died virtually abandoned by everyone except close friends. Critical acclaim for his work did not come in Russia until years after his death.

Pasternak is now recognized as one of the greatest writers of the 20th century. He left a legacy of courage and genius that is still admired today. He sacrificed his life for his work, to which his own countrymen were denied access until the 1970s.

A Work about Boris Pasternak

Barnes, Christopher. *Boris Pasternak: A Literary Biography*. Cambridge: Cambridge University Press, 1998.

Paton, Alan (1903–1988) poet

Alan Paton was born in Pietermaritzburg, Natal, South Africa. His father was James Paton, a Scot who had migrated to South Africa in 1895, and his mother was a descendant of English immigrants. His parents were not highly educated, but they were staunchly religious, and Paton grew up reading the Bible. His strict father often beat his sons when they were young, and the trauma of Paton's childhood deeply affected his views about authority and corporal punishment. His father's influence is not altogether negative, however; he encouraged Paton to love books and nature. Paton was an avid reader of literature, such as the works of Charles Dickens, Walter Scott, and Rupert Brooke. He attended high school at the Maritzburg College from 1914 to 1918 and completed his college education at Natal University College in 1924. Paton worked as a teacher at the Ixopo High School for White Students, where he met his first wife. In 1935, Paton was appointed principal of the Diepkloof Reformatory for young offenders. This experience formed the basis of his political consciousness. Paton resigned from his job

and, in 1953, formed the South African Liberal Party (disbanded in 1968).

Paton's most famous novel is *Cry, the Beloved Country*, which was published in 1948. By the time of Paton's death, the book had sold more than 15 million copies worldwide. It was also adapted into two films. Kumalo's journey in the book reflects Paton's concern with major themes that influenced his life, such as authority, racial discrimination, and religion. Paton's empathetic portrayal of Kumalo, a black Anglican priest, led many white South Africans to criticize his work for being too sentimental. At the peak of apartheid in South Africa, his disdain of racial discrimination and his idealized vision of eventual reconciliation of the two racial groups were deemed too revolutionary. Paton was a sort of liminal figure because he stood on the line that borders the two worlds of white and black South Africans. Most of the white Afrikaners rejected him for his sympathy for the black Africans, and some of the latter viewed his writing with suspicion, evidently shown in the mixed reactions to his portrayal of characters and interracial relationships in *Cry, the Beloved Country*. Paton's next international success, *Too Late the Phalarope* (1953), further explores the themes of racial and political inflexibility.

Paton's work against apartheid won him the annual Freedom Award in 1960. His other works include autobiographies and biographies of famous political figures such as Jan Hofmeyer, the cabinet minister. Paton's main contribution to African literature lies in his balanced perspective and optimism, untainted by the bitterness that often accompanies other African writings.

Other Works by Alan Paton

Journey Continued: An Autobiography. New York: Scribner, 1988.

Save the Beloved Country. New York: Scribner, 1989.

Towards the Mountains. New York: Scribner, 1980.

Works about Alan Paton

Alexander, Peter F. *Alan Paton: A Biography*. Oxford: Oxford University Press, 1994.

Chapman, Michael. *South African Literatures*. London: Longman, 1996.

Pavese, Cesare (1908–1950) *novelist, poet, translator*

Cesare Pavese was born in Santo Stefano Belbo, Italy, to Eugenio Pavese, a clerk at a law court in Turin, and Consolina Mesturini. His rural Italian roots are a big part of his identity, and his poetry and fiction are infused with images connected to his poor beginnings. As a young boy, he spent summers in the country and the rest of the year in Turin. When Pavese was six, however, his father died of a brain tumor. His mother, determined to give him a good education, enrolled him in the Liceo Massimo D’Azeglio school. Augusto Monti, his Italian and Latin teacher there, became an influential mentor in his life. Monti encouraged his bright pupil to read the works of Vittorio Alfieri, an 18th-century Italian dramatist whose works explored themes of political freedom and the dangers of tyranny. Monti introduced Pavese to politics, specifically the need for civic awareness, and helped instill in him a disdain for totalitarianism. In 1927, Pavese enrolled in the Faculty of Letters at the University of Turin. He wrote his thesis on U.S. poet Walt Whitman and graduated with a degree in literature in 1930. Other writers played a key role in Pavese’s career as he translated many works of famous writers, beginning in 1931 with his translation of Sinclair Lewis’s *Our Mr. Wrenn*. Other notable translations include Herman Melville’s *Moby Dick* (1932), Daniel Defoe’s *Moll Flanders* (1938), and Charles Dickens’s *David Copperfield* (1939).

Pavese did not, however, limit himself to translating. *Hard Labor*, his collection of verse, was published in 1936. In her biography *Cesare Pavese*, Aine O’Healy says the collection is “one of Pavese’s most challenging and ambitious works, and it contains the nucleus of all the thematic preoccupations of his subsequent writing,” such as rural versus urban life, parenthood, and work.

Heavily influenced by Whitman and other poets, Pavese set out to create serious narrative poetry. His poem “South Seas,” for example, is a recounting of a walk in the countryside with his cousin; yet, it takes on epic proportions.

Pavese’s entry into novel writing took place toward the end of his life. His first novel, *The Beautiful Summer* (written in 1940), is a coming-of-age story about a working-class girl in Turin. *Among Single Women*, a novel that studied the “false tragic world of the upper class,” followed in 1949. Pavese returns to the coming-of-age story in *The Devil in the Hills* (1948), but this time uses three young men as his characters and human freedom and limitation as his themes. These collective works earned Pavese the Strega Prize for fiction in 1950.

Pavese’s contributions in the areas of poetry and fiction are noteworthy. His novels, translated into many languages, helped establish Italian neorealism, a movement in art, literature, and film characterized by its preoccupation with everyday, working-class life and leftist politics. In addition, his translations helped American classical literature reach a wider Italian audience. When he committed suicide in 1950, Pavese left this diary entry: “I have done my public share—as much as I could do. I have worked. I have given people poetry. I have shared the sufferings of many.”

Another Work by Cesare Pavese

The Selected Works of Cesare Pavese. Translated by R. W. Flint. New York: Farrar, Straus & Giroux, 1968.

A Work about Cesare Pavese

Aine O’Healey. *Cesare Pavese*. Boston: Twayne, 1988.

Pavlova, Karolina Karlovna
(1807–1893) *poet, novelist*

Karolina Pavlova was born in Yaroslavl, Russia, but spent her childhood and most of her adulthood in Moscow with parents of German origin. Her father, Karl Yanish, was a professor of chemistry and physics, a physician, an amateur astronomer,

and a scholar of literature and painting. Pavlova received a marvelous education as a child: She was an avid reader, was fluent in four languages by age 12, and often helped her father collect astronomical data.

Pavlova began her literary career in the late 1820s, translating Aleksandr PUSHKIN's poetry into German and French. When she began to compose poetry, she also did so in French and German. Her translations were quite popular in the fashionable salons of Moscow, and Pavlova was inspired to compose poetry in Russian.

In 1836, she married N. F. Pavlov, a mediocre writer who was in constant trouble with authorities because of his political activities. Pavlova's poetry was at its most popular in the 1840s, and in 1848 Pavlova successfully published a novel, *A Double Life*. She soon found herself bankrupt, as her husband gambled away her inheritance. Indignant, Karl Yanish wrote a letter to government officials, fully describing the antigovernment activities of Nikolay Pavlov, who was subsequently imprisoned and sentenced to exile. Public indignation forced Pavlova to leave Moscow in 1853. She briefly settled in St. Petersburg until she finally left Russia in 1861 and settled in Drezden, Germany.

Her poems were collectively published only once during her lifetime, in 1863, but were overlooked. In 1915, however, Valery BRYUSOV edited a collection of her poems, and Pavlova's work became popular and appreciated, especially in literary circles. *A Double Life* is the only work of Pavlova translated into English. In the West, Pavlova's work is not well known, although some scholars have begun to reexamine her poetry, particularly in the context of feminism.

A Work about Karolina Pavlova

Fusso, Susanne, ed. *Essays on Karolina Pavlova*. Chicago: Northwestern University Press, 2001.

Paz, Octavio (1914–1998) poet, essayist

Octavio Paz was born in Mexico City, Mexico. His father, Octavio Paz, Sr., a lawyer, diplomat, and

journalist, had represented the Mexican revolutionary Emiliano Zapata when he was tried in the United States. His mother, Josefina Lozano, was a first-generation Mexican born to Spanish parents. Paz was educated in his early years in a French school. In addition, his aunt tutored him in French and recommended French books for him to read. As a boy, his favorite authors were Victor HUGO and Jean-Jacques Rousseau. This affinity with French culture stayed with Paz throughout his life and influenced both his poetic style and his thought.

In his 20s, Paz's poetry was noticed by Pablo NERUDA, and he was invited to Spain to attend the Second Antifascist Writers Congress. He traveled in Europe and befriended André BRETON, French surrealist writer from whom Paz absorbed the ideas and psychological and philosophical concepts of surrealism. Paz approached these ideas with classical sensibility and measured logic.

In *Labyrinth of Solitude* (1950), a collection of essays, Paz speculates on the sociology of the Mexican national character. He finds that Mexico is a nation yet to arrive at a final national identity. It is a culture fragmented by the conflicts between the old world and the new. Because the culture is fragmented, its citizens are unable to connect with each other, and they find themselves trapped by solitude. Paz proposes a solution, which he takes directly from surrealism: The only way to escape solitude is through romantic love as an act of the imagination. Paz goes on to say that, for escape to be possible, Mexican women must be allowed more freedom to develop their own identities. *Labyrinth of Solitude*, thus, has an international appeal.

Though Paz's essays have come to be appreciated as much as his poems, his first success and literary impact was as a poet. His poem *Sun Stone* (1957) is perhaps the apex of his poetic vision and his powers of formal design. Its structure is cyclical and is metaphorically based on the famous Aztec calendar stone, a cosmological object that represents the Aztecs' religious and physical conception of the universe. It also has a practical purpose in that it can be used to help a person calculate the

seasons. Paz, in essence, tried to create a poem that would represent analogously the universe of modern consciousness in all its grandeur and, at the same time, be accessible to an individual on a very personal level.

In both his poetry and his essays, one of Paz's primary concerns is how individuals connect to their society. He applied his formidable critical powers to the art of literature in his collection of essays *The Bow and the Lyre* (1953). His analysis explores poetic language, the role of the writer, and the social importance of literature. The book is filled with learned detail that Paz uses as he strives to synthesize poetry's historical and universal aspects.

In 1990, Octavio Paz won the Nobel Prize in literature. He was considered a mentor to many Mexican authors in the generation that came after him, most importantly to Carlos FUENTES. The two Mexican authors shared the qualities of a powerful imagination and a deep concern for history.

Another Work by Octavio Paz

A Draft of Shadows, and Other Poems. Edited and translated by Eliot Weinberger, with translations by Elizabeth Bishop and Mark Strand. New York: New Directions, 1979.

Works about Octavio Paz

Grenier, Yvon. *From Art to Politics: The Romantic Liberalism of Octavio Paz*. Lanham, Md.: Rowman & Littlefield, 2001.

Ivask, Ivar. *The Perpetual Present: The Poetry and Prose of Octavio Paz*. Norman: University of Oklahoma Press, 1973.

Quiroga, Jose. *Understanding Octavio Paz*. Columbia: University of South Carolina Press, 1999.

p'Bitek, Okot (1931–1982) poet

Okot p'Bitek was born in Gulu, northern Uganda. He attended Gulu High School and King's College in Budo before taking a two-year course at the Government Training College in Mbarara in 1952. He taught English and Religious Knowledge at Sir

Samuel Baker's School near Gulu, where he was also the choirmaster. His interest in music began around this period and continued throughout his life. P'Bitek became increasingly interested in his African heritage and tradition. In 1962, he moved to Oxford University to pursue a degree in social anthropology and examine closely the richness of the African tradition. P'Bitek became active in politics, especially during the 1960s when a movement was established to gain independence for Uganda. He returned briefly to Uganda to change the agenda of the Ugandan Cultural Center in Kampala and then moved to Nairobi to teach at the university. He finally returned to Makerere University as a professor of creative writing in 1982 but died tragically five months later.

P'Bitek's poetry shows the rich influence of his interests in traditional African song, music, and oral tradition. He wrote his first poem, "The Lost Spear" (1952) while he was still a student in Mbarara. The poem retells the traditional Lwo folk story regarding the spear, the bead, and the bean.

P'Bitek's writings also express his concern with contemporary political issues and display his resourcefulness in blending these concerns with his musical talent. In *Song of Lawino* (1966), for example, p'Bitek employs strong imagery and lyrical rhythms to denounce Africans, especially politicians, who embrace Western ideology and discard their African heritage.

P'Bitek did not reject technological advancement and progress in Uganda, but he disagreed that these should come at the cost of losing Acoli cultural values. P'Bitek's contribution to world literature lies in his belief and efforts in bringing native language to the forefront of poetry writing in Africa, and his works express his concern that African nations be built on the basis of African beliefs, culture, and values, not on Western ones.

Other Works by Okot p'Bitek

African Religions in Western Scholarship. Kampala: East African Literature Bureau, 1970.

Hare and Hornbill. London: Heinemann, 1978.

The Horn of My Love. London: Heinemann, 1974.

Works about Okot p'Bitek

Heron, G. A. *The Poetry of Okot p'Bitek*. London: Heinemann, 1976.

Ofuani, Ogo. "The Poet as Self-Critic: The Stylistic Repercussions of Textual Revisions in Okot p'Bitek's *Song of Ocol*." *Research in African Literatures* 25, no. 4 (Winter 1994): 159–75.

Pederson, Knut

See HAMSUN, KNUT.

Perec, Georges (1936–1982) *novelist*

Georges Perec was born on March 7 in Paris, where he lived for most of his life. His father was killed in 1940 in World War II. Perec and other members of his family sought refuge in the country, but his mother disappeared from Paris in 1942, and it was later discovered that she died at Auschwitz. Perec was raised by his aunt and uncle, served in the army, married, and published his first works in magazines.

Perec's first novel, *The Things* (1965), was awarded the Prix Renaudot. He followed this achievement with 20 more books, no two of them having the same pattern. He joined a Paris-based writing group, OULIPO, the Workshop of Potential Literature, whose main goal was to expand literary possibilities by borrowing from the fields of mathematics and logic. Perec became intrigued by the palindrome, a sentence or word that reads the same both forward and backward. Perec wrote one palindrome consisting of more than 5,000 letters.

Perec's literary output includes novels, short stories, and word games. He also composed a 466-word text using *a* as the only vowel. This experiment led to his fascination with the lipogram, a text in which one or more letters may not appear. *La Disparition* (1969) is a novel lipogram in E, meaning that the letter *e* is never used. This made translating difficult, as the literal English title, *The Disappearance*, would contain the forbidden letter. It was translated in 1994 by Gilbert Adair as *A Void*.

Largely secretive with regard to his private life, Perec did publish *W, or The Remembrance of Childhood* (1975), an odd assortment of memoirs interspersed with sections about a dystopian island called W, where life revolves around sports. His masterpiece, however, is *Life, A User's Manual* (1978), which tells stories about the residents of an apartment building. Perec built the work based on a complex system detailing the number and the length of the chapters, as well as the appearance of certain random elements within each of the stories. *Life, A User's Manual* was awarded the Prix Medici.

Another Work by Georges Perec

53 Days. Translated by David Bellos. London: Harvill, 1992.

A Work about Georges Perec

Bellos, David. *Georges Perec: A Life in Words*. London: Harvill, 1993.

Peretz, Isaac Lieb (1852–1915) *poet, novelist, playwright*

Isaac Lieb Peretz was born in Zamosc, Poland. Considered one of the founders of modern Yiddish literature, he was largely self-educated, gaining much of his knowledge through extensive reading. A career as a successful lawyer left little time for Peretz to write until a false accusation forced him to seek new employment. He was hired as a cemetery official for the Jewish cemeteries in Warsaw, Poland.

Peretz's career change left him with ample time to pursue his writing. He published fiction, plays, and poems and inspired younger writers to pursue their goals. He became active in socialist spheres and was often accused of radicalism. Attracting negative attention from the authorities, he was imprisoned once for his socialist activities.

A voice for the Jewish Enlightenment in Poland, a movement that stressed understanding and embracing Jewish heritage and culture, Peretz wrote

his early work in Hebrew and his later work in Yiddish. Much of his work makes the point that, although Jews in Poland were materially poor, their lives were spiritually rich. He glorified the worker and showed compassion for the poor. For example, *Stories and Pictures* (1900; translated 1906), considered his finest work, is a series of Hasidic sketches in which Peretz offers a sympathetic look at Jewish life. With a tone that is sometimes loving, sometimes critical, he describes situations common not only to the Polish Jews of his time but also to all of humanity.

Peretz's heroes are the oppressed and the suffering who exemplify virtue, faith, and unselfishness that are often lacking in humanity as a whole. The hero of the short story "Bontsche the Silent" (in *Man's Search for Values* [translated by A. S. Rapoport, 1987]), for instance, is a virtuous man who spends his entire life suffering in silence. He receives his reward in the afterworld, where he is told that he can have whatever he desires; however, all the man can think of requesting is a hot roll and fresh butter for breakfast every morning. In this way, Peretz also exemplifies the simple pleasures of life that are most often taken for granted.

Another Work by Isaac Lieb Peretz

Selected Stories. Translated by Eli Katz. New York: Zhitlowsky Foundation for Jewish Culture, 1991.

A Work about Isaac Lieb Peretz

Wisse, Ruth R. I. L. *Peretz and the Making of Modern Jewish Culture*. Seattle: University of Washington Press, 1991.

Pérez Galdós, Benito (1843–1920)

novelist, playwright, historian

Benito Pérez Galdós was born on Grand Canary Island. He was the youngest of 10 children, and his mother was determined that he would be a lawyer, thereby bringing middle-class respectability to the family. Though an intelligent child and very talented in both the literary and visual arts, he did not apply himself at school and had no interest in

being a lawyer. Nevertheless, when he was 18, his mother sent him to the University of Madrid to study law. Madrid was a true awakening for the young writer. Though Pérez Galdós had spent most of his youth in the Canary Islands, it was Madrid that became the focus of his novels, and he eventually became the quintessential writer of that city in the 19th century.

In 1865, he abandoned law school and became a journalist for the newspaper *The Nation*. His years reporting on the news of Madrid served as a literary apprenticeship in that the skills he acquired later helped him to develop his incredible REALISM. After Madrid, Pérez Galdós spent some time in Paris, where he began his first novel, *The Shadow* (1871), an odd phantasmagoric novel of psychological investigation. Its use of fantasy was uncharacteristic for Pérez Galdós and the realist style he would develop.

In 1873 Pérez Galdós wrote the first of a series of five works entitled *National Episodes*, in which he dramatizes events from 19th-century Spanish history as a way to explore issues of morality. In his concern for the moral character and national identity of Spain, he can be seen as a precursor and influence on the writers of the GENERATION OF 1898.

Pérez Galdós's historical interest became the major direction of his later works. Almost all of this series 46 novels depict the reality of his time or the recent past while commenting on how the forces of history affect individual lives. *The Disinherited Lady* (1881) is a perfect example. On the surface it is a realistic account of a woman's life in late 19th-century Spain; however, it is also a symbolic meditation on how the Spanish tendencies of self-deception and dreaming have led to certain political tragedies.

Later in his career, such novels as *Compassion* (translated 1962) would turn to examine more closely issues of the spirit and faith. Pérez Galdós continued to write in the realist mode, of which he was an exceptional master, but now, instead of layering his realism with political and historical ideas, his books began to focus on the metaphysical forces behind life.

Pérez Galdós wrote to illuminate the relationships between the individual and the forces of society. Those forces variously took the forms of history or metaphysical questions in his novels; however, they always represented the vast interconnected web of forces that make up reality. He could be compared to the French novelist BALZAC. The two authors were exacting realists who used realism in an attempt to communicate their visionary insights.

Other Works by Benito Pérez Galdós

The Golden Fountain Café. Translated by Walter Rubin. Pittsburgh, Pa.: Latin American Literary Review Press, 1989.

Our Friend Manso. Translated from the Spanish by Robert Russell. New York: Columbia University Press, 1987.

A Work about Benito Pérez Galdós

Ribbans, Geoffrey. *History and Fiction in Galdós's Narratives*. Oxford: Clarendon Press, 1997.

Perse, Saint-John (pseudonym of Marie-René-Auguste-Alexis

Saint-Léger) (1887–1975) poet, diplomat

Saint-John Perse was born on the island of St. Léger des Feuilles near Point-à-Pitre, Guadeloupe. His father was a lawyer, and his mother's family owned plantations. In 1899, his family moved to France and settled in Pau. While studying law at Bordeaux, Perse befriended Paul CLAUDEL and other writers. He published his first collection of poems, *Éloges* (1911) shortly after graduating.

Perse wrote his epic poem *Anabase* (*Anabasis*, 1924) while he was working as a diplomat in China from 1916 to 1921. The title refers to the classical Greek writer Xenophon's account of an army's march through the ancient East. American-born English poet T. S. Eliot (1888–1965) thought so highly of this work that he translated it into English and wrote a preface in which he called it "a piece of writing of the same importance as the later work of James Joyce." Perse composed more poems

from 1921 to 1932 while he was secretary to French statesman Aristide Briand. In 1940, the Nazi secret police seized and destroyed manuscripts in his Paris apartment, and the collaborationist Vichy regime revoked Perse's citizenship and dismissed him from office.

Perse first fled to England and then settled in the United States, where he worked as a consultant on French poetry at the Library of Congress. He published many works after moving to the United States, including *Exil* (*Exile*, 1942), a collection of four poems. His collection *Amers* (*Seamarks*, 1957) has been called one of the greatest works to emerge from World War II, and its section titled "Étroits sont les vaisseaux" ("Narrow are the vessels") is considered one of the great erotic sequences in French literature.

The New York Times Book Review (July 27, 1958) wrote that "If one reads through all" Perse's poems, "one is immediately aware that each is, as it were, an instrument of one great oeuvre." As B. Lindblad, president of the Royal Academy of Sciences, said before Perse's acceptance speech for the 1960 Nobel Prize in literature, "with sublime intuition" Perse knows "how to describe in brilliant metaphors the reaction of the soul of humanity."

Other Works by Saint-John Perse

Anabasis. Translated and with a preface by T. S. Eliot. Fort Washington, Pa.: Harvest Books, 1970.

Collected Poems. With translations by W. H. Auden et al. Princeton, N.J.: Princeton University Press, 1983.

Exile, and Other Poems. Translated by Dennis Devlin. New York: Pantheon Books, 1953.

Selected Poems. Edited by Mary Ann Caws. New York: New Directions, 1982.

Works about Saint-John Perse

Krause, Joseph. "The Two Axes of Saint-John Perse's Imagery." *Studi Francesi* 36, no. 1 (January–April 1992): 81–95.

Sterling, Richard L. *The Prose Works of Saint-John Perse: Towards an Understanding of His Poetry*. New York: Peter Lang, 1994.

Pessoa, Fernando (Alberto Caeiro, Ricardo Reis, Álvaro de Campos)
(1888–1935) *poet*

Born in Lisbon, Portugal, to a cultured family, Pessoa was educated in South Africa and spoke English fluently. At age 15, he composed English sonnets in the style of Shakespeare.

In 1905, he returned to Portugal, attended the University of Lisbon, and became a commercial translator, an occupation that he held his entire life. He was one of the founders of *Orpheu* and *Presença*, two highly influential literary journals. At the time of his death, his work was not known outside of Portugal.

Pessoa began to write poetry in 1912. His poems express a longing for Portugal's glorious past, and they reflect the influence of the classical tradition and French SYMBOLISM. His earlier poems are nostalgic for a mythic past, whereas his later works deal more with consciousness and sensation.

His two main themes are the inherent limitations of one's power to apprehend reality and the elusive nature of personal identity. He invented literary alter egos to explore these themes. Pessoa wrote under 73 different names, and each persona reflects an individual outlook and Pessoa's belief that there is no one integrated personality. It is interesting to note that there is a recurrence of masks in his poems. His family name comes from the Latin *persona*, which refers to the masks worn by actors and, by extension, to the role the actors play. Also interesting is the fact that, in Portuguese, his family name means both "person" and "nobody."

Among his poetry collections are *Sonnets* (1918), *English Poems* (1922), and *Mensagem* (1934).

Another Work by Fernando Pessoa

Fernando Pessoa. Translated by Jonathan Griffin. Oxford: Carcanet, 1971.

A Work about Fernando Pessoa

Montero, George, ed. *The Man Who Never Was*. Providence, R.I.: Gavea Brown, 1982.

Pincherle, Alberto

See MORAVIA, ALBERTO.

Ping Hsin

See BING XIN.

Pirandello, Luigi (1867–1936) *playwright, novelist, short-story writer*

Luigi Pirandello was born in Caos, Italy, to Stefano Ricci-Gramitto, a sulfur dealer, and his wife, Caterina. His father expected him to join the family business, but Pirandello pursued academics instead. In 1887, he studied at the University of Palermo, then the University of Rome, before receiving a Ph.D. in Roman philology in 1891 from the University of Bonn in Germany. His dissertation explored the Sicilian dialect of his native region. After his university training, Pirandello returned to Rome and translated Goethe's *Roman Elegies*. He also published his first original work, *Joyful Ill* (1889), a collection of romantic and sentimental poetry.

In 1894, he entered an arranged marriage with Antoinetta Portulano, the daughter of his father's business associate. His wife suffered a severe nervous breakdown and violent outbursts. In 1919, once Pirandello became financially solvent in his work, she was sent to a sanitarium. The turbulent union produced three children and fueled the sense of tragedy and despair found in Pirandello's work.

In 1908, Pirandello became a professor of Italian literature at the Girls' Normal School in Rome. In 1921, he had dual theatrical successes with his plays *Six Characters in Search of an Author* and *Henry IV*. *Six Characters* experiments with theatrical conventions. The story revolves around actors and a director rehearsing Pirandello's own play

The Rules of the Game. During the rehearsal, a group of six people arrive, looking for someone to dramatize their story. As the tale unfolds, themes of morality, incest, and death intermingle. According to Susan Bassnett-McGuire in her book *Luigi Pirandello*, this work is a “two-fold process [that] takes place first in the author’s mind and then on the stage when the actors and director take over.”

When the play *Henry IV* (known in the United States as *The Living Mask*) came out, it was considered the Italian *Hamlet*. It is the most frequently performed of all of Pirandello’s works in English. It centers on a costume party at which each guest is required to portray a famous historical character. One man chooses to be Henry IV. During the evening, he falls from a horse, hits his head, becomes deluded into believing he is actually the monarch, and is sequestered in a country villa set to resemble a medieval castle. His family, convinced that he is mad, plans to cure him of his insanity, but it is revealed that the man has been merely wearing the mask of insanity for a number of years and enjoying the ruse. In her introduction to *Three Plays*, Felicity Firth summarizes the theme in *Henry IV*: “[E]ach individual creates for himself a personal vision of the truth in order to make life bearable. . . .”

Luigi Pirandello is one of Italy’s most respected playwrights. His ability to capture his own multi-tiered vision of truth has entertained audiences for many years. While he encountered initial resistance for his self-consciousness and experimentalism, he won the Nobel Prize in literature in 1934 and has become one of the most influential 20th-century dramatists. In 1935, Pirandello wrote of his critics, “The world of international literary criticism has been crowded for a long time with numerous Pirandellos—lame, deformed, all head and no heart, gruff, insane and obscure—in whom, no matter how hard I try, I cannot recognize myself, not even in the slightest degree.”

Other Works by Luigi Pirandello

Firth, Felicity, ed. *Three Plays: “Enrico IV,” “Sei Personaggi in Cerca d’Autore,” “La Giara.”* New York: St. Martin’s Press, 1988.

Tales of Madness: A Selection from Luigi Pirandello’s Short Stories for a Year. Translated by Giovanni R. Bussino. Brookline Village, Mass.: Dante University of America Press, 1984.

Three Major Plays. Translated by Carl R. Mueller. Hanover, N.H.: Smith & Kraus, 2000.

Works about Luigi Pirandello

Bassanese, Fiora A. *Understanding Luigi Pirandello.* Columbia: University of South Carolina Press, 1997.

DiGaetani, John Louis, ed. *A Companion to Pirandello Studies.* Westport, Conn.: Greenwood, 1991.

poetic realism

Poetic realism began in Germany, Scandinavia, and Central Europe, having its origins in the works of Poul Müller (1794–1838) and developing in the poetry and fiction of Theodor Storm (1817–88) and Theodor Fontane (1819–98), but its influence spread to Eastern European countries and to Russia as well. It developed as a result of dissatisfaction with the constraints and embellishments of ROMANTICISM, and in response to the often bleak social conditions of the late 19th century.

The major difference between poetic realism and other REALISM movements was the tendency for writers who associated with poetic realism to view the harsh realities of the world through a veil of artistic illusion, allowing some elements of the romantic movement to appear in their works. Higher poetic themes—such as love, aesthetics, death—were placed in the context of everyday life. Russian exponents of this principle notably include Aleksandr PUSHKIN.

As the age of realism progressed and war became more common among Central and Eastern European countries, as well as in America, poetic realism lost many of its ties to romanticism, moving away from a veil of illusion to a clear view of the human condition.

In the 1890s, poetic realism began to fade into the background and to be replaced throughout much of Central Europe by photographic realism,

or NATURALISM. Reality was seen without the veil of illusion, and life was viewed impersonally, with no attempt to gloss over the unpleasant aspects of human existence. This change, however, arrived later in the Balkans and Russia, where poetic realism held sway until the middle of the 20th century. Even after the start of World War II, poetic realism explored the subjects of poverty and suffering and, at the same time, expressed hope within the bleakest of circumstances.

In the Balkans, poetic realism found an even greater expression in the visual arts, as represented by the works of Marko Celebonovic (1902–87), Nedjeljko Gvozdenovic (1902–88), Pedja Milosavljevic (1908–87), and Ivan Tabakovic (1898–1977). The tendency, however, in both the literature and art of this period was for artists to attempt to come to terms with reality, as opposed to escaping it.

Twentieth-century Russian poets who are considered poetic realists include Andrey Voznesensky (1933–), Yevgeny YEVTUSHENKO, and Joseph Brodsky (1940–96). In France, as well as in the Balkans, poetic realism continued to filter itself into the emerging field of film.

Works about Poetic Realism

Bernd, Clifford. *Poetic Realism in Scandinavia and Central Europe*. Columbia, S.C.: Camden House, 1995.

Pizer, John David. *Ego-Alter Ego: Double And/As Other in the Age of German Poetic Realism*. Durham: University of North Carolina Press, 1998.

Ponge, Francis (1899–1988) poet, essayist

French poet and essayist Francis Ponge was born in Montpellier, France, on March 27. He first studied law in Paris and then literature in Strasbourg. In the years between World War I and World War II, he worked as a journalist and newspaper editor. In 1937, Ponge became a member of the Communist Party. He was actively involved during World War II in the organization of a resistance movement among journalists. He left the party in 1947 and

lived for two years in Algeria prior to returning to Paris to teach. He retired in 1965 to give lectures in several countries.

Ponge's poetry first gained attention in the late 1940s when it was praised in an article by Jean Paul SARTRE. Ponge's poems were meticulous observations rather than emotional works. He described his ideas in rational terms that still remained lyrical. His collections include *The Voice of Things* (1942; translated 1972) and *La Rage de l'expression* (1952). He often looked at common objects as a means of expressing larger concerns such as in "L'Orange," from his collection *Le Parti pris des choses* (1942), in which an ordinary orange becomes a metaphor for ways of dealing with oppression.

Ponge died in Paris on August 6, leaving behind a legacy to world literature of the deeper understanding of the inherent simplicity of life.

Other Works by Francis Ponge

Selected Poems. Translated by C. K. Williams. Winston-Salem, N.C.: Lake Forest University Press, 1994.

The Delights of the Door: A Poem. Translated by Robert Bly. New York: Bedouin Press, 1980.

A Work about Francis Ponge

Sorrell, Martin. *Francis Ponge*. Boston: Twayne, 1981.

Poot, Linke

See DÖBLIN, ALFRED.

Popa, Vasko (1922–1991) poet

Vasko Popa was born in Grebenats, Banat, in Serbia. Although little is written of his life, he is one of the most widely translated modern Serbian poets. His works often describe the tragic experiences of the modern urban man in a time of war, and they express the fears and insecurities of humans trapped in a world that is becoming less and less human.

Popa's poetry is best known for its classical elements as it brings to life the myth of Kosovo as it

appeared in the traditional epic songs, by translating them into the language of modern Yugoslav poetry. In *Earth Erect* (translated 1973), for example, Popa describes his country outside of war as “A field like no other / Heaven above it / Heaven below.”

Classical images of Serbia’s national culture dominate Popa’s poetry, thus leading to its success not only in his own country but even more so abroad, where his works have been used as song lyrics for both children’s classical folk-song anthologies and contemporary Serbian “rock” music. From surrealist fable to traditional folktale, combining autobiography with myth, Popa’s poetry embodies the spirit of a country struggling to maintain its identity.

Other Works by Vasko Popa

Earth Erect. Translated by Anne Pennington. Iowa City: International Writing Program, University of Iowa, 1973.

Homage to the Lame Wolf: Selected Poems, 1956–1975. Translated with an introduction by Charles Simic. Oberlin, Ohio: Oberlin College, 1979.

The Golden Apple: A Round of Stories, Songs, Spells, Proverbs and Riddles. Translated by Andrew Harvey and Anne Pennington. London: Anvil Press Poetry, 1980.

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postcolonialism

Postcolonialism is a complex phenomenon that has generated many interpretations. From a historical perspective, it refers to literature and cultures that have redefined themselves following the experience of Western colonization. It most commonly applies to the cultures of South Asia,

Africa, and the Caribbean that have gained their independence since the Second World War (1939–45). Postcolonialism in Latin America has a longer history, going back to the 19th century. It also refers to a body of theory written primarily by diasporic academics—from the Caribbean, the Middle East, South Asia, and Africa—who now reside in Europe and the United States. Edward Said’s seminal work *Orientalism* (1978) casts a postcolonial eye on the discourse of the “Orient” generated by colonialism. This work has inspired many revisions and reinterpretations of colonial discourse. Similarly groundbreaking are Hohmi Bahba’s *Dislocations of Culture* (1994), which looks at the ways in which writers formed under colonialism turn the language of the colonizer into new forms of identity and resistance; and Gayatri Spivak’s *In Other Worlds* (1987), which applies postmodern, poststructuralist, and feminist theories to the reading of postcolonial discourse and literature.

Although most colonized countries won their independence during the 20th century, Latin America has a unique postcolonial history. Colonized in the 16th century primarily by Spain and Portugal, it experienced postcolonial movements in the 19th century when many of its countries won their independence and sought to define their cultural specificity. This was achieved by, for example, incorporating elements that had been rejected or marginalized by the colonizers, such as indigenous and African cultures, or else by turning to northern Europe and North America, instead of Spain or Portugal, for cultural models and ideals. However, especially toward the end of the century, Latin America experienced forms of economic and cultural colonization that were imported from Great Britain, France, and the United States that posed new challenges to national definition and visions of independence. During the 20th century, many Latin-American liberation movements and many prominent writers and intellectuals were inspired by Communist responses, especially that of Cuba, to colonialism and its aftermath.

After the Second World War, the European empires that had dominated a large part of the world during the 19th century, exporting their cultures and their literary forms, began their retreat. Independence movements led not only to political and national redefinitions but to creative responses to Western influences and oppression. Since the independence of India in 1947, inspired by the writings of Mohandas K. GANDHI, South Asia has seen an extraordinary renaissance of writers from different religions and regions, exploring South Asian and diasporic identity. Many of these writers are internationally known. V. S. NAIPAUL, for example, was awarded the Nobel Prize for literature in 2002. Since independence, African literature has also found an international audience and includes Nobel Prize winners such as Nadine GORDIMER and Wole SOYINKA. Books by writers from many different parts of the world are being published at an ever-increasing speed; many different voices are being heard, including those of women and the politically disenfranchised.

The NÉGRITUDE movement in France of the 1940s and 1950s, led by Aimé CÉSAIRE and Léopold SENGHOR, valorized African identity and revitalized African and Caribbean poetry. When he became president of independent Senegal in 1960, Senghor used the concept of *négritude* as part of his political agenda, creating debate and controversy among other African and Caribbean writers about the meaning of being African.

In the 1950s and 1960s, the Civil Rights movement in the United States added impetus to the revival of African culture, long suppressed by slavery and its aftermath, and encouraged or inspired liberation movements throughout the world. In South Africa, often at the cost of imprisonment or death, black and white writers increasingly dared to oppose apartheid. Also, since the 1970s, liberation movements by indigenous peoples in Australasia and Latin America have transformed dying oral cultures, based on myth and ritual, and created new genres, such as the oral testimonial. *I Rigoberta Menchu: An Indian Woman in Guatemala* by Rigoberta MENCHÚ is one of many

such testimonials that have brought to international attention the plight of indigenous cultures. Similarly, since the 1970s, the outcast Dalits of India have begun to reinvent their own culture and DALIT LITERATURE.

The question of language is crucial to postcolonial writers who were forced to learn the language of the colonizers, most often English, Spanish, or French. (In some cases, there are competing colonial languages, for example French and English in Canada, and Afrikaans and English in South Africa). After independence, for whom were these writers writing and in what language should they write? Some followed the example of the Martinican novelist Raphaël Confiant (1951–), who chose to write in his native Creole and then changed to French. For most writers, it was a question of finding a wider audience. Chinua ACHEBE, considered to be the first African novelist, chose to write in English to reach not only Western readers but also many African readers who speak hundreds of different languages but whose lingua franca is English. Addressing different constituencies, the Kenyan NGUGI WA THIONG'O writes in both English and Kikuyu.

Postcolonial writers have shown to what extent they have been able to use their colonial languages in new and liberating ways. Their styles vary according to their specific cultural and historical circumstances. Drawing on oral and spiritual traditions alien to the modern, secular West, some writers, such as the Colombian Gabriel GARCÍA MÁRQUEZ and the Indian-born Salman RUSHDIE have combined myth and modernity, the sacred and the profane to create what has been called MAGIC REALISM, a popular postcolonial genre. Magic realism acknowledges the overlapping of cultures and the often absurd and ironic juxtapositions of competing beliefs, economic systems, and voices in the fragmented discourse of the post-modern and postcolonial world.

Postcolonialism has produced a strong immigrant and diasporic literature. For economic and political reasons, South Asians, Indonesians, Africans, Turks, and Caribbeans have established

themselves in the West and have produced a new definition of what constitutes, for example, English or French or German or Dutch literature. Writers cannot easily be pinned down to a national identity. Dual nationality is common. Salman Rushdie wanders from Bombay to London to New York, always redefining the urban ground beneath his feet through the prism of his changing cultural experiences, including an India long left behind. The Trinidadian-born V. S. Naipaul reimagines the India, Africa, and Caribbean of his parents' diasporic past and chooses to live in England. Michael ONDAATJE moves from Sri Lanka to England to Canada. Other Indian, African, and Caribbean writers situate themselves within a tradition that includes, but is not reduced to, the colonial experience. Some of them emulate Arundhati ROY, a recipient of the Booker Prize, who has resisted the path of literary celebrity in the Indian diaspora and has remained in India, using her influence to support oppressed minorities—including tribal women—in their local cultural and political struggles.

Beginning with the collapse of the Berlin Wall in 1989, the disintegration of the empire of the Soviet Union, established since the Second World War, has produced its own, European form of postcolonial experience and literature. The fall of the Soviet Union has meant the reconfiguration of social and national identities in Eastern and Central Europe. Economic disorder and political unrest, especially due to the war in the former Yugoslavia and neighboring states, have also changed forms of literary expression and have increased the immigration of writers to Western Europe and the United States.

Electronic communications, the expansion of capitalism after the fall of the Soviet Union, and the economic liberalization of China have globalized the economy. For some peoples of the former colonial world, especially those opposed to Western forms of modernization, globalization, often interpreted as Americanization, is perceived as a threat to local cultures, religions, and forms of expression. For others, globalized forms of commu-

nication and dissemination of ideas are sources of new kinds of agency and self-determination. Because of their colonial histories, postcolonial writers remain especially alert to the dangers as well as the possibilities of globalization.

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postmodernism

Postmodernism emerged after World War II as a reaction against MODERNISM, which upheld the po-

tentially restorative and integrating power of literature. Postmodernists do not attempt to correct or remedy the chaos and cacophony of language, but rather they imitate and often celebrate it. Many postmodernists, for example Samuel BECKETT and Peter HANDKE, emphasize the alienation of the individual in the modern social environment and seem highly aware of the domineering presence of technology—computers, telephones, faxes, weapons of mass destruction—in daily life. Although the intellectual beginnings of postmodernism are often identified with the French school of structuralist criticism, the aesthetic ideas of postmodern writers and artists can be found in contemporary works around the globe.

Postmodernist works often combine elements of diverse genres, such as television, cartoons, and music, that have a potential appeal to popular culture, and they often challenge the ideological assumptions of contemporary society. Opposing the notions of mimetic representation, postmodernists agree that language has its own singular reality.

The postmodern movement is identified with its own critical theories, namely deconstruction and cultural criticism. Cultural criticism questions the notions of “high” and “low” cultures and tends to treat all works of art, from comic books to statues, as equally legitimate cultural expressions. Deconstruction (often referred to as poststructuralism), the postmodern movement primarily based on the work of French philosopher Jacques Derrida (1930–), questions the notion of a single, unified meaning in a literary work. Through an act of close reading, the deconstructionists attempt to show that texts are self-contradictory and lack a single, unified center.

The postmodern movement is by no means limited to the arts. Our notions about the relationship between ideology and power underwent dramatic change based on the work of the French philosopher Michel Foucault (1926–84). Julia Kristeva (1941–), a psychoanalytic gender critic, changed our notions of femininity and its relationship to arts. Psychology also experienced dra-

matic changes, primarily in the field of psychoanalysis. Jacques Lacan (1901–81) refined Sigmund FREUD’s ideas about the relationship of language, gender, and psyche.

In certain ways, postmodern thinkers demonstrate that the line between science and arts is not as self-demarcating as some would like it to be. Many postmodern scientists question the notion of a single, unified reality. The artificial intelligence expert Marvin Minsky (1927–) insists that computers can think. Chaos theory, developed by the chemist Ilya Prigogine (1917–), disrupts our concept of a unified universe. Currently, many postmodern thinkers are examining the role of computers and hypertext in our understanding of epistemology. These ideas closely relate to our changing understanding about the structure of language and discourse.

Postmodernism has influenced virtually every genre of literature, theater, and film. Even of greater significance, postmodernism has confronted our epistemological conceptions about language, image, and signs.

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Premchand, Munshi (Dhanpat Rai Srivastana) (1880–1936) *novelist, short-story writer*

Premchand was born outside the city of Benares, India. His family was very poor. The plight of the poor and the downtrodden is one of the prevalent themes in Premchand’s literature. He is perhaps

the most famous Hindi–Urdu novelist of Indian literature and is considered to be the father of the Urdu short story. One of the strongest influences in Premchand's earlier work was Gandhian politics. His later novels are a blend of his own faith in marxism and his growing disillusionment with GANDHI's brand of grassroots activism.

In 1899, Premchand became a schoolteacher and continued this profession for 20 years. Copies of his first collection of short stories *Passion for the Fatherland* (1908), written in his first penname Navab Rai, were burned by British officials because of their strong patriotic (anti-British) message. After this event, he wrote by the penname, Premchand. In 1915, Premchand stopped writing in Urdu completely and switched to writing in Hindi. This further increased his popularity because the Hindi language is spoken by a larger population in India.

By the time he wrote *Godān* (*Gift of the Cow*, 1936), published the year he died, Premchand had broken from his earlier optimistic portrayals of village life. Instead, he saw more clearly the dismal economic situation of India's rural poor. *Godān* offers a stark look at the lack of social and economic reform in villages, while metropolitan India is busy with modernization. Hori, the main character, and the village setting are realistic portraits that reveal the growing chasm between urban and rural India.

Because Premchand had his own publishing house, he encountered little difficulty in publishing his more controversial works. These works, such as *Nirmala* (1928), address the social and psychological problems imposed on women by society's norms. In particular, Premchand challenges the standard treatment of widows and prostitutes; at the time, widows were forced into financially dependent relationships with their family members because they were not given employment and were not allowed to remarry.

While serving as editor of the literary magazine *Hans* in the 1930s, Premchand used his position to create a mutual ground for literature and progressive politics. In 1936, he briefly served as pres-

ident of the All India Progressive Writers' Association (AIPWA). This group was one of India's first attempts to form a collective of leftist, socialist writers. Premchand's novels were also an international success. His novel *Godān* has been translated into almost every Western language.

Other Works by Munshi Premchand

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Nirmala. Translated by Alok Rai. New York: Oxford University Press, 1999.

A Work about Munshi Premchand

Rai, Amrit. *Premchand: His Life and Times*. New York: Oxford University Press, 2002.

Proust, Marcel (1871–1922) novelist

Best known for his stream-of-consciousness autobiographical novel *À la recherche du temps perdu* (*In Search of Lost Time*, 1912; first published in English as *Remembrance of Things Past*), Marcel Proust was born in Auteuil, just outside of Paris, on July 10. The son of a wealthy doctor and his wife, a Jewish woman from a highly cultured background, Proust received an excellent education at the Lycée Condorcet. In spite of severe asthma, which plagued him throughout his life, he served one year in the military before attending the Sorbonne, where he received a degree in law.

Proust's literary skills became evident while he was still in his early teens. After graduation from the Sorbonne, he began to frequent the aristocratic salons in the wealthy sections of Paris. He also began to write for several of the Symbolist (*see* SYMBOLISM) magazines. His first books, *Portraits de peintres* (1896) and *Pleasures and Regrets* (1896), came out in rapid succession and established him as an emerging literary voice.

Between 1895 and 1899, Proust worked steadily on an autobiographical novel, which he never completed and which was never published. He returned to this genre with greater success later in life. Proust supported himself with family money

and with money that he earned translating the works of English art critic John Ruskin. He also worked briefly as a lawyer, becoming active with Émile ZOLA in the Dreyfus affair. One of the prime examples of anti-Semitism in late 19th-century France, this case dealt with a false accusation of treason against Jewish army captain Alfred Dreyfus.

Proust's asthma increased in severity as he grew into adulthood, and he often spent large periods of time under the devoted care of his mother, to whom he became almost neurotically attached. The death of his father in 1903, followed by the death of his mother two years later, combined with the loss of his lover caused Proust to withdraw from his high-profile society life almost to the point of his becoming a total recluse. He took up residence in a soundproof flat and, until 1919, lived there, devoting himself entirely to his writing. He rarely left his dwelling except during the summer months, when he would retreat to coastal Cabourg. Financially secure, he was finally able to begin work in earnest on his masterpiece.

Inspired by the autobiographical works of GOETHE and CHATEAUBRIAND, Proust began work on *In Search of Lost Time*. He spent the majority of his time during this period locked in his bedroom writing late into the night and sleeping by day. He produced the first of seven volumes of the work in 1912.

Critical Analysis

In Search of Lost Time has no clearly constructed plot line. It is told entirely in a stream-of-consciousness style by a nameless narrator who, while he is not exactly Proust, resembles the author in many ways. He begins his journey in the novel completely ignorant, only beginning to rediscover his childhood memories after he is given a Madeleine cake soaked in linden tea, similar to those his aunt had given to him when he was a young boy. Memory becomes the central focus of the work, which traces the lives of the narrator's family as well as two other families, one aristocratic,

the other Jewish. The smallest details within the work often prove to be the most important, and the characters are richly detailed.

Aside from his novels, Proust is also noted for his elaborate and lengthy letters. Collected volumes of his correspondence reveal his varied interests and his primary belief that a writer must be constantly seeking new information. He is considered by many critics to be one of the leading pioneers of the modern novel, and his influence can be seen in the works of Virginia WOOLF, Samuel BECKETT, Claude SIMON, and others. His skills as a literary critic remained undiscovered in his lifetime; it was not until the posthumous publication of *Contre Sainte-Beuve* (1954) that his nonfiction works received any serious attention.

The publication of the second volume of Proust's autobiographical masterpiece was delayed due to the start of World War I. It did not become available until 1919. This volume and the ones that followed, however, earned him international acclaim. It is a massive work, totaling more than 3,000 pages. Proust dedicated the final decade of his life to its perfection. On his deathbed, he was still making corrections, leaving the final volumes without what he considered to be their finishing touches. Proust died in Paris on November 18.

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Pushkin, Aleksandr (1799–1837) *poet, novelist, short-story writer*

Aleksandr Sergeevich Pushkin was born in Mikhailovskoe, Russia, to aristocratic parents, Sergey Pushkin and Nadezhda Osipovna. On his mother's side, Pushkin descended from an African slave, given to Peter the Great as a state present from the Ottoman Empire. He had close relationships with his grandmother and his nurse, who brought him up on Russian folktales, and with the serfs on his family's estate. He was given a classical education from one of the best schools available in Russia, the Lyceum Tsarskoye Selo. It was there that he began to write poetry. He graduated with honors in 1817.

After graduation, Pushkin began to pursue a life of pleasure, freedom, and revolutionary thought in St. Petersburg. He published poetry that was considered scandalous at the time and brought the attention of the czar. In 1820, he published the long narrative poetic romance *Ruslan and Ludmilla*, which combined the traditional elements of a Russian fairy tale with the exquisite control of poetic language. The poem was immediately recognized as a masterpiece of Russian literature and brought fame to Pushkin.

That same year, Pushkin published *Ode to Liberty*, a poem that satirized famous figures of the czar's court and was viewed as politically and socially radical by the censors. Pushkin was exiled by the czar's police and forced to relocate in Ekaterinoslav in southern Russia. This banishment provided an opportunity for Pushkin to travel to the exotic Caucasus and Crimea and gave him inspiration for his short stories, "The Prisoner of the Caucasus" (1822) and "The Fountain of Bakhchisarai" (1824). Both stories center on the beautiful and inspiring mountainous landscape, and they reveal a strong influence of the poetry of the notorious Lord Byron. During his exile, Pushkin led a

riotous lifestyle, and he was then ordered to return to his family's estate in Mikhailovskoe.

Far away from the court and stimulating society, in the solitude of Mikhailovskoe, Pushkin began to work without distractions. There he conceived his historical epic work, *Boris Godunov* (completed 1825; published 1831). The poem, broad in its scope, presents a tragic story of a downfall of a Russian czar. The poem was popularly received and was transformed into an opera by Modest Mussorgsky. Pushkin gave a public reading of the poem for which the government immediately reprimanded him. After the death of Alexander I in 1825, the new czar, Nicholas I, offered to be the personal censor of Pushkin; all future poems and stories were to be read directly by him before publication. Pushkin found this arrangement restrictive, however, and the czar ordered that he be put under constant government surveillance for the rest of his life.

Critical Analysis

Aleksandr Pushkin is considered the greatest poet of Russia. Often relying on historical foundations, his work established and shaped the country's poetic language. Influenced by the English romantic poets, such as Wordsworth and Lord Byron, however, Pushkin's attitude was ironic in the manner of Voltaire. His work was unprecedented in its scope, in imagery, and in its use of common Russian language.

In the long narrative poems *Poltava* (1829) and *The Bronze Horseman* (1837), Pushkin extols the achievements of Peter the Great. In both poems, the earthly figure of Russia's emperor is transformed through lyricism into a heroic deity who builds the Russian Empire.

Eugene Onegin (1833) is considered to be the definitive masterpiece of Russian literature. A novel in verse, *Eugene Onegin* dramatically describes the ill-fated relationship between lovers. The complex rhyme scheme and unprecedented, delicate treatment of poetic meter still amaze readers of Pushkin. Besides its poetic language, the work also contains a biting commentary on the so-

cial order of Russia during the 1820s. Some critics consider *Eugene Onegin* among the greatest works of all literature.

Although Pushkin is primarily known for his verse, his short stories also attained critical recognition. His stories and poems are based not only on historical facts but also on the deep cultural traditions of the Russian people. In “The Golden Cockerel” (1833), he introduces the traditional elements of a fairy tale into his prose, finding inspiration for his work in the bedtime stories that were told to him in childhood. He transformed several of these fairy tales into works of high poetic merit.

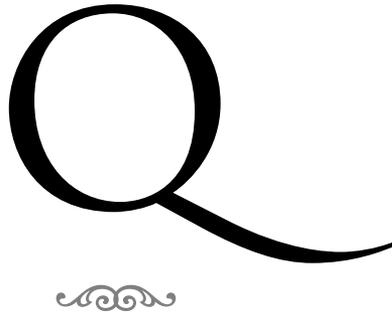
The Queen of Spades (1834) reveals deep psychological torments of a gambler who decides to risk his entire fortune in a game of cards. *Eugene Onegin* and *The Queen of Spades* were adapted into operas by Russian composer Tchaikovsky, while

“The Golden Cockerel” became the basis for an opera by Rimsky-Korsakov. The adaptability of Pushkin’s verse into music demonstrates the lyrical quality of the poet’s work.

In 1837, Pushkin was wounded in a duel over an alleged affair between his wife and a young Frenchman; he died several days later, leaving a legacy for generations of Russian writers and for every major poetic movement. Pushkin clearly showed the poetic capacity of the Russian language, he also memorialized the rich cultural heritage of his motherland. Indeed, Pushkin is now considered to be an incomparable part of Russian language and culture.

A Work about Aleksandr Pushkin

Feinstein, Elaine. *Pushkin*. London: Weidenfeld and Nicolson, 1998.



Qabbani

See KABBANI, NIZAR.

Quasimodo, Salvatore (1901–1968) poet

Salvatore Quasimodo, recipient of the 1959 Nobel Prize for literature, was born in the small town of Modica, Sicily. The son of a railroad worker, he began to develop a love of writing in his early childhood. His family, however, felt that it would be much more practical for him to pursue an education in a technical field; therefore, he moved to Rome in his late teens to study engineering. Financial difficulties forced him to abandon his education in 1923, but a series of odd jobs eventually led to a secure government position as a civil engineer in 1926. Stable in his employment, Quasimodo was then able to return to his thoughts of becoming a writer. His brother-in-law, the novelist Elio Vitorini, introduced Quasimodo into literary circles where he soon befriended fellow writers Eugenio MONTALE, and Giuseppe UNGARETTI.

Quasimodo published his first poetry in magazines. His first volume of collected works, *Water and Land* (1930), contained several poems that had been written when he was as young as 18 as well as numerous, more recent pieces. This collection falls into what has been defined as the early phase of

Quasimodo's career. Divided by World War II, his works are distinctly marked as falling into two separate stylistic categories. Before the war, as in this collection, his writing style was complex and tended toward the metaphysical. Most of his poetry during this period was nostalgic, filled with images of Sicily as a backdrop for feelings of loneliness and melancholy. At the same time, he also concerned himself with themes of childhood memory and a love for the beauty and culture of Italy. He connects this culture to influences of various invaders, such as the Greeks and Romans, and the profound and lasting effect they had on his own literary heritage.

As Quasimodo's early poetic style developed, he began to come under the influence of the symbolist movement (see SYMBOLISM). *Sunken Oboe* (1932) and *Scent of Eucalyptus* (1933) both contain poems that exemplify the movement's adherence to suggestive imagery and mysticism. As a result, much of his work during this period is considered difficult to analyze because of the complex and metaphysical nature of his imagery content.

In 1938, becoming more involved in his writing, Quasimodo left his government post to become an assistant to Cesare Zavattini, a well-known editor of several popular literary periodicals. He continued to work on his own poetry and to publish his works

regularly in collections such as *Greek Lyrics* (1940), a compilation of ancient Greek lyrical poetry. In this work, he once again returned to the idea of past influences, making associations between modern style and ancient language. Quasimodo also became enamored of the academic lifestyle at this point. He devoted himself entirely to his writing, expanding his focus to include essays on poetry and other forms of literature as well as translations of classical poetry and drama, including the works of Shakespeare, Homer, Virgil, and Sophocles. In 1941, he gained employment as a professor of Italian literature at the Giuseppe Verdi Conservatory in Milan, allowing him to continue to spread his own poetic ideals to future generations.

The start of World War II marked a shift in Quasimodo's writing. He became a member of an anti-Fascist group and spent a brief period of time in prison. There, he began to develop a more humanistic approach to his work, becoming more concerned with social conditions, contemporary issues, and the atrocities of war and human suffering. His best-known work, *And Suddenly It's Evening* (1942), marks the beginning of this change in style.

Quasimodo briefly joined the Italian Communist Party at the end of the war, but he quickly resigned in protest of the party's insistence that he dedicate his talents to producing political poetry. In response, he published *Day after Day* (1947), a collection of poems in which he focuses on the hardships faced by Italian citizens during World War II and on his own disdain for his country and the role that it played in the war. Vivid in description, this work is often considered one of the strongest volumes of antiwar poetry to come out of any country during this period. It reflects strongly Quasimodo's own concerns for the fate of Italy, as well as his fear that the country will lose its culture and beauty. This falls in direct parallel to his early works and their tendency to exemplify those same values of cultural and natural beauty.

In the later years of his life, Quasimodo continued to focus on issues pertaining to the tragedy of

human conditions and social injustices; however, he also began to return to some of his earlier nostalgia, this time not for places but for people whose lives impacted his own. Quasimodo had one child, a daughter Orietta, born in 1935 to Amelia Spicaletti, a woman to whom he was never married. His first wife, Bice Donetti, had passed away in 1948. Although he remarried to the dancer Maria Cumani, they permanently separated in 1960, leaving him with three lost loves. His fond but often bittersweet memories of these women, as well as reminiscences over several friends who died before him, form much of the driving force behind his final volume of poetry, *To Give and To Have* (1966).

He continued to be active as a writer and a critic until his death. While in Amalfi where he was judging a poetry competition, Quasimodo suffered a cerebral hemorrhage. He was returned to Naples for treatment, where he died, leaving behind a legacy of poetry best known for its fight against the social injustice and tragedy of war.

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The Poet and the Politician, and Other Essays. Translated by Thomas G. Bergin and Sergio Pacifici. Carbondale: Southern Illinois University Press, 1964.

Queirós, José María de (Eça de Queirós) (1845–1900) *novelist*

Born in Portugal, Eça de Queirós was the illegitimate son of a magistrate and was raised by his grandparents. He was sent to boarding school at the age of five. This parental neglect may explain the satirical nature of his works.

After law school, he became a journalist and then entered the consular service in 1872. He resided mostly abroad, and his *Letters from England* (1870) provide us some amusing views on life in Victorian England.

Considered Portugal's greatest novelist, he was influenced by ROMANTICISM and NATURALISM. He

uses very expressive, realistic language and is known for his character descriptions. His major novels are critical portrayals of upper-class Portuguese society. In *O crime do padre Amaro* (1876; *The Sin of Father Amaro*) and his masterpiece *Os Maias* (1888), Queiroz depicts the corruption he saw among the clergy and in high society. He is critical of the intellectual elite, which he believes suffers from moral deficiency. His works seem to say that Portuguese society could not change unless there was a major catastrophe.

Other Works by José María de Eça de Queirós

The Illustrious House of Ramires. Translated by Anne Stevens. New York: New Directions, 1994.

The Relic. Translated by Margaret Jull Costa. New York: Hippocrene Books, 1995.

A Work about José María de Eça de Queirós

Coleman, Alexander. *Eça de Queirós and the European Realism*. New York: New York University Press, 1980.

Queiróz, Raquel de (1910–) *journalist, novelist*

Raquel de Queiróz was born November 17 in Fortaleza, a town in the state of Ceará in Brazil. Her great-grandmother was the cousin of another famous Brazilian writer, José de ALENCAR, also from the state of Ceará in northeastern Brazil. At age seven, she moved with her family to Rio de Janeiro, but they returned to Ceará just two years later, and she would remain there until she graduated from college in 1921.

Queiróz began to write early, and she had a long career as a journalist. She also wrote novels, the first of which, *The Fifteen*, was published in 1930. The novel was very well received, and it gave Queiróz a literary name in Brazil. She received the Graça Aranha Foundation prize for the novel in Rio de Janeiro in 1931. Just a few years later, she formed friendships with Graciliano Ramos and

Jorge Lins do Rego, also from the northeast. Through the exceptional writing of Queiróz and others from this region, the northeastern novels of Brazil were born. In the 1930s, Queiróz married literary figure and poet José Auto da Cruz Oliveira. They had a daughter and later separated. She continued to write in various genres throughout her life, including journalistic chronicles, novels, short stories, theater, and even children's literature. One of her best-known novels, *The Three Marias* (1939), is often considered semiautobiographical because it recounts the story of a young woman through her developmental years, from the age of 12 until she turns 20.

Queiróz was also very politically active, and she represented Brazil at the session of the General Assembly of the United Nations in 1966, where she worked especially on the Human Rights Commission. On August 4, 1977, the Brazilian Academy of Letters elected her as its first female member, paving the way for future female authors in Brazil.

Other Works by Raquel de Queiróz

Castro-Klaren, Sara, Sylvia Molloy, and Beatriz Sarlo, eds. *Selections in Women's Writing in Latin America*. Boulder, Colo.: Westview, 1992.

A Work about Raquel de Queiróz

Ellison, Fred P. *Brazil's New Novel: Four Northeastern Masters*. Berkeley: University of California Press, 1954.

Queneau, Raymond (1903–1976) *poet, novelist*

Raymond Queneau was born in Le Havre, France. A man of many diverse intellectual interests, he was a mathematician, scholar, humorist, linguist, and poet. When he was 17, Queneau went to Paris, where he briefly associated with André BRETON's surrealism. He composed the manifesto *Permettez!* (1920) but soon broke with the group to write about the link he saw between surrealism and EXISTENTIALISM.

In his works, Queneau often uses colloquial speech patterns and phonetic spelling of words. Fascinated by languages, he felt that written French needed to free itself from archaic rules and restrictions. His first novel, *Le Chiendent* (*The Bark Tree*, 1933), was noted for its use of slang and casual language. Because of this, Queneau's works are difficult to translate, as the language itself is critical to the interpretation.

Queneau is best known internationally for his novel *Zazie dans le métro* (1959), the story of a young girl who comes to visit Paris and stays with her heterosexual uncle, who is employed as a dancer in a gay bar. Her one desire is to ride the metro, which she cannot do because the workers are on strike. Instead, she embarks on a journey toward adulthood. The novel was adapted to film in 1960, gaining both positive and negative critical attention for its bold use of language and its break from cultural norms.

After this first film endeavor, Queneau collaborated on several other occasions with "New Wave" film directors. His work in this genre marks his most notable contribution to world literature. In addition, one of his poems was made popular when it was set to music by Juliette Greco. Queneau was elected to the Goncourt Academy in 1952. He died on October 26, having left his mark in the destruction of traditional literary norms.

Another Work by Raymond Queneau

Stories and Remarks. Translated by Marc Lowenthal. Lincoln: University of Nebraska Press, 2000.

A Work about Raymond Queneau

Guicharnaud, Jacques. *Raymond Queneau*. Translated by June Guicharnaud. New York: Columbia University Press, 1965.

Quental, Antero Tarquínio de

(1842–1891) *poet*

Antero Tarquínio de Quental was born in Ponta Delgada, Portugal. He was from an aristocratic family of intellectuals, writers, and religious leaders. Nevertheless, all his life Quental was a rebel and had decidedly liberal leanings.

He was the key figure in the Generation of Coimbra, a group of students at the University of Coimbra who attempted to revitalize postromantic Portuguese literature. The Generation of Coimbra had a great deal in common with Latin-American MODERNISM, and Quental had many affinities with Rubén DARÍO, modernism's key figure.

Quental's *Modern Odes* (1865) abandons romantic decadence and returns to a vocabulary of classical images and symbols, presenting a heightened, purified view of reality with a pessimistic tone.

Though not an innovator, Quental was a master of the sonnet. He proved this in his *Complete Sonnets* (1886), a collection of 109 sonnets that serve as a spiritual autobiography.

Quental, though a minor figure, was an important voice of modernism and social reform in 19th-century Portugal.

R

Rao Srinivasa, Srirangam

See SRI SRI.

Rabéarivelo, Jean-Joseph (1903–1937)

poet

Jean-Joseph Rabéarivelo was born in Tananarive, Madagascar. His mother was a member of an aristocratic Madagascar family that had been impoverished by the French takeover of the island. Rabéarivelo was educated by his uncle in French schools but left school at 13. He worked in various occupations, including as a librarian, which gave him the opportunity to read widely. He began to write poetry, mostly in French but some in his native Malagasy, at first under pseudonyms. He also began to write for journals, and when his article on Madagascar poetry was accepted by the international journal *Anthropos* in 1923, Rabéarivelo decided to become a full-time writer. During the same year, he became a proofreader for a printing press, a job he kept until his death in 1937. He married in 1926 and had five children; his grief over the death of his youngest daughter in 1933, expressed in a short story entitled “Un conte de la nuit,” may have contributed to his death. After struggling with addictions, Rabéarivelo committed suicide by poisoning himself.

A sensation of despair and foreboding overhang Rabéarivelo’s poetry, which was influenced by the work of Charles BAUDELAIRE and the French symbolists (*see* SYMBOLISM) as well as by traditional Malagasy form. His melancholy resonates through his poems, as in “Valiha,” which both celebrates and grieves for a transformation of nature into art, when bamboo shoots, rustling in the wind, are turned into a musical instrument, the traditional stringed valiha of Madagascar:

*There they will sound
until an artist comes
who will break their godlike youth
and flay them in his village
and stretch out their skins
with shards of calabashes . . .*

The isolation and sadness of the speakers of his poems derive from Rabéarivelo’s personal life experiences. His sorrow was further accentuated by his perceived failure in life, giving his poems a poignant bitter-sweetness. His despair is tinged with a quiet resilience that was derived from his love of freedom and nature, echoing the chants of Madagascar’s highlands. Gerald Moore and Ulli Beier remark, “In his poetry he has destroyed and dismembered reality. And out of the fragments he

has built a new mythical world; it is a world of death and frustration, but also transcended by a sad beauty of its own.”

Another Work by Jean-Joseph Rabéarivelo

Translations from the Night: Selected Poems of Jean-Joseph Rabéarivelo. Edited by John Reed and Clive Wake. London: Heinemann Educational, 1975.

Works about Jean-Joseph Rabéarivelo

Adejunmobi, Moradewun. *Jean-Joseph Rabéarivelo, Literature, and Lingua Franca in Colonial Madagascar*. New York: Peter Lang, 1996.

Moore, Gerald and Ulli Beier, eds. *Modern Poetry from Africa*. New York: Viking, 1963.

Rabinowitz, Sholem

See ALEICHEM, SHALOM.

Ravikovitch, Dahlia (1936–) poet

Dahlia Ravikovitch was born in Ramat Gan, a suburb of Tel Aviv (now in Israel), and spent her early years on a kibbutz (a communal farm or settlement in Israel) before attending high school in Haifa. She later studied at the Hebrew University of Jerusalem. Ravikovitch published her first collection of poems, *The Love of an Orange*, in 1959 when she was still in the army. She has worked as a journalist, teacher, and television reviewer and continues to write poetry.

Ravikovitch’s early poems are often romantic, evoking distant places, love, and mythological figures. Her later work contains increased satire and sarcasm but still maintains intellectual understanding and sensitivity.

After the Israeli war in Lebanon in 1982, Ravikovitch became active in the Israeli peace movement, and her poetry often tackles the difficult subject of war. She has said, “Everyone wants peace but everyone thinks someone else should bring it.” Yet, it remains difficult to categorize her work—she takes on womanhood, human rights,

and war, alongside inner life and loneliness as some of her themes.

Ravikovitch is considered one of Israel’s leading poets. She has also written some prose and several children’s books, has translated poetry by William Butler Yeats, Edgar Allan Poe, and T. S. Eliot into Hebrew, and is the recipient of the Shlonsky, Brenner, Ussishkin, and Bialik Prizes.

Other Works by Dahlia Ravikovitch

A Dress of Fire. Translated by Chana Bloch. Camp Hill, Pa.: Horizon House Publishers, 1978.

The Window: New and Selected Poems. In collaboration with Ariel Bloch. New York: Sheep Meadow Press, 1989.

Works about Dahlia Ravikovitch

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Lowin, Joseph. “Born to Dream: A Discussion into English of Dahlia Ravikovitch’s ‘The Reason for Falling.’” From the Literary Corner (17 April 2002) of The National Center for the Hebrew Language. Available online at www.ivrit.org/literary/born_to_dream.htm.

realism

Realism in literature is a worldwide movement that had its most profound effects in fiction and drama in the late 1800s. Born out of the ideas of the ROMANTIC novel but infused with concrete details and accurate descriptions of society, the characters of realist fiction are drawn from the events and contexts of modern life and face everyday obstacles. Realism, as it has spread throughout the world, has mutated into POETIC REALISM, NATURALISM, SOCIALIST REALISM, MAGIC REALISM, and (in Italy) VERISMO. Realism has molded the expectations of readers worldwide, and in spite of the antirealist trends in MODERNISM and POSTMODERNISM, it remains a force every writer must reckon with to this day.

French Realism

Realism is most commonly traced to the French novelist Honoré de BALZAC and his series of novels and stories which, grouped together, form *The Human Comedy* (1840). Balzac's intention was to portray, as accurately as possible, all aspects of French life and culture, from the lowest prostitute to the highest political leader. His attention to detail in setting and characterization provided the foundations for the movement, although the actual plots of his works, often absurd and almost unbelievable, were far from the goals to which realism ultimately aimed.

In 1857, Gustave FLAUBERT's *Madame Bovary* became the prototype for the realist novel. Like Balzac's work, Flaubert's novel was the result of systematic research; however, instead of fanciful plots, he focused instead on the issue of female adultery and the unhappy married life of a country woman, Emma Bovary. Considered mild according to modern standards, Flaubert's love scenes were so detailed that they resulted in the author facing charges of obscenity. He was called the anatomist of the heart.

Russian Realism

The shift from romantic idealism to realism in Russian literature was primarily initiated by the prose of Nikolay GOGOL, which addressed aspects of everyday life of the common people in Russia. In many respects, realism in Russia coincided with the development of a large class of government officials and merchants. The works of realism often depict the lives and conflicts of the Russian middle class and deal with themes such as marriage, money, and class relations. For the realists, literature needed to reflect the problems and issues pertinent to the economic, political, and social life of the nation.

In the 1850s, during the early phase of the realist movement, such writers as Aleksandr OSTROVSKY and Ivan GONCHAROV began to shift artistic focus toward the previously neglected merchant class, while poets such as Nikolay Nekrasov (1821–78) created long narrative poems that focused on the

social ills suffered by the poor. The early works of realism often also depicted the moral degeneration of the Russian aristocrats.

Most of the realist masterpieces produced in Russia emerged during the movement's late phase, which is sometimes referred to as the golden age of Russian literature. The highly sophisticated prose of Ivan TURGENEV, for instance, focuses on the social dynamics of minor aristocrats and middle-class families. Turgenev also provided an unprecedented level of literary attention to the Russian peasantry. Fyodor DOSTOYEVSKY, however, concentrated on psychological realism. His novels carefully examine the emotional motivations and desires of his characters. Another giant of realism, Leo TOLSTOY, combined astute social commentary with observations about spirituality and religion. Most critics view Anton CHEKHOV as the last seminal figure of Russian realism. Like many other realists, Chekhov focused on the problems and moral dilemmas faced by middle-class families. Chekhov believed that the middle class was the backbone of Russian society and, therefore, centered his work on it.

Chinese Realism

In China, realism accompanied MODERNISM in literature into the 20th century. In a sense, many modernist writers, such as HU Shih, were realists in their use of objectivity to reflect the modern "condition."

Several literary groups and organizations formed during the May Fourth era, a period of unprecedented intellectual openness, innovation, and experimentation in China. Among them was a group of scholars who comprised the Literary Association. They also came to be known as the realist school. Mao Dun (1896–1981; also known as Mao Tun) was the leader of this group and its most prominent practitioner. He took over the journal *Short Story Monthly* and converted it to a journal of vernacular literature (*baihua* literature). The use of the vernacular was an important component of realism in that it best captured the language of the

Chinese people and contributed to an accurate representation.

Mao Dun and the realist school openly advocated “art for life’s sake,” which was a continuation of the idea that literature could effect social change. In contrast to the romantic tradition of “art for art’s sake,” the objective representation of reality had a sociopolitical purpose, and many realist writers had agendas for reform. BA Jin, an ardent anarchist and Communist, for example, was known for his realistic portrayals of Chinese society, as can be seen in *Family* (1931), his chronicle of the falling gentry. Mao Dun’s 1933 work, *Midnight*, was another such work: Considered a major political novel of the era, it was noted for its objectivity, optimism for change, and revolutionary appeal.

Realism often manifested itself in short stories and novels about daily life and included criticism of government or society. BING Xin’s short stories, such as “Loneliness” (1922), about young women confronting issues in love and life, were extremely popular, and because of her realistic portrayals, they often provided psychological insight readers could relate to.

The poetry school of realism also provided realistic depictions of Chinese life, adding innovative form and language. Realistic poetry focused on the preservation of natural rhythms as found in vernacular speech, as opposed to the poetic and formal diction of formalists or the experimental language of symbolist poetry. Realism’s poets included Hu Shih, Li Jinfa (1900–76), and Dai Wangshu (1905–50), whose works were published in the journal *Poetry*.

By the onset of the communist revolution, realism had faded into the more direct objectives of socialist realism. Works took on a distinct socialist tenor, but components of realism, such as the close representation of reality to provide social critique, as well as writing in the vernacular, persisted. These powerful elements of realism render it a continuing popular force in Chinese literature today, although it frequently appears in new, slightly changed forms.

Works about Realism

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Fanger, Donald, and Caryl Emerson. *Dostoevsky and Romantic Realism: A Study of Dostoevsky in Relation to Balzac, Dickens, and Gogol*. Evanston, Ill.: Northwestern University Press, 1998.

Lukacs, Georg. *The Theory of the Novel*. Translated by Anna Bostock. Cambridge, Mass.: MIT Press, 1974.

Mortimer, Armine Kotin. *Writing Realism: Representations in French Fiction*. Baltimore, Md.: Johns Hopkins University Press, 2000.

Reid, J. H. *Narration and Description in the French Realist Novel: The Temporality of Lying and Forgetting*. New York: Cambridge University Press, 1993.

Reis, Ricardo

See PESSOA, FERNANDO.

Remarque, Erich Maria (pseudonym of Erich Paul Kramer) (1898–1970) novelist

Erich Maria Remarque was born in Osnabruck, Germany, to Anna Marie and Peter Maria Kramer, a bookbinder. Despite the modest income of the family, Remarque was educated in the best private school in town, but his studies at the University of Munster were interrupted by the outbreak of World War I and his subsequent draft into the army at the age of 18. Remarque fought on the Western front and was wounded several times.

After discharge from the military, Remarque completed a pedagogy course offered by the government to veterans and soon began his writing career as a journalist for a sports magazine, *Sportsbild*, and then became its assistant editor.

Remarque’s first novel, *All Quiet on the Western Front* (1929), is his most famous work. It realistically depicts the horrors faced by soldiers of both sides during World War I. The novel begins in 1917, after Paul Baumer, the protagonist, loses half of his friends in battle. Encouraged by their teacher to enlist in the German army, Baumer and his

classmates find themselves in the trenches under constant attack by French machine guns and poisonous clouds of mustard gas. Baumer's romantic and nationalistic perspective of war, which the reader finds in the beginning of the novel, is replaced by sudden physicality, violence, and, ultimately, a sense of the futility of war. Today, *All Quiet on the Western Front* is considered one of the best depictions of war and a masterpiece of German literature. The work was internationally acclaimed and read worldwide. In Germany, however, the novel was politically controversial: Not only did it enrage members of the rising Nazi party, it was also labeled as defeatist and unpatriotic by many veterans whose sensibilities were injured by the frankness Remarque depicted.

In 1931, Remarque published *The Way Back*. A chilling sequel to *All Quiet on the Western Front*, the novel presents the collapse of the German government and army after the war and the return of the veterans into a world that has been shattered forever. In the 1930s, Remarque's position in Germany became precarious because of the rise of the Nazi regime. *All Quiet on the Western Front* was banned and was among the works that were publicly burned by the Nazis in 1933. The premier of the film adaptation was violently disrupted by Nazi gangs. In 1938, after accusations of pacifism, the Nazi government stripped Remarque of citizenship. Remarque fled to the United States and settled in Switzerland after World War II.

Remarque's later works did not receive the same critical acclaim as *All Quiet on the Western Front* but achieved a wide popularity among readers. He continued to describe a European society plagued by social and political upheavals. Remarque also addressed the oppression of the Nazi rule: *Arch of Triumph* (1946) portrays a German physician who flees from the Nazi rule. Remarque also closely collaborated with filmmakers in the United States, and several of his novels were adopted into screenplays.

Today, Erich Maria Remarque's work continues to remind readers of the horrors of war. His works are widely read and have been translated into more than 20 languages. A remarkable and heroic writer,

Remarque was not afraid to express his views, despite the constant threats and harassments by the Nazi regime. Remarque died in Locarno, Switzerland.

Other Works by Erich Maria Remarque

The Black Obelisk. Translated by David Lindley. New York: Fawcett Books, 1998.

Three Comrades. Translated by A. W. Wheen. New York: Fawcett Books, 1998.

A Work about Erich Maria Remarque

Barker, Christine. *Erich Maria Remarque*. New York: Barnes and Noble, 1980.

Reyes, Neftali Ricardo

See NERUDA, PABLO.

Rhys, Jean (Ella Gwendolyn Rees Williams) (1890–1979) novelist, short-story writer

Jean Rhys was born in Roseau, Dominica, West Indies, to William Rees Williams, a Welsh doctor, and Minna Williams (née Lockhart). She attended a Dominican convent school until immigrating to England at age 16, where she attended Cambridge's Perse School and London's Academy of Dramatic Art before joining a touring theater company. Three-and-a-half black notebooks, filled after a romantic break in 1913, were the basis for the novel *Voyage in the Dark* (1934).

During the 1920s, Rhys was loosely a part of the "Left Bank" writers, including such writers as James Joyce, Hemingway, and Ford Madox Ford, who represented the artistic and intellectual realm of politics. Ford helped Rhys publish her first work, *The Left Bank and Other Stories* (1927). Four more novels followed in the 1930s. Themes of denial, dissonance, rejection, discrimination, and alienation run through these and others of Rhys's works, which employ a controlled style, literal and figurative imagery, and first- and third-person points of view. Inquiries made by actress Selma Vaz Dias in 1949 to perform

a dramatic adaptation of the modernist *Good Morning, Midnight* (1939) and in 1956 to broadcast the same novel as a radio play encouraged Rhys to complete her fifth novel, *Wide Sargasso Sea* (1966), the story of which is derived from Charlotte Brontë's *Jane Eyre* and tells the haunting tale of Rochester's first wife. In *The Letters of Jean Rhys* (1984), Rhys called the novel "a demon of a book" that "never leaves" her; the critics called the book a masterpiece.

During the years, British, American, and Caribbean critics have attempted to position Rhys's works as distinctively British, American, or Caribbean, respectively. In *Fifty Caribbean Writers* (1986), Jean D'Costa summarizes Rhys's importance to world literature when she says that "Rhys's works offer much to the analysts of society, of sexuality, of the psyche, of British imperial history, of Anglo-European letters, and of the Creole societies."

Other Works by Jean Rhys

After Leaving Mr. Mackenzie. New York: Harper & Row, 1982.

The Collected Short Stories. Introduction by Diana Athill. New York: Norton, 1987.

Smile, Please: An Unfinished Autobiography. Berkeley, Calif.: Donald S. Ellis/Creative Arts, 1983.

Works about Jean Rhys

Lykiard, Alexis. *Jean Rhys Revisited*. Exeter and Devon: Stride Publications, 2000.

Mellown, Elgin W. *Jean Rhys: A Descriptive and Annotated Bibliography of Works and Criticism*. New York: Garland Press, 1984.

Savory, Elaine. *Jean Rhys*. New York: Cambridge University Press, 1999.

Richardson, Elaine Potter

See KINCAID, JAMAICA.

Rilke, Rainer Maria (1875–1926) poet, playwright, translator

Rainer Maria Rilke was born in Prague, Czechoslovakia, to Josef Rilke, a minor railroad official,

and Sophie Entz, a descendant of an aristocratic family. His mother dressed him in girls' clothes and called him Sophie until the age of eight to compensate for the loss of her infant daughter. Sophie Entz was a devout Catholic and often went on pilgrimages to shrines and other holy places; young Rilke accompanied her. This early experience with Catholicism left Rilke with a profound distrust and dislike of Christianity.

Rilke's parents separated when he was nine, and he was sent to a military academy by his father. Because of ill health, Rilke left the academy and traveled to Leinz, Austria, to study business. He was apprenticed to his uncle's law firm as a clerk. Rilke decided against a career in business and attended universities in Prague, Berlin, and Munich, where he studied art history, philosophy, and literature. He developed a talent for languages and became fluent in Russian, French, English, Danish, and Czech. Rilke developed a close relationship with several Russian intellectuals and accompanied them on a trip to Russia in 1899, where he met Leo TOLSTOY and studied Russian spiritual mysticism.

Critical Analysis

Today, Rilke is considered one of the greatest lyrical poets of the German-speaking world. He began his career as a poet in 1894 when he published a small, conventional volume of poems, *Leben und Leiden*. While working as a correspondence secretary for Auguste Rodin in Paris, Rilke composed *The Book of the Hours: The Book of Monastic Life*. Saint Francis of Assisi is a major figure in the work. Rilke transforms this conventional image of Christian humility and piety into a kind of pagan nature spirit who permeates all things. Furthermore, Rilke praises traditional Christian values, such as poverty and spiritual purity, and often presents God as a humble, homeless man: "For blessed are those who never went away / And stood still in the rain without a roof."

Among Rilke's prose works, *The Tale of the Love and Death of Coronet Christoph Rilke* (1906), a long prose poem, became a great popular success. Set

during the 1660s, the dynamic prose of the work tells of a young coronet who joins the European forces in their fight against the Ottoman Empire. The young coronet falls in love with a young lady, but he is killed during a sudden attack by the Turks the next day. Rilke, however, does not utterly glorify the military. The poem includes brutal scenes of violence and conveys the monotony of long military marches.

Rilke was a master of several genres. His famous novel *The Notebooks of Malte Laurids Brigge* (1910) takes the form of the diary of a Danish poet who arrives in Paris and describes his reactions to the cultural and intellectual life in the city. The novel uses flashbacks to describe the events of Laurids's childhood and the various European cities that he had visited. Lacking a traditional plot, the novel focuses on episodes in Laurids's life that create confrontation in his development as a writer. Eventually, Malte Laurids realizes that he has to transform himself metaphorically into an open vessel, receiving the outside events without preconceptions, to become a truly great poet.

Rilke's last seminal collections of poetry, *Duino Elegies* and *Sonnets to Orpheus*, were both published in 1923. Both works no longer dealt with ordinary images; instead, they concentrated on the larger themes of life and death, spirituality, philosophy, and materiality. Rilke presented material and spiritual worlds as entities and the individual as an observer entrapped between the both realms, only momentarily able to capture them. The alienated artist, however, can build a bridge between two worlds by creating a material translation of the spiritual realm. Indeed, the theme of alienation is one of the most dominant ones in the collection: "We are not at one / Are not in agreement like birds of passage / Overtaken and delayed, we force ourselves suddenly on the winds / and fall onto an indifferent pond."

Rainer Maria Rilke established himself as one of the most important figures of German literature. Although he is mainly remembered as a poet, he made a tremendous impact in virtually every genre. Rilke's influence on his generation of poets

is simply enormous: he composed a significant corpus of poetic works in Russian and French, and he translated innumerable literary works from English, French, Russian, and Danish into German. Today, Rainer Maria Rilke is considered as the most important 20th-century poet of the German-speaking world: "Rilke was a large man, expansive in his concern for the fate of human beings in a difficult world," as Patricia Brodsky notes. Rilke's death was as strange as his life; he died from an infection that was contracted from a prick of a rose's thorn.

Other Works by Rainer Maria Rilke

Ahead of All Parting: Selected Poetry and Prose of Rainer Maria Rilke. Translated by Stephen Mitchell. New York: Modern Library, 1995.

The Book of Images. Translated by Edward Snow. Portland, Oreg.: North Point Press, 1994.

Rilke's Book of Hours: Love Poems to God. Translated by Joanna Macy. New York: Riverhead Books, 1997.

Works about Rainer Maria Rilke

Brodsky, Patricia. *Rainer Maria Rilke.* Boston: Twayne, 1988.

Freedman, Ralph. *Life of a Poet: Rainer Maria Rilke.* Chicago: Northwestern University Press, 1998.

Rimbaud, Arthur (1854–1891) poet

Arthur Rimbaud was born on October 20 in Charleville, a town in provincial France. He was the son of an army captain who deserted his family when Rimbaud was only six years old, forcing the family into poverty. This abandonment became a central theme in Rimbaud's poetry and was represented by the figure of a mythical father who was a man of action and an adventurer. Rimbaud's mother was afraid that her son would become hardened by his experience, especially when he became intrigued by the social conditions in which he was forced to live and began to sneak out to play with his peers. She eventually secured the means to move her family to the best part of town but still

forbade Rimbaud to associate with boys his own age. She appears in his works as a controlling and domineering figure.

Deprived of the company of his peers, Rimbaud devoted himself to his studies until July 1870 when, with the outbreak of the Franco-Prussian War and the departure of his favorite teacher who left to serve with the army, he became despondent and fled his home to begin a life of rebellion.

Rimbaud spent a year of his life as a vagabond, denouncing women and the church, living on the streets in the most squalid conditions he could find. He studied the so-called immoral poets, such as BAUDELAIRE, and read everything from philosophy to the occult. He also began writing poetry, some of which he sent to Paul VERLAINE who, in 1871, invited the aspiring poet to visit him at his home in Paris.

Although the rest of the Parisian literary world rejected him, Rimbaud and Verlaine became lovers. In 1872, Verlaine left his wife and moved with Rimbaud to London. Their relationship was a difficult one, but it continued off and on for more than two years, giving Rimbaud a sense of spiritual and emotional disillusionment. After a drunken argument between the couple in Brussels, Verlaine shot Rimbaud in the wrist. Rimbaud, who had grown tired of the relationship, notified the police. Verlaine spent 18 months in prison. Rimbaud's guilt and disillusionment prompted him to write *A Season in Hell* (1873; translated 1932).

Rimbaud's affair with Verlaine eventually ended, and Rimbaud abandoned writing completely when he was not yet 20 years old. Returning to his earlier rebellious nature, he became a trader and gunrunner in Africa. He died 18 years later, on November 10, in Marseille, France, following the amputation of his right leg.

Rimbaud's literary legacy, however, lives on. He is known as the precocious boy-poet of SYMBOLISM and is credited with being one of the creators of free verse because of the rhythmic experimentation in his poem *Illuminations* (1886; translated 1932). Rimbaud's poetry is remarkable

in its subtle suggestiveness. His work draws largely on subconscious sources, delving deeply into the human psyche. He helped to popularize synesthesia, a device commonly employed by symbolist poets in which one sensory experience is described in relation to another. In his "Sonnet of the Vowels" (1871; translated 1966), for example, each vowel is assigned a particular color and other sensory associations.

In addition, Rimbaud's influence can be seen in diverse works of modern literature, particularly that of the Beat poets. He has also been cited as the source of inspiration for modern musicians, such as Bob Dylan, Jim Morrison, and Patti Smith.

Another Work by Arthur Rimbaud

Rimbaud: Complete Works, Selected Letters. Translated by Wallace Fowlie. Chicago: University of Chicago Press, 1987.

Works about Arthur Rimbaud

Cohn, Robert Greer. *The Poetry of Arthur Rimbaud*. Columbia: University of South Carolina Press, 1999.

Robb, Graham. *Arthur Rimbaud*. New York: Norton, 2000.

Rinser, Luise (1911–2002) *novelist, short-story writer*

Luise Rinser was born in Pitzling, Bavaria. Her parents Josef and Luise Sailer Rinser were strict Catholics. After she finished grammar school in 1930, Rinser studied psychology and pedagogy at the University of Munich. She earned her teaching diploma in 1934 and spent four years teaching elementary school. After her first husband, conductor Horst-Günther Schnell, died fighting in World War II, Rinser married composer Carl Orff in 1954.

Rinser began to write in the 1930s and published her first story, "Die Lilie" ("The Lily") in 1938. Her first published volume *Die gläsernen Runge (Rings of Glass)*, 1941) gained popular approval but was banned by the Nazis for promoting values different from those approved by the

government. In 1944, Rinser was sent to a concentration camp for opposing the war effort. She described her prison experiences in *Gefängnis-Tagebuch* (*Prison Diary*, 1946). After World War II, Rinser wrote short stories and worked as a literary critic and columnist. Her novel *Mitte des Lebens* (*Nina*, 1956) became a major international success and was translated into 22 languages. In the 1970s and 1980s, she published six diary volumes and a best-selling autobiography. A political activist, she ran for president of West Germany in 1984 as the Green Party candidate.

Rinser's influences include the baroque Catholic tradition, Eastern philosophy, Carl Gustav Jung, and Ernest Hemingway. A major theme in her works is the plight of the disadvantaged and oppressed. Her specific topics include the fight for female equality in a patriarchal society and power politics in the Catholic Church. Critic Albert Scholz writes in "Luise Rinser's Gefängnistagebuch" that Rinser "is strongest and most effective in her positive attitude toward the fundamental questions of the present day, in her striving for truth, and in her portrayal of authentic human beings working and suffering."

Another Work by Luise Rinser

Abelard's Love. Translated by Jean M. Snook. Lincoln: University of Nebraska Press, 1998.

A Work about Luise Rinser

Falkenstein, Henning. *Luise Rinser*. Berlin: Colloquium Verlag, 1988.

Robbe-Grillet, Alain (1922–) novelist

Alain Robbe-Grillet was born in Brest, France, to a family of scientists and engineers. Before becoming a writer, he worked in a German tank factory during World War II and earned a degree from the National Institute for Agronomy. He worked as an agronomist, supervising several banana plantations in the West Indies, until 1955, when he took a job at Les Editions de Minuit, a well-known publishing house, as a literary consultant.

Robbe-Grillet had actually begun to write much earlier in his life, completing his first novel, *A Regicide*, in 1949, although it was not published until 1978. An illness in 1951 prompted his writing of *The Erasers* (1951), the work that established him as a novelist and gained him recognition and a leading position in the NEW NOVEL group. Robbe-Grillet followed this work with *The Voyeur* (1955) and *In the Labyrinth* (1959).

In response to the growing debate as to what constitutes the new novel, he wrote *For a New Novel* (1963). According to Robbe-Grillet, the perspective of the new novel is highly subjective and expresses the angle of vision of individual characters, not of the novelist or reader. He also condemned the use of metaphors, for which he received much criticism from his contemporaries Jean Paul SARTRE and Albert CAMUS who felt that his ideas were out of touch with reality.

Critical Analysis

Robbe-Grillet's works often lack the traditional or conventional elements of literature: a solid dramatic plot, character development, and coherent chronology. Instead, his works are often composed of recurring images and events from daily life.

Although Robbe-Grillet has worked in several literary genres, he is first and foremost a writer of mysteries, albeit nontraditional ones. His novel, *The Erasers*, which earned him the Feneon Prize for Literature in 1954, mixed a traditional mystery story with shifting perspectives and vividly detailed descriptions of common, natural objects, such as a tomato slice. In his most famous work to date, *Jealousy* (1957), which is considered to exemplify the new novel, the main character spies on his possibly adulterous wife. The plot is secondary, if not nonexistent, and Robbe-Grillet devotes the bulk of the work to studying the importance of the narrator to the creation of the text.

In addition, many of Robbe-Grillet's so-called mysteries, including *The Voyeur*, leave the reader without any concrete resolution. In this case, the novel (which was awarded the Critic's Prize in

1955, in spite of the fact that many members of the jury did not feel the work could be classified as a novel) is about a traveling watch salesman named Mathias who is never explicitly identified as the murderer.

Using the same fractured structure that he employed in his novels, Robbe-Grillet wrote and directed several works for the screen, including *Trans-Europ-Express* (1966), which incorporates ideas from Alfred Hitchcock films and the popular gangster genre, and *Topology of a Phantom City* (1976), which uses freeze-frame cinematography to focus on specific elements. The tale of a police investigation into the murder of a French prostitute, this film is often told from the first person perspective of David, the narrator, who is also the perpetrator of the crime.

Another of Robbe-Grillet's trademark devices was the use of bizarre descriptions of sexual violence. Many of these were based on images taken from the visual arts. *La Belle Captive* (1975) was inspired by the paintings of René Magritte, for example. In *Snapshots* (1976), he includes a story in honor of a work of painter Gustave Moreau, "The Secret Room," in which he vividly describes a chained and abused woman.

In his later novels, Robbe-Grillet turned his attention to the spy genre. *Djinn* (1981) recounts the fractured tale of a man who works for an American spy. In the process, he is forced to question his own existence when he is told that he is not real at all but merely the product of a dream.

In 1984, Robbe-Grillet published the first part of an autobiographical trilogy, *Ghosts in the Mirror*. In this work, he acknowledges Claude SIMON's idea that everything is autobiographical to some extent, indicating that much of his work is drawn, at least in part, from elements of his own life and memory.

Robbe-Grillet continues to write regularly. His most recent work, following his same themes, is *La Reprise* (2001), about a spy's sado-erotic experiences in postwar Berlin.

Another Work by Alain Robbe-Grillet

Project for a Revolution in New York: A Novel. Translated by Richard Howard. New York: Grove Press, 1972.

A Work about Alain Robbe-Grillet

Smith, Roch C. *Understanding Alain Robbe-Grillet*. Columbia: University of South Carolina Press, 2000.

Roberts, Charles (1860–1943) poet, short-story writer

Charles G. D. Roberts was born in Douglas, New Brunswick; the eastern Canadian landscape would have a profound impact on his work. He graduated from the University of New Brunswick and published his first book of poetry, *Orion and Other Poems*, in 1880. From 1879 to 1895, Roberts worked as a teacher in New Brunswick, as editor of the literary magazine *The Week*, and as a professor at King's College of Windsor, in Nova Scotia.

Regarded by many as the father of Canadian poetry, although he also wrote prose, Roberts, along with three contemporary writers, styled themselves the "Poets of the Confederation" and strove for a distinctly Canadian voice. During this period, he wrote one of his most celebrated collections, *In Divers Tones* (1887). Although in this and other works Roberts attempted to establish a Canadian national literature, he was profoundly influenced by British Victorian poets. The title of *In Divers Tones*, for example, is taken from Alfred, Lord Tennyson's long poem *In Memoriam*.

In 1897, Roberts moved to New York. He began, in part for financial reasons, to write prose; in particular, he pioneered the genre of the modern animal story. These stories are collected in the volumes *Earth's Enigmas* (1896) and *Eyes of the Wilderness* (1933). Roberts returned to Canada in 1925, settling in Toronto, and returned to writing poetry as well. Roberts was knighted in 1935.

Another Work by Charles Roberts

Keith, W. J., ed. *Selected Poetry and Critical Prose*.
Toronto: University of Toronto Press, 1974.

romanticism

The term *romanticism* is applied to literary, intellectual, and artistic movements of the late 18th to mid-19th centuries that share a number of common characteristics, including strong emotion, imagination, freedom from classical correctness in art forms, and rebellion against social conventions. Many romantics advocated a return to nature and a belief that humanity, specifically the individual, was innately good or worthy, rather than inherently sinful, as the church had held for centuries. Romanticism was also, in part, a revolt against the age of reason and the ideals of rationalism.

Psychologically, romanticism was marked by a focus on emotions over intellect (the sense that the artist is an individual and thus the supreme creator of his or her own work) and on a deep feeling of national pride. Whereas the thinkers and writers of the Enlightenment paid homage to the classical writers by emphasizing reason, logic, order, and restraint, the romantics valued emotional experience. Romantic works emphasize subjective experience, individuality, and imagination. Romantics value emotional experience, individual style, and spontaneity in the individual expression of experience.

Imagination and emotions are linked to nature rather than to reason and logic. The romantics believed that human nature was generally good but was corrupted by society. Considering this philosophical viewpoint, it is not surprising that many romantics depicted and praised various aspects of nature because the natural environment outside the confines of civilization was supposedly a force that encouraged the possibility of authenticity and goodness. Nature, often seen as the antithesis of materialism and the social conflicts produced by civilization, became a prominent theme in the works of romantics. The romantics also revered childhood, which they saw as a natural state be-

fore the intervention of the corrupting forces of modern society.

Romantic writers, opposing the established order, also insisted on political and moral changes. Many took inspiration from the French Revolution of 1789, before the horrors of the Reign of Terror. Critics have sometimes attributed the romantic opposition to REALISM to the political affiliations of the movement. Many romantics became politically disenchanted after a series of failed European revolutions of the early 19th century. However, broadly speaking, the term *romanticism* applies to the arts, philosophy, and politics.

Romanticism in Germany

Romanticism originated in Germany and England during the 18th century as an opposition to the Enlightenment and neoclassicism. Eighteenth-century German philosopher Friedrich von SCHILLER was the first to apply the term to the literary movement.

In Germany, romanticism played an especially significant role in the development of national literature. Johann Wolfgang von GOETHE and Friedrich von Schiller are perhaps the most important figures associated with German romanticism. In his poetry and prose, Goethe created powerful emotional scenes often set against the background of wild, untamed nature. Likewise, Schiller created powerful emotional scenes, combining elements of folklore and traditional genres of literature. Many romantics also began to compose works celebrating the vernacular German and German culture. E. T. A. HOFFMANN and the GRIMM brothers wrote fairy tales that not only included fantastic and irrational elements but also celebrated the traditional culture of the German people. The humble heroes of their tales exemplified the courage, morality, and ingenuity of the common people. Achim von Arnim (1781–1831) and Clemens Brentano (1778–1842) collaborated on a collection of German tales that were orally transmitted to them by various common folk throughout Germany. Romanticism began during the process of unification of the German

states, and thus greatly contributed to the establishment of a unified German national identity.

In certain ways, romantic literature in Germany was linked with the romantic tradition in music: Wilhelm Müller's (1784–1827) *Die Winterreise* was transformed into a series of musical pieces by Franz Schubert (1797–1828). Ludwig Uhland (1787–1862) wrote lyrical ballads that praised nature and human passions based on the traditional tales of German peasants.

German romanticism was perhaps one of the most influential movements in the history of European literature, affecting innumerable writers in England, France, Russia, and later America. The works of German romantics are still read and appreciated throughout the world. Romantics were visionary in their concern for emotions and psychology and their humanistic emphasis on the individual, particularly the individual who occupies a humble rank on the social ladder.

Romanticism in France

Romanticism arrived later in France than it did in Germany and England. The reasons for this are largely political. During the French Revolution and the Napoleonic Wars, France was too involved in its own internal struggles to be greatly affected by the outside world. In 1815, however, with the restoration of the monarchy, the return of the French nobility from exile brought about significant changes in literature and culture, as well as in politics. Many of those nobles who returned had lived for many years of exile in England. On arriving in France, they brought with them a variety of English cultural traditions, including the poetry of English romantic poet George Gordon, Lord Byron (1788–1824). Up until this point, French literature had for the most part held to the 17th-century literary ideal of neoclassicism. In a time when large-scale sociopolitical changes were occurring with great force, the works of Racine and Corneille and the expression of perfect harmony and clarity that had their roots in the Greek and Roman traditions were soon usurped by the rebellious beauty of romanticism.

Romanticism did not arrive in France without precedents, however. The works of the 18th-century writer Jean-Jacques Rousseau anticipated the trend by focusing on the social aspects of the human condition and questioning whether the concept of the soul could be dealt with rationally. In *Les Confessions* (1770), for example, Rousseau's subject, himself, becomes the most important figure in literature, granting the "I" form of identity a sense of supremacy that was lacking in literature to that point.

François-René CHATEAUBRIAND expresses the alienation of young aristocrats after the revolution, and with his *René* and *Atala* explores the themes of melancholy and exile. Germaine de STAEL's *De L'Allemagne* introduced German mysticism and romanticism into France and contested universalist ideals in the name of a national literature. In French theater, Victor HUGO is credited with having set forth a definition of the movement in the *Préface* to his play *Cromwell* (1827). Hugo championed freedom of speech and freedom of the artist and individuality in all of his works, most notably in the novels *Les Misérables* (1862) and *Notre Dame de Paris* (1831).

In general, the romantic shared a few common goals. The focus on political freedom and the exploration of individual psyche, even to the point of the bizarre and the supernatural, became of utmost importance. The peculiar and the macabre were stressed as equally valid aspects of humanity. Gothic literature and the fantastic experienced a rise in popularity in the 1830s. Poetry, in particular, turned to nature as a source of primary inspiration. The romantic poet often felt the need to suffer to understand art as it related to the human condition. Political activism and the push for social change were also important aspects of the movement.

See also COSTUMBRISMO.

Works about Romanticism

Daniels, Barry V. *Revolution in the Theatre: French Romantic Theories of Drama*. Westport, Conn.: Greenwood Press, 1983.

Lacoue-Labarthe, Phillipe, ed. *The Literary Absolute: The Theory of Literature in German Romanticism*. Albany: State University of New York Press, 1988.

Moses, Claire Goldberg. *Feminism, Socialism and French Romanticism*. Bloomington: Indiana University Press, 1993.

Schulte-Sasse, Jochen, ed. *Theory as Practice: An Anthology of Early German Romantic Writings*. Minneapolis: University of Minnesota Press, 1997.

Rosas, Oscar (1864–1925) *poet*

Oscar Rosas was born in Florianópolis, Brazil. He was a minor member of the Brazilian symbolist movement whose leading figure was João CRUZ E SOUSA. Symbolism in Brazil was a manifestation of Latin American MODERNISM, a larger movement best exemplified by Rubén DARIO.

Later in life, Oscar Rosas became increasingly politically active, eventually serving in the Brazilian house of representatives. In 1925, he was attacked in a fight over politics and eventually died from the wound he sustained.

Rosenstock, Samuel

See TZARA, TRISTAN.

Roy, Arundhati (1961–) *novelist, nonfiction writer*

Arundhati Roy was born in Bengal, India, and grew up in Kerala. In 1986, her mother, Mary Roy, became famous for her court case that demanded equal rights for women in inheritance laws. Mary Roy also ran a liberal school, called Corpus Christi, where Arundhati Roy received her primary education. Born into a religious family, Roy was brought up in a traditional Syrian Christian household. When she was 16 years old, she left home and went to Delhi to study architecture.

Her first novel, *The God of Small Things* (1997), won the 1997 Booker Prize. She is the first nonexpatriate and the first Indian woman to win this award, and she has claimed that it will be the only novel she writes. Her novel, in fact, begins with the quote stating that this story will “be told as though it’s the only one.” *The God of Small Things* is a MAGIC REALISM depiction of Kerala’s multireligious communities. Roy’s brand of magic realism steers away from mere illusion, however, because of the text’s lingering question on social identity. The secret love affair between two main characters foregrounds the still-existing burden of caste and religious (especially Syrian-Christian) divisions in Kerala. Roy poses time and place as protean categories in the narrator’s memory as she tries to understand her roots within a family that is separated within itself by outside social forces.

Roy has also written many screenplays, including *In Which Annie Gives It Those Ones* (1988) and *Electric Moon* (1992), for which she became known for her straightforward and highly opinionated style. Since then and after her novel, she has dedicated herself to writing newspaper and journal articles about social issues in India. As a writer, she claims, this is the best form of activism of which she is capable. In 1999, her essay “The Greater Common Good,” on the dispossession of tribal peoples during construction of the Narmada Dam, caused global concern. Her journalistic writing has given several underprivileged communities of India access to international media attention and has helped these kinds of social issues gain worldwide support.

Another Work by Arundhati Roy

Power Politics. Cambridge, Mass.: South End Press, 2001.

A Work about Arundhati Roy

Jones, Sonya L. “The Large Things of Arundhati Roy.” In A. L. McLeod, ed., *The Literature of the Indian Diaspora: Essays in Criticism*. New Delhi: Sterling, 2000.

Rushdie, Salman (1947–) *novelist, essayist*

Ahmed Salman Rushdie was born to wealthy, liberal, secularized Muslim parents, Anis Ahmed Rushdie and Negin Rushdie, in Bombay, India, but has lived much of his life in England. He is an agnostic Muslim and feels torn between different cultures. Referring to his short-story collection *East, West* (1994), Rushdie told the *Daily Telegraph*, “[t]he most important part of the title is the comma. Because it seems to me that I am that comma.”

Rushdie’s first three novels, *Grimus* (1975), *Midnight’s Children* (1980), and *Shame* (1983), won critical approval. *Midnight’s Children* was a multiple award winner: the Booker Prize, an award from the English Speaking Union, the James Tait Black Prize, and a special “Booker of Bookers” award as the best novel in the first 25 years of the Booker Prize.

Rushdie gained international fame even with nonreaders with his novel *The Satanic Verses* (1988), which rewrote the story of the Islamic prophet Muhammad, depicting him as a skeptic and a man driven by sexual desire. The prophet’s scribe, “Salman,” is initially faithful but says that when faced with religious hypocrisy, “I began to get a bad smell in my nose.”

Satanic Verses enraged Islamic fundamentalists, leading Iran’s spiritual leader at the time, the Ayatollah Ruhollah Khomeini, to issue a *fatwa*, or religious decree, pronouncing a death sentence against Rushdie for offending God. “Anyone who dies in the cause of ridding the world of Rushdie,” said Khomeini, “will be a martyr and will go directly to heaven.” After Khomeini’s pronouncement, some bookstores that were believed to be carrying Rushdie’s book were bombed, and riots occurred in places where he was believed to be staying. One translator of the book was stabbed to death. Many writers vocally announced their support for Rushdie, and politicians around the world condemned the death sentence. Critic Amir Mufti says, “The violence of the novel’s reception . . . is an

accurate indicator of the anger generated by its insistence on a sweeping rearrangement and rethinking of the terms of Muslim public culture.” Pradyumna S. Chauhan says, “*The Satanic Verses* was, and still remains, a major contribution to the contemporary novel.”

Despite the death threat, which eventually was lifted, Rushdie continued to write. He even made unannounced public appearances, including one onstage during a well-attended, multimedia concert by the rock group U2.

After writing a nonfiction account of travels in Nicaragua, *The Jaguar Smile* (1987), Rushdie took a sympathetic interest in the United States, setting his novel *Fury* (2001) there. It is the story of Malik Solanka, professor and dollmaker, who tries to lose himself in New York City but discovers that one’s deeds take on a life of their own as he watches his dolls become extremely popular. Solanka sees parallels between God’s strange relationship to the humans he created, who have free will, and his own relationship to his dolls: “Nowadays, they started out as clay figurines. Clay, of which God, who didn’t exist, made man, who did.”

Solanka also struggles to control his own anger, often amplified by the chaos of the city: “He was never out of earshot of a siren, an alarm, a large vehicle’s reverse-gear bleeps, the beat of some unbearable music.” Rushdie argued in newspaper editorials in the years prior to *Fury* that America has generated hostility from both left-wing and right-wing groups around the globe precisely because it is an embodiment of freedom and change. In America’s ability constantly to reinvent itself, Rushdie sees parallels to the dangerous power of fiction making and to his own status as a cultural nomad, a theme that arises repeatedly in his collection *Imaginary Homelands: Essays and Criticism 1981–1991* (1991).

Critical Analysis

Much of Rushdie’s work is classifiable as MAGIC REALISM, combining realistic issues and events with

elements of magic or mythology. *Grimus*, for instance, sends its Native American protagonist, Flapping Eagle, in search of his sister and involves him with magicians, intelligent stone frogs, extra-terrestrials, and a host of other fantastic devices.

In *Midnight's Children*, political satire mixes with Hindu fantasy and psychic abilities as it is revealed that 1,001 children born at the stroke of midnight on August 15, 1947, the day of Indian independence from Britain, gained such superpowers as telepathy and telekinesis. Two of those children, one wealthy and one poor, are switched at birth, leading to political complications.

The Muslim Indian narrator, Saleem Sinai, says he is “handcuffed to history,” the events of his life “indissolubly chained to those of my country.” Sinai’s psychic powers, says critic Dubravka Juraga, enable him “to empathize with members of all segments of India’s complex, multilayered society,” from a starving man to a rich man who bullies serfs and even to real-life political figures such as Prime Minister Nehru. Throughout the course of the novel, Saleem struggles to retain his own identity. Scholar Michael Reder remarks, “as Saleem’s story demonstrates, individuals can fall victim to a discourse—such as a national myth—in which they themselves are denied a role.” Individual identity is constrained by historical circumstances.

Shame, patterned after Gabriel GARCÍA MÁRQUEZ’s *One Hundred Years of Solitude*, combines Pakistani civil war with the fairy-tale-like story of a little girl so wracked by shame that her blushes can set objects on fire. An accusatory narrative voice sometimes interrupts Rushdie’s main narration, demanding to know whether Rushdie is close enough to Indian and Pakistani culture to tell this tale: “We know you, with your foreign language wrapped around you like a flag: speaking about us in your forked tongue, what can you tell but lies?” Critic Timothy Brennan calls this “Rushdie’s most fully realized and densely crafted novel.”

In *Haroun and the Sea of Stories* (1990) Rushdie artfully blends references to *The Thousand and One Nights* with Rushdie’s philosophy that reality

is open to many interpretations and his love of fiction as a playground of the mind where countless ideas, even heretical ones, can be displayed. It is the story of a boy who hopes to rescue his father by returning to him the gift of storytelling: “And because the stories were held here in liquid form, they retained the ability to change, to become new versions of themselves.” Rushdie and his characters savor the ability to rework old tales and old beliefs.

Rushdie’s blending of different cultural influences has been a chief interest of his critics, who have seen in him both a testament to the relevance of tradition and folklore and a reminder that the entire idea of nationhood is in some sense a fiction, maintained by common beliefs and touchstone stories. Further, as critic Timothy Brennan observes, by rewriting sacred stories with the imagination and freedom of a fiction writer rather than the ferocity of a heretic or adherent of a rival religion, Rushdie “unravels the religion from within.” Scholar M. Keith Booker, in his introduction to a collection of essays on Rushdie, writes that “Rushdie has undoubtedly been one of the most important writers in world literature in the past quarter century . . . [and] a major commentator on Indian and other postcolonial cultures.”

Other Works by Salman Rushdie

The Ground Beneath Her Feet. New York: Henry Holt, 1999.

The Moor’s Last Sigh. Thorndike, Maine: Chivers Press, 1995.

Works about Salman Rushdie

Booker, M. Keith, ed. *Critical Essays on Salman Rushdie*. New York: G. K. Hall, 1999.

Cundy, Catherine. *Salman Rushdie*. Manchester, U.K.: Manchester University Press, 1996.

Harrison, James. *Salman Rushdie*. New York: Twayne, 1992.

Russian symbolism

See SYMBOLISM.



Saadawi, Nawal El

See SADAWI, NAWAL.

Sachs, Nelly Leonie (1891–1970) poet

Nelly Leonie Sachs was born in Berlin to Jewish parents, William and Margarethe (Karger) Sachs. Her father was a wealthy industrialist and inventor. Sachs attended Hoch Toechterschule but received most of her education privately. She developed an early interest in dancing and literature and began writing poetry and puppet plays as a teenager.

Sachs's first volume of poetry *Legenden und Erzählungen* (*Legend and Tales*, 1921) reflected her interest in the common roots of Judaism and Christianity. She was later influenced by German and Jewish mysticism, including the writings of Jakob Böhmne, and Hasidism. In the 1930s, Sachs published her poetry in newspapers and Jewish journals. With the help of friends, she escaped from Nazi Germany to Sweden in 1940. Sachs wrote her most significant poetry about the horrors of World War II and the Nazi death camps; these poems are included in volumes such as *In den Wohnungen des Todes* (*In the Habitations of Death*, 1946) and *Sternverdunkelung* (*Eclipse of the Stars*, 1949) and earned her worldwide acclaim.

While in Sweden, Sachs also translated the works of several Swedish poets, such as Erik Lindegren and Johannes Edfelt, into German.

The primary theme of Sachs's literary work is the Holocaust. Critics have noted that her poems elevated the Jews' suffering to a cosmic plane. Scholar Elisabeth Strenger writes in her essay "Nelly Sachs and the Dance of Language," that in Sachs's poems, "Jewish mystical voices cry out over the uninitiated language of the German oppressors." Sachs includes deep religious feeling, mourning, and elements of dance in her language. Her work provides an important poetic testimony to the Holocaust. She shared the Nobel Prize for literature in 1966 with Samuel Joseph AGNON.

Another Work by Nelly Sachs

The Seeker and Other Poems. Translated by Ruth Mead, Matthew Mead, and Michael Hamburger. New York: Farrar, Straus & Giroux, 1970.

A Work about Nelly Sachs

Bahti, Timothy, and Marilyn Sibley Fries. *Jewish Writers, German Literature: The Uneasy Examples of Nelly Sachs and Walter Benjamin*. Ann Arbor: The University of Michigan Press, 1995.

Sadawi, Nawal (al-Sa'dawi, El Saadawi)
(1931–) *essayist, memoirist, novelist*

Nawal Sadawi has authored some of Arab feminism's landmark texts. Her indictment of female genital mutilation in *The Hidden Face of Eve* is perhaps the aspect of Sadawi's work best known in the West; the English translation rearranges the Arabic text to begin with the author's searing memory of her clitorectomy at age six. Well known, too, are her attacks on Islamic fundamentalism and theory of ancient Egypt as originally matriarchal. Less well known in translation, perhaps because it is less palatable to her Western readership, is the fact that Sadawi denounces the patriarchy of all three Near Eastern religions—Islam, Christianity, and Judaism. Her protest against U.S. and global capitalism's exploitation of women in the developing world is another important theme in her work, which tends to be glossed over in English-language references in favor of emphasis on her critiques of Arab sexual morés. Sadawi's travelogue, *My Travels Around the World* (1992), which contains powerful condemnation of Western imperialism, is out of print.

In her fiction, Sadawi's protagonists are victimized women, beaten by overwhelming male domination in a world devoid of female friendship and male allies. In life, Sadawi earned her M.D. (1955) at Cairo University in a climate made possible by other Egyptian feminist men and women. Her parents, of rural Egypt, supported her career choice. In *Memoirs of a Woman Doctor* (1989) and other works, Sadawi drew on her clinical experiences for writing about women's sexual oppression. Abortion, honor killings, child molestation—Sadawi's indictment of patriarchy leaves no taboo unbroken. *Women and Sex* (1971) got her fired as Egypt's director of health education, and Sadat imprisoned her in 1981 for feminist activism, releasing her after international outcry. This is the basis of her *Memoirs from the Women's Prison* (translated by Miriam Cooke, 1986).

Sadawi's husband Sherif Hetata translates her novels to English. She has a daughter and a son from two earlier marriages; the family is active in the Arab Women's Solidarity Association, founded by

Sadawi. Currently living in Cairo, she has seen her work translated into a dozen languages. *Woman at Point Zero* (translated by Hetata, 1983) is the most widely read of her novels. Some critics see its story of a friendless, poverty-stricken woman driven to murder by a life in which she has suffered every possible sexual abuse from child molestation to rape and forced prostitution as a stunning portrayal of patriarchy at its worst, while others find its popularity an example of the way in which Sadawi's complex, highly political feminist analysis is susceptible to being reduced to grist for sensationalist stereotypes of Arab women as sexual victims.

Other Works by Nawal Sadawi

Daughter of Isis. Translated by Sherif Hetata. London: Zed Books, 1999.

The Nawal El Saadawi Reader: Selected Essays 1970–1996. London: Zed Books, 1997.

Works about Nawal Sadawi

Malti-Douglas, Fedwa. *Men, Women, and God(s): Nawal El Saadawi and Arab Feminist Poetics*. Berkeley: University of California Press, 1995.

Tarabishi, George. *Woman Against Her Sex: A Critique of Nawal El-Saadawi, with a Reply by Nawal El-Saadawi*. London: Al Saqi Books, 1988.

Sa'id, Ali Ahmad

See ADONIS.

Saint-Exupéry, Antoine de (1900–1944)
novelist, nonfiction writer

Best known internationally for his children's fantasy *Le Petit Prince* (1943; translated as *The Little Prince*, 1943), Antoine de Saint-Exupéry was born in Lyons and educated in Switzerland at Jesuit schools. Obsessed with aviation, he joined the French air force in 1921 but left to become a commercial pilot in 1926. His novels and other works express his humanist beliefs regarding fairness and compassion to all humankind, as well as a deep respect for the art of flying.

As a commercial pilot, Saint-Exupéry's job involved flying air-mail routes over North Africa, the South Atlantic, and South America. He based his first novel, *Southern Mail* (1929; translated 1933), on these experiences. He married a young widow from Buenos Aires in 1931, publishing his second novel, *Vol de Nuit* (*Night Flight*, translated 1932), that same year.

During World War II, Saint-Exupéry returned to the military, joining the French air force once again; however, during combat, his plane was shot down. He escaped to the United States, where he joined the Free French Forces. *Flight to Arras* (1942; translated 1942) is an account of his wartime experiences.

Grounded from combat due to his age and multiple injuries, Saint-Exupéry began to serve as a flight instructor and reconnaissance pilot. During this time, he wrote his children's fantasy, *The Little Prince* (1943), for which he has gained lasting popularity.

Saint-Exupéry was last seen alive when he departed to fly a reconnaissance mission over southern France in 1944. His plane vanished without a trace. After his death, two notebooks that reflect on his life and ideas were published as *Wisdom of the Sands* (1948; translated 1950).

Another Work by Antoine de Saint-Exupéry

The Tale of the Rose: The Passion that Inspired The Little Prince. Translated By Esther Allen. New York: Random House, 2001.

A Work about Antoine de Saint-Exupéry

Schiff, Stacy. *Saint-Exupéry: A Biography*. New York: Alfred A. Knopf, 1995.

Saint-John Perse

See PERSE, SAINT-JOHN.

Saleh, Tayyib (Al-Tayyib Salih) (1929–)

novelist, short-story writer, broadcast journalist
Tayyib Saleh's name points his readers toward his connection to the Islamic African world. The word

tayeb, or *tayyeb*, in Arabic denotes purity, goodness, and piety. In addition, the prophet Saleh is an important prophet in The Qur'an. Saleh's contribution to world literature is his ability to fuse Western and Islamic-African realities in interesting and accessible ways.

Saleh was born into a farming community in the northern section of Sudan, a country that has had a troubled history of conflict with its larger, wealthier, northern neighbor, Egypt. The Sudan of which he writes is a country divided by racial, national, and religious schisms. The seeds of the geopolitical problems of the region stem from its European colonial heritage but are also tied to issues of religious and cultural differences that national boundaries too rarely reflect.

Saleh was raised in a traditional Islamic home, which meant that he studied the Qur'an regularly. He had originally intended to follow his father's lead and pursue a career in agriculture, but his path led him to a career in broadcasting. Notably, Saleh led the dramatic production division of BBC's Arabic Service. This experience undoubtedly helped him to put the struggle for "true" Sudanese independence into a larger geopolitical context.

His most well-known work is the novel *Season of Migration to the North*, which was first published in 1969. The novel operates as a sort of "response" to Joseph CONRAD's *Heart of Darkness* in that it traces the journey of an Islamic African named Mustafa as he visits the "horror" of London, the heart of the imperial center of the colonial world. The novel also echoes *Othello* and other literary encounters between dominant groups and "marginal" characters, stressing the deep chasms of cultural misunderstanding that appear when one encounters those who are different. As Mustafa puts it in the novel, "May God have mercy on someone who has turned a blind eye to error and has indulged in the outward aspect of things."

Like the Egyptian writer, Naguib MAHFOUZ, with whom Saleh shares many thematic interests, Saleh is not primarily a "protest" writer but one whose

narratives speak to the richness of the culture out of which he has sprung and to the need to embrace the whole experience of a people.

Another Work by Tayyib Saleh

The Wedding of Zein and Other Stories. Washington, D.C.: Three Continents Press, 1985.

A Work about Tayyib Saleh

Boullata, Issa. *Critical Perspectives on Modern Arabic Literature*. Washington, D.C.: Three Continents Press, 1980.

Samman, Ghada (1942–) novelist, short-story writer, essayist, journalist, poet

Born in Damascus, Syria, Samman has written more than 30 books, including six short-story collections. The latest, *The Square Moon* (1994), uses supernatural elements. Her novel *Beirut '75* (1975) was considered prophetic for seeing the tensions under the surface of seemingly prosperous Lebanon; Samman wrote it just before the outbreak of the civil war that would rack the country for 15 years (1975–90). Her 1976 novel, *Beirut Nightmares*, placed her in a group of novelists who stayed in Lebanon during the civil-war years. Composed in more than 200 “nightmares,” ranging in length from 10 lines to 10 pages each, *Beirut Nightmares* is a riveting experiment in form, as well as a stunning portrait of civil war from the apartment window of one woman trapped by crossfire. Samman’s latest novel, *al-Riwaya al-mustahila* (1997), has not been translated into English. In addition to short stories and novels, she has written poetry, including *Love Across the Jugular Vein* (Arabic) in 1980, which treats love relationships in an ironic, wry tone that is, at the same time, infused with warmth and honesty.

Having lost her mother as a young girl, Samman was raised by her father, a law-school dean. She earned her B.A. in English literature at the University of Damascus and her master’s at the American University of Beirut. She studied in Lon-

don for a time and lived in Europe from 1967 to 1969. Because of problems with Syria’s strict regulations on Syrians abroad, Samman was unable to return to Syria. She settled in Lebanon where, in 1977, she established her own publishing company.

Samman cuts a striking figure as one of the best-known feminists of the Arab world. The heroines of her novels tend to be strong women breaking out of traditionally feminine roles. Her writing shows fierce awareness of the economic exploitation of the poor, in addition to an abiding concern with gender. Samman’s tone is typically ironical, urbane, witty, and sometimes cynical, conveying profound commitment to social and political issues and attention to the craft of writing. Samman’s work is translated into Russian, Romanian, Italian, Persian, German, Spanish, and English.

Another Work by Ghada Samman

The Square Moon. Translated by Issa J. Boullatta. Fayetteville: University of Arkansas Press, 1998.

Works about Ghada Samman

Cooke, Miriam. *War’s Other Voices*. Cambridge: Cambridge University Press, 1988.

Zeidan, Joseph. *Arab Women Novelists*. Albany: State University of New York Press, 1995.

San Juan, Epifanio (1938–) poet, novelist

Epifanio San Juan was born in Manila, Philippines. He received his B.A. degree from the University of the Philippines in 1958, left for the United States in 1960, and received his M.A. and Ph.D. from Harvard University in 1962 and 1965, respectively. He has taught in various universities, and is currently the professor and chair of the Department of Comparative American Cultures at Washington State.

San Juan has written poetry, fiction, and literary criticism, in both Tagalog and English. His works address important issues, such as class conflict and

political struggle in Filipino history, which had remained largely uninvestigated. He seeks to define the central role of race and racism in America, using his experience as an Asian intellectual living in the United States. San Juan believes that literature constitutes an important critical tool that should be used to examine and reflect social change.

San Juan has written more than 100 scholarly articles, published in journals in Europe, Japan, the Philippines, and the United States. Although he is an accomplished poet and novelist, he is better known for his work in comparative cultural studies. His 1972 work, *Carlos Bulosan and the Imagination of the Class Struggle*, on Carlos Bulosan, a famous Filipino-American writer of the 1940s and 1950s, narrates the biography of a talented Filipino writer who published several important and influential works before his death in 1956. Bulosan did not manage to return to the Philippines or to become a U.S. citizen, but his works are celebrated for their depictions of the Filipino experience.

Another work, *From Exile to Diaspora: Versions of the Filipino Experience in the United States*, (1998) examines the diasporic experience of Filipinos, who constitute one of the major immigrant groups to the United States within the past century. In this work, San Juan argues that even in their overseas location, Filipinos continue to assess and reexamine their colonial past in view of their present. Their zeal for democracy and equality remains as vital to their existence in their new adopted home as in their homeland. This book as well as *The Rise of the Filipino Working Class and Other Essays* (1978), attribute a great degree of agency to the Filipino people.

San Juan was awarded the Fulbright lectureship from 1987 to 1988. His book, *Racial Formations/Critical Transformations* (1992), won both the National Book Award and the Human Rights Award in 1993. He is the recent recipient of the 1994 Katherine Newman Award from the Society for the Study of Multi-ethnic Literatures in the United States.

Another Work by Epifanio San Juan

From the Masses, to the Masses: Third World Literature and Revolution. Minneapolis, Minn.: MEP Publications, 1994.

Sand, George (Amandine-Aurore-Lucile Dupin) (1804–1876) novelist

Noted for her skill as a writer as well as for her numerous love affairs with prominent men, such as Alfred de MUSSET and Frédéric Chopin, French romantic (*see* ROMANTICISM) novelist George Sand was born in Paris and raised and educated at her grandmother's country estate, which Sand inherited in 1821. In 1822, she married Baron Casimir Dudevant. Financially and socially secure, Sand bore two children with Dudevant, but she never found happiness with him nor reconciled her intellectual and artistic goals with those of wife and mother. She left her family in 1831 to return to Paris and embarked on a career as a writer.

Sand wrote and edited for several journals, including the prominent *Le Figaro*, *Révue de Deux Mondes*, and *La République*. Through her employment, she became acquainted with several well-known poets, artists, and philosophers. Her early works, in particular, show the influence these associations had on her. This was particularly true throughout the 1830s when, in response to rapidly expanding industrialization, Sand and her associates sought, through their works, to cure society of the evils of new technology. She was joined in this cause by Franz Liszt, with whom she became very good friends. Several other prominent figures with whom Sand was involved during this period and whose views distinctly reveal themselves in her writings include the revolutionary Michel de Bourges and Pierre Leroux.

One relationship in particular marked the start of Sand's career as a novelist: Her affair with fellow writer Jules Sandeau led them to coauthor and publish a novel, *Rose et Blanche* (1831), under the pseudonym Jules Sand. She assumed the name *George* for her second novel, *Indiana* (1832), which recounts the tale of a young woman who is both

abused by her much older husband and deceived by her treacherous lover. The work was an instant success and was soon followed by the publication of popular novels in the 1830s, such as *Lélia* (1833), which exalted free love over conventional marriage.

In the 1840s, Sand began to break away from the molds provided for her by the men in her life and started to establish her unique writing voice. She became firmly committed to the ideals of socialism and, as a result, her works often provoked controversy. Alongside economic and social themes, Sand often questioned the preconceived notions of gendered identity. Her autobiography, *Histoire de ma vie* (1855), for example, raises questions about gender and sexuality that emerged from her complicated and unconventional life.

Sand's works were extremely popular during her lifetime. She wrote novels, memoirs, essays, short stories, and even children's fairy tales that often carried a deeper, more mature meaning. She died on June 8, having paved the way for female novelists, and left behind a lasting influence on fellow writers Fyodor DOSTOYEVSKY, Gustave FLAUBERT and Marcel PROUST.

Other Works by George Sand

The Castle of Pictures and Other Stories: A Grandmother's Tales. Translated by Holly Erskine Hirko. New York: Feminist Press at the City University of New York, 1994.

Horace. Translated by Zack Rogow. San Francisco: Mercury House, 1995.

Works about George Sand

Jack, Belinda Elizabeth. *George Sand: A Woman's Life Writ Large*. London: Chatto and Windus, 1999.

Massardier-Kenney, Françoise. *Gender in the Fiction of George Sand*. Atlanta, Ga.: Rodopi, 2000.

Saramago, José (1922–) novelist

José Saramago was born in Azinhaga, Portugal. His parents, José de Sousa and Maria da Piedade, were landless subsistence farmers. His last name, differ-

ent from his father's, was written on his birth certificate as a joke by the public official who registered his birth. José de Sousa, the father, was called Saramago as a nickname because Saramago was a kind of wild green that was eaten in Azinhaga by the very poor.

Saramago was extremely close to his grandfather who, though illiterate, was an eloquent storyteller. The two of them, old man and young boy, would go on summer nights to sleep beneath a large fig tree by their house, and the grandfather would tell stories into the night. This formative experience instilled in Saramago a love of narrative and fantasy. Years later, he would begin to write in an attempt to preserve his memories of his grandfather and grandmother and his experiences of hearing stories under the fig tree.

Having moved to Lisbon, where Saramago's father worked as a policeman, Saramago went to elementary school and excelled. However, after a few years, his parents could no longer afford a liberal education for their son. He was sent to a technical school instead, where he trained to be a mechanic. Even at technical school, Saramago sought out the poems and stories contained in the literary anthologies that were used to teach grammar. He spent his evenings in the public library, reading whatever books he came across and practicing his French.

It was at this time that Saramago discovered the work of Fernando PESSOA, who was the inspiration for Saramago's novel *The Year of the Death of Ricardo Reis* (1984). Ricardo Reis was one of Pessoa's pseudonyms, and Saramago's novel explores the meaning of Pessoa's work in the face of the fascism that plagued Portugal in the 20th century.

Saramago worked for a few years as a mechanic and then managed to get a job as a civil servant. In 1950, he lost this job because of his affiliation with the Communist Party. He managed to find some work as a journalist and in the publishing industry, but as the political situation became more and more radically conservative, it became impossible for Saramago to find work

anywhere. It was this situation that prompted him in 1976 at age 54 to dedicate himself to writing novels full time.

For the next 20 years, Saramago produced a steady stream of exceptional novels that blend allegorical symbolism, politics, and a unique narrative style. Finally, in 1998, Saramago was awarded the Nobel Prize in literature, the first Portuguese citizen to receive that award.

Critical Analysis

Saramago's novels share certain affinities with the MAGIC REALISM of some novels of Latin America, whose political contexts often center on colonialism. Though Portugal was a colonial power and not a colony, its separation from the rest of Europe, due to the fascist regimes that held power after World War II, create many similarities between Saramago's Portugal and Latin America.

He explores these political themes in his novel *The Stone Raft* (1986), in which the Iberian Peninsula breaks off from Europe and starts to float south on the ocean. *The Stone Raft* is a utopian novel in which the image of Portugal floating toward Africa represents Saramago's political vision of a world in which the oppressors in Europe come together with the oppressed peoples of developing nations.

In 1991, Saramago wrote *The Gospel According to Jesus Christ*. This book presents Christ in a very humanized form, emphasizing his family relationships and his love affair with Mary Magdalene. The novel was written as a critique of the strict Catholicism of Portugal and as an exploration of metaphysical doubt. The Portuguese government reacted strongly against it for its anti-Catholic views and vetoed its presentation for the European Literary Prize. In protest, Saramago moved to the Canary Islands.

In 1995, Saramago wrote *Blindness*, which is probably his most widely read book in the English-speaking world. It recounts an epidemic of a mysterious blindness that strikes people in an unnamed country seemingly at random. In his Nobel lecture, Saramago said of the book,

Blind. The apprentice thought, "we are blind," and he sat down and wrote *Blindness* to remind those who might read it that we pervert reason when we humiliate life, that human dignity is insulted every day by the powerful of our world, that the universal lie has replaced the plural truths, and that man stopped respecting himself when he lost respect for his fellow-creatures.

Largely unknown outside of Europe before winning the Nobel Prize, Saramago is quickly becoming the most popular Portuguese writer worldwide. His perceptiveness about human nature coupled with his strong moral and political concerns allow his novels to reveal to the reader a view of reality that was previously hidden. Saramago uses magic-realist techniques in a mode that both revitalizes his readers and stirs them to moral action.

Other Works by José Saramago

All the Names. Translated from the Portuguese by Margaret Jull Costa. New York: Harcourt, 1999.

Baltasar and Blimunda. Translated from the Portuguese by Giovanni Pontiero. San Diego: Harcourt Brace Jovanovich, 1987.

Journey to Portugal. Translated from the Portuguese and with notes by Amanda Hopkinson and Nick Caistor. London: Harvill Press, 2000.

Sargeson, Frank (1903–1982) *novelist*

Frank Sargeson was born to a middle-class family in Hamilton, New Zealand, completed his training as a solicitor in Auckland in 1926, and traveled in Britain and Europe for two years. He returned to New Zealand and took on various odd jobs before settling on his family land near Takapuna, remaining there for the rest of his life and making his living as a full-time writer. Between 1936 and 1954, Sargeson published 40 stories, most of which were completed before 1945. He continued writing in the postwar period, but he was unable to produce many works. Sargeson's writings reveal him as a

writer who continued to develop and improve his art as he grew older. In his 60s, he experienced a new zest for writing, which culminated in the publication of his first complete collection of stories, *Collected Stories, 1935–1963* (1964). By the time Sargeson turned 70, he had begun to write a number of autobiographies and memoirs, veering away from the macabre and dark satirical style that characterize his writings of the previous decade. His trilogy of memoirs is, in comparison, anecdotal and lighthearted. These memoirs, which traces Sargeson's life as a writer from 1930 to 1970, are titled *Once Is Enough* (1973), *More Than Enough* (1975), and *Never Enough* (1977).

Sargeson's earlier works are remarkable for their stark depiction of human characters whose limited vision and lack of imagination represent the New Zealand working-class society. His central characters, usually the narrators of the stories, are often undistinguished and ordinary with puritanical upbringing that dictates actions and choices. Readers can appreciate these stories through Sargeson's mastery in conveying the poignant but realistic social circumstances of the working-class majority. In stories such as "The Making of a New Zealander" (1940) and "That Summer" (1946), the main characters are represented by unsettled laborers and unemployed men whose limited visions do not allow them to recognize and challenge the social forces that constitute the causes of their unhappy lives.

In the 1960s, Sargeson began to experiment with a different narrative technique. Using dark humor, he examines a new set of characters now taken from the middle classes whose better social positions ironically do not give them any advantage over the less-educated working classes of Sargeson's earlier short stories and novels. For instance, in the novel *The Hangover* (1967), Sargeson describes the dark world of a young university student caught between his duty to obey his puritanical but demented mother and his desire to indulge in the sensual pleasures of the city. The narratives of Sargeson's stories, unlike his earlier works, are elaborate and verbose.

In the 1970s, Sargeson began to write another form of narrative, reminiscent of his earlier writings but dealing with subjects closer to his heart. These were mainly autobiographies and critical writings. He managed to complete two novellas before his death in 1982: *Sunset Village* (1976), a comic crime mystery, and *En Route* (1979), a story relating a journey of self-discovery, which was published together with a novella by Edith Campion, another New Zealand author, in a joint volume entitled *Tandem*. Sargeson's achievements in fiction enable New Zealand writing to be appreciated and recognized all over the world.

Other Works by Frank Sargeson

Conversation in a Train, and Other Critical Writing. New York: Oxford University Press, 1990.

I Saw in My Dream. Auckland, N.Z.: Auckland University Press, 1974.

Joy of the Worm. London: MacGibbon and Kee, 1969.

Man of England Now; With, I for One . . . , And, a Game of Hide and Seek. London: Martin, Brian and O'Keefe, 1972.

Memoirs of a Peon. London: MacGibbon and Kee, 1965; Auckland, N.Z.: Heinemann, 1974.

Never Enough: Places and People Mainly. Wellington, N.Z.: Reed, 1978.

Sunset Village. London: Martin, Brian, and O'Keefe, 1976.

Works about Frank Sargeson

King, Michael. *Frank Sargeson: A Life*. New York: Viking, 1995.

McEldowney, Dennis. *Frank Sargeson in His Time*. Dunedin, New Zealand: McIndoe, 1976.

Sarmiento, Félix Rubén García

See DARÍO, RUBÉN.

Sarraute, Nathalie (1900–1999) *novelist, essayist*

Pioneer and leading theorist of the French *nouveau roman* or NEW NOVEL, Nathalie Sarraute was born

in Ivanova, Russia, on July 18 to intellectual parents: Her father worked in the field of sciences, and her mother published novels under the pseudonym of Vichrovski. They divorced, however, when Sarraute was two years old, and she went to live with her mother in Paris where, at a young age, French became her primary language. Her mother eventually remarried and the family returned to Russia when Sarraute was eight years old. She remained in close contact with her father, spending one month each year with him. When he began to encounter difficulties in Russia over his political views, he emigrated to France. Sarraute followed two years later to live with him in Paris and did not return again to her native Russia until 1936.

Sarraute received the bulk of her education at the Sorbonne, where she studied literature and law. In 1921, she spent a year at Oxford, prior to traveling to Berlin, where she continued to study legal science. She married Raymond Sarraute, a fellow law student, in 1925 and became a member of the French bar in 1926. She remained an active member until 1941 when she quit law to pursue a career as a writer.

Sarraute began writing while she was actively practicing law. Her first work, *Tropismes* (1932), was completed in 1932. It contains 24 short sketches based on nameless characters who are trapped by their interdependence on each other. Initially, the work was not well received or understood. It was rereleased in 1957 at the height of the popularity of the new-novel style and received greater success and critical acclaim.

During the 1950s and 1960s, Sarraute, alongside fellow writers such as Alain ROBBE-GRILLET, Claude SIMON, Marguerite DURAS, and Michel Butor, worked to pioneer the new-novel format. Exemplified by such works as Sarraute's *Portrait d'un homme inconnu* (*Portrait of an Unknown Man*, 1951), which Jean-Paul SARTRE dubbed an anti-novel, the new novel discarded the conventional ideas of structure. In her works, Sarraute routinely abandoned chronological order and shifted point of view freely to focus instead on the conscious and subconscious minds of her characters.

Central to Sarraute's works is the idea of interpersonal relationships. *Portrait of an Unknown Man* explores a daughter's difficult relationship with her miserly father. *Martereau* (1953) recounts the internal tensions that arise in a family structure that is made up of individuals whose personalities are vastly different. In both of these works, the constantly shifting point of view calls into question the narrator's reliability. In *Le Planétarium* (1959), Sarraute does away with the narrator entirely in what is considered to be both an ironic comedy of manners and a parable of the creative process.

In the mid-1950s, Sarraute began to work on critical essays as she continued to write fiction. In *L'Ere de soupçon* (*The Age of Suspicion*, 1956), she attempts to analyze her own creative process and the goals she had for her works. In later years, she also devoted time to writing critical analyses on the works of other authors, including Paul VALÉRY and Gustave FLAUBERT. Sarraute expanded her writing further to include work on a number of radio and stage plays and on her partial autobiography, *Childhood* (1983), which was adapted for the stage. Sarraute died at the end of a lengthy and productive career in Paris on October 19.

Other Works by Nathalie Sarraute

Collected Plays. Translated by Maria Jolas and Barbara Wright. New York: George Braziller, 1981.

Here: A Novel. Translated by Barbara Wright. New York: George Braziller, 1997.

Works about Nathalie Sarraute

Barbour, Sarah. *Nathalie Sarraute and the Feminist Reader: Identities in Process*. Lewisburg, Pa.: Bucknell University Press, 1993.

Knapp, Bettina. *Nathalie Sarraute*. Atlanta, Ga.: Rodopi, 1994.

Sartre, Jean-Paul (1905–1980) *novelist, playwright, essayist*

Best known for his ties to EXISTENTIALISM, a philosophy that emphasizes the ultimate importance of human freedom, as well as for his long-term

relationship with fellow French philosopher and writer Simone de BEAUVOIR, Jean-Paul Sartre was born in Paris on June 21. The son of a naval officer who died when Sartre was very young, he spent his early years living with his mother and his grandfather. After his mother's remarriage in 1917, he moved to La Rochelle, where he attended school. He graduated from the École Normale Supérieure in 1929. He was a student at the time of his first meeting with de Beauvoir, and their relationship, along with Sartre's studies and exposure to other existential philosophers, proved to be important influences on both his life and his works.

After graduation, Sartre secured employment as a teacher. In 1945, he left teaching to devote his time exclusively to writing. He also traveled extensively in Egypt, Greece, Italy, and Berlin, where he studied the works of German philosophers Martin Heidegger and Edmund Husserl. At this time, Heidegger's most important work, *Being and Time* (1927), had been released. Uniting Søren Kierkegaard's and Friedrich NIETZSCHE's views on existentialism with Husserl's concept of phenomenology, Sartre began developing his own existential philosophy. During the late 1930s, Sartre began to gather around him a small group of intellectuals; together, they spent hours at cafés on the Left Bank, discussing philosophy and the importance of freedom.

In 1939, Sartre was drafted to serve in World War II. Less than a year later, he was captured and imprisoned in Germany, where he remained until 1941. Here, Sartre experienced firsthand the ramifications of the loss of what he valued most, his personal freedom. On returning to Paris, he joined the French Resistance Movement and put his growing talents as a writer to good use penning articles about the Resistance for magazines such as *Les Lettres Françaises* and *Combat*.

Sartre was deeply affected by his experience in the war and when it was over, decided to devote himself full-time to writing and political activism. He founded *Le Temps Modernes* (1946–), a monthly journal dedicated to literature and politics. Although he never became a member of the

Communist Party, he worked closely with Communists in hopes of finding a solution to the problems of poverty and the poor social conditions of the working class. In his writing, he spent a great deal of time and effort trying to reconcile existentialism with marxism.

Aside from his work as a writer, Sartre exemplified his own beliefs by speaking out for freedom for oppressed peoples, such as the Hungarians in the mid- to late 1950s and the Czechoslovakians in the late 1960s. He became involved in numerous humanitarian causes and, as a result, twice had bombs set off in his place of residence. In 1967, he served as leader of the war-crimes tribunal, which investigated the actions of U.S. soldiers in Indochina, and, in 1968, he supported the student anti-Vietnam War protestors. He was also arrested in 1970 for selling an underground newspaper publication.

In 1975, Sartre's eyesight began to fail, and his health declined rapidly. No longer able to write, he nevertheless remained vocal and active; toward the end of his life, he was completely blind. He died on April 15 in Paris. His legacy remains as one of the strongest and most influential voices of the existentialist movement.

Critical Analysis

Sartre's first novel, *La Nausée* (1938), was greatly influenced by Husserl's concept of phenomenology, a movement devoted to describing experiences exactly as they present themselves with no reliance on theories, assumptions or deductions. Transferring this concept to human existence, Sartre's novel explores the idea that life has no essential purpose and that the main character is haunted by feelings of horror and nausea as he attempts to come to terms with the banality of life. During this period, Sartre also published a collection of short stories and a novella, *Le Mûr* (1938; published in English as *Intimacy*), which dealt with similar themes of identity and freedom.

Sartre's nonfiction work *L'Être et le néant* (*Being and Nothingness*, 1943) begins to formulate the foundation of his own philosophy. He relates the

idea of existence to his belief that it is composed of two distinct parts. In the first part are those things that exist simply because they are. They exist “en-soi” or *in* themselves. Human beings, however, belong to the second part, existing “pour-soi” or *for* themselves. According to Sartre, the demarcation between the two parts of existence is based on the fact that humans possess consciousness, in particular an awareness of mortality; thus, human beings exist in a constant state of dread. Sartre’s premise, which he examines in later works, was this: To give meaning to those things that exist “en-soi,” it is necessary for humans first to detach themselves from those things.

The importance of accepting responsibility for one’s own actions is, therefore, also an essential part of Sartre’s philosophy. His first dramatic work, *Les Mouches* (*The Flies*, 1943), examines this theme against the backdrop of ancient Greece, using the mythological characters of Electra and Orestes. Orestes, choosing to act by killing his murderous mother, rejects the guilt that has paralyzed his city since Agamemnon’s death. His second play, *Huis-clos* (*No Exit*, 1944), presents three characters in a room with no way out, learning to face the truth that “Hell is other people.”

Sartre also wrote works of literary criticism that explore the responsibility of artists in relation to their art, beginning with *Qu’est-ce la Littérature?* (*What Is Literature?*, 1947). He followed this in the same year with a study of BAUDELAIRE, and in 1952 he published a biography of Jean GENET, *Saint-Genet, Comédien et Martyr* (*Saint Genet, Actor and Martyr*). Sartre admired Genet for being free of the constraints of convention and making his own personal distinctions between right and wrong. Sartre was among a group of writers (including Albert CAMUS and Jean COCTEAU) who in 1948 successfully petitioned for Genet’s release from a life sentence for burglary. From 1960 to 1971, he worked on a massive critical biography of Gustave FLAUBERT, *L’Idiot de la famille* (*The Family Idiot*). The work reached five volumes but remained unfinished, as in the last years of his life Sartre’s failing eyesight prevented him from writing.

In 1963, Sartre published his memoir of childhood, *Les Mots* (*The Words*), in which he explored how language and literacy changed the consciousness of the growing child. In that year, the Nobel committee chose to honor Sartre with the Nobel Prize in literature, but Sartre refused to accept the award, feeling that it represented bourgeois values he rejected. Nonetheless, his reputation continued to grow, and his funeral drew thousands of mourners.

Other Works by Jean-Paul Sartre

Colonialism and Neo-Colonialism. Translated by Steve Brewer, Azzedine Haddour, and Terry McWilliams. London: Routledge, 2001.

Notebook for an Ethics. Translated by Davis Pellauer. Chicago: University of Chicago Press, 1992.

Truth and Existence. Translated by Adrian van den Hoven. Chicago: University of Chicago Press, 1992.

Works about Jean-Paul Sartre

Gordon, Haim. *Sartre’s Philosophy and the Challenge of Education*. Lewiston, N.Y.: E. Mellen Press, 2001.

Howells, Christina, ed. *The Cambridge Companion to Sartre*. New York: Cambridge University Press, 1992.

Kamber, Richard. *On Sartre*. Belmont, Calif.: Wadsworth/Thomson Learning, 2000.

McBride, William L., ed. *Sartre’s Life, Times and Vision-du-Monde*. New York: Garland Press, 1997.

Satyanarayana, Visvanatha (1895–1976) *poet, novelist, dramatist*

Visvanatha Satyanarayana was born in Andhra Pradesh, India. He wrote in Telugu and is the author of more than 100 works. This alone places him among the most important figures in Telugu fiction. He has also rewritten ancient Hindu epics such as the *The Ramayana*, which dates from the fourth century B.C. When his version of the epic, *Ramayana—The Celestial Tree* appeared in 1953, it was seen as controversial because of his transfor-

mation of the original, formal Sanskrit into a more conventional style. This translation, however, made it accessible to a wider audience, and in 1971, it won him the Jnanpith Award (India's highest literary award).

Satyanarayana was widely read in European literature. One of his novels, *Veyipadagalu* (*A Thousand Hoods*, 1933–34), was inspired by the novels on industrialization by British writers Thomas Hardy (1840–1928) and D. H. Lawrence (1885–1930). Satyanarayana saw in their work his own belief that great literature is not only about issues but also form. Like them, Satyanarayana believed important themes such as social reform should not overshadow the mechanics of the literary genre and that the social message should not subsume the aesthetic element of the literary work.

Satyanarayana's literary legacy includes poetry, short stories, essays, plays, and novels. In 1970, he was made a Fellow of the Sahitya Akademi, which is reserved for the "immortals of Indian Literature."

A Work about Visvanatha Satyanarayana

S. P. Sen, ed. *History in Modern Indian Literature*. Calcutta, India: Institute of Historical Studies Press, 1975.

scapigliatura

A mid-19th-century Italian bohemian movement in art and literature, often associated with the French DECADENCE movement, *scapigliatura* takes its name from the title of a novel by one of the group's founding members, Cletto Arrighi, *The Scapigliatura and February 6th* (1862). In the book, the term refers to the restlessness and independent spirit of its characters, all ranging in age from 25 to 30 years old. Founded in Milan, the movement was greatly influenced by the works of BAUDELAIRE, and Edgar Allan Poe, as well as those of the French symbolist poets and German romantic writers (see SYMBOLISM and ROMANTICISM).

The main characteristics of the movement include an intense aversion to the sentimentalism

and conformity of romanticism. In particular, artists of the *scapigliatura* movement held a common conviction that truth was the only valid form of poetry and art; anything less than brutal honesty was seen as substandard and unimportant. The works that came from this school featured bizarre and often pathological elements, as well as direct, realistic narration and vivid, often grotesque description, a theme held in common with French decadent writers. A second aim of *scapigliatura*, similar to many avant-garde and bohemian movements, was the rejection of bourgeois values and of the right to ownership of property.

The group was never large, consisting only of a select few artists, poets, and musicians. Its primary leader was Iginio Ugo Tachetti, who began his education in classical studies and was well acquainted with English literature. After a brief stint in the army, he began writing short stories and spending his free time in Milan, where he met with other members of the group, including the novelists and chief spokespeople for the movement, Giuseppe Rovani and Emilio Praga. Tachetti's works exemplified much of what the group sought to attain. He died young, at age 30, refusing to the end to accept hypocrisy, tradition, or conventions.

In the end, the group's most lasting influence on world literature came in its advancement of the avant-garde. The writers associated with the movement were largely considered isolated avant-garde writers who chose to live their lives and dedicate their art to revolt against middle-class conformity.

A Work about *Scapigliatura*

Del Principe, David. *Rebellion, Death, and Aesthetics in Italy: the Demons of Scapigliatura*. Madison, Wisc.: Fairleigh Dickinson University Press, 1996.

Schiller, Friedrich von (1759–1805) playwright, essayist, poet

Friedrich von Schiller was born in Marbach, Württemberg (present-day Germany), to Johannes Kaspar Schiller, an army officer and surgeon, and Elizabeth Schiller. Johannes Schiller was a pious

Lutheran and a harsh disciplinarian. He disapproved of his son's interests in literature and theater and many times forbade him to write poetry. At age 14, Schiller entered an academy to study law but subsequently decided to study medicine instead. His medical education was short-lived, however: He was expelled in 1780 for writing a controversial essay, *On Relation Between Man's Animal and Spiritual Nature*, which openly questioned the official theological dogma of the church.

On his return to Marbarch, Schiller was forced to join his father's regiment of the army. Despite his father's strong efforts to suppress this "foolish" activity, Schiller continued to write. Schiller did not find the life of the soldier appealing and consciously avoided his duties as much as possible. Thoroughly resisting his father, Schiller continued to write and was almost arrested for neglecting his military duties.

Schiller's first play, *The Robbers* (1781), depicts a noble outlaw, Karl Moor, who violently and passionately rejects the conservative and reactionary notions of his father in his quest for justice. The play simultaneously reflected Schiller's own conflict with his father and the ideological struggle between the conservative and liberal political forces in Germany. The play was warmly greeted not only in Germany, especially among the university students, but also among the romantic writers in England. The play remains a groundbreaking work in the corpus of German romanticism. The major theme of liberty that appears in *The Robbers* permeates virtually all of Schiller's major works. The play *Don Carlos* (1787) similarly depicts a conflict between a father and son. *Don Carlos* is set during the reign of Philip II of Spain. It portrays the inner struggle of his eldest son, torn between passionate love and the vile political intrigues of his father's ministers in the court.

Between 1783 and 1784, Schiller worked as a playwright and stage manager for the theater in Mannheim. With the assistance of Johann Wolfgang GOETHE, Schiller was appointed professor of

history at the University of Jena in 1789. For the next three years, Schiller worked almost exclusively on history, writing an account of the Thirty Years War. Schiller had to give up the professorship because of declining health. He worked as an assistant to Goethe, then the director of the theater at the Weimar Court.

Schiller also distinguished himself as a poet. "Ode to Joy" (1785), later set to music by Ludwig van Beethoven, is currently the anthem of the European Union. In *Wilhelm Tell* (1804), Schiller describes the close relationship with nature shared by the Swiss hero. The characteristics of Schiller's works—in their attention to nature, human emotions, and the ideals of liberty and political freedom—became the working definition of ROMANTICISM.

Schiller's interest in history resulted in several historical plays. *Mary Stuart* (1800) describes the turbulent relationship between Elizabeth I and Mary Queen of Scots in the final days before Mary's execution. The captive, wild environment of the castle of Fothernghay provides a dark, melancholy background that amplifies Mary as a tragic, romantic figure in the play. The dramatic trilogy *Wallenstein* (1796–1799) depicted Germany during the Thirty Years' War. Schiller captured the deep fragmentation of society along the lines of religion. The German national identity and the idea of nationhood is juxtaposed against the ruinous conflict created by the religious strife and political scheming of the rulers.

Schiller also wrote essays on topics ranging from religion and politics to art and humanity's relationship with nature. Many of Schiller's ideas were influenced by the works of the famous 18th-century German philosopher Immanuel Kant. In *On the Aesthetic Education of Man* (1795) Schiller deals with the bloody aftermath of the French Revolution and how it changed an understanding of notions of freedom. The key to freedom, the essay argues, is the fundamental aesthetic development of the individual and society. According to the essay, the experience of the sublime and the beautiful—two important philosophical categories in

the works of Kant—is truly fundamental to one’s education. A true sense of freedom and liberty is tightly connected to this experience.

In *On the Naïve and Sentimental in Literature* (1795), Schiller creates a series of dialectical dichotomies, such as feeling and thought, nature and culture, finitude and infinity, and finally sentimental and naïve modes of writing. Although describing himself as a sentimental or “reflective” writer, Schiller paid homage to his close friend Goethe, whom he described as the ultimate archetype of the naïve genius. Here, *naïve* is not used in the conventional sense of the word, but rather as a philosophical term that describes something that is utterly pure and good and closely connected with nature.

Critical Analysis

Friedrich von Schiller is considered today to be one of the foremost German writers. His drama and poetry are significant contributions to the literature of the romantic movement, although his reputation and legacy is recognized significantly more in Europe than it is in the United States. His magnificent control and elegant use of the German language inspired generations of readers, writers, and poets, and his works have had a long-lasting impact on the formation of the German national literature, as well as the German national identity.

Other Works by Friedrich von Schiller

Essays. New York: Continuum, 1993.

Schiller’s Five Plays: The Robbers, Passion and Politics, Don Carlos, Mary Stuart, and Joan of Arc. Translated by Robert McDonald. New York: Consortium Books, 1998.

Works about Friedrich von Schiller

Carlyle, Thomas. *The Life of Friedrich Schiller: Comprehending and Examination of His Works*. Portland, Ore.: University Press of the Pacific, 2001.

Sharpe, Lesley. *Friedrich Schiller: Drama, Thought, and Politics*. Cambridge: Cambridge University Press, 1991.

Scherzer, Rosalie

See AUSLANDER, ROSE.

Schmitz, Ettore

See SVEVO, ITALO.

Schwarz-Bart, Simone (Simone Bruman) (1938–) novelist

Simone Schwarz-Bart was born Simone Bruman in Charente-Maritime, France, to a governess and a military man, according to a 1973 *Elle* interview; however, the novelist has since named the Guadeloupean capital Pointe-à-Pitre as her birthplace. Bruman was educated at Pointe-à-Pitre, Dakar, and Paris, where she met and married her husband, novelist André Schwarz-Bart, in the early 1960s.

Simone and André Schwarz-Bart coauthored *Un Plat de porc aux bananes vertes (A Dish of Pork with Green Bananas, 1967)*, which employs nonlinear narratives, and *La mulâtresse Solitude (A Woman Named Solitude, 1972)*, a fictional biography of a mulatto female struggling to exist in society. In 1972, Simone Schwarz-Bart also published *Pluie et vent sur Télumée Miracle (The Bridge of Beyond, 1972)*, in which Télumée, the novel’s female heroine, explores and consequently revises the painful history of her people.

One year after her return to Guadeloupe in 1978, Schwarz-Bart published *Ti Jean L’Horizon (Between Two Worlds, 1979)*. In this novel, she uses MAGIC REALISM (elements of dreams, magic, fantasy, or fairy tales) and science fiction to tell the adventures of Ti Jean, a Guadeloupean folk hero, and to deconstruct traditional myths of Antillean identity.

All of Schwarz-Bart’s novels have been internationally well received in multiple publications, including *The New York Times Book Review*, *Savacou*, and *Nouvelle Revue Française*. Her fictional retelling of personal Caribbean histories contributes to international contemporary expressions and examinations of the painful repercussions of patriarchal domination and exile.

Another Work by Simone Schwarz-Bart

Your Handsome Captain. Translated by Jessica Harris. In *Plays by Women: An International Anthology*. Edited by Francoise Kourilsky and Catherine Temerson. New York: Ubu Repertory Theatre Publications, 1989.

Works about Simone Schwarz-Bart

Karamcheti, Indira. "The Geographics of Marginality: Place and Textuality in Simone Schwarz-Bart and Anita Desai." In *Feminist Explorations of Literary Space*. Edited by Margaret R. Higonnet and Joan Templeton. Amherst: University of Massachusetts Press, 1994: 125–46.

McKinney, Kitzie. "Memory, Voice, and Metaphor in the Works of Simone Schwarz-Bart." In *Postcolonial Subjects: Francophone Women Writers*. Edited by Mary Jean Green et al. Minneapolis: University of Minnesota Press, 1996: 22–41.

Seferiadis, Giorgos

See SEFERIS, GEORGE.

Seferis, George (Giorgos Seferiadis)

(1900–1971) poet

George Seferis was born Giorgos Seferiadis in Smyrna, Turkey. As a child, he attended school in Smyrna and at the Gymnasium in Athens and, in 1918, moved with his family to Paris, where he attended the University of Paris to study law and where he also developed an interest in literature.

After graduating, Seferis returned to Athens in 1925. One year later, he was admitted to the Royal Greek Ministry of Foreign Affairs. In addition to his success as a writer, he had a long and successful diplomatic career. His final diplomatic post was as Royal Greek Ambassador to Great Britain from 1957 to 1962. Throughout his career, Seferis received numerous awards and recognitions. Included among these were honorary doctoral degrees from Cambridge University in 1960, Oxford University in 1964, the University of Salonika in 1964, and Princeton University in 1965.

His background in law and diplomacy, combined with his love of literature, allowed Seferis to make a profound impact on Greek poetry. His travels throughout the world gave him numerous ideas and provided the rich backgrounds for many of his works. What he experienced through war and through political negotiation influenced his decision to write poetry, almost exclusively with the themes of alienation, wandering, and death. Seferis's poetry is often surrealistic and always highly symbolic, sometimes to the point of being cryptic and difficult to interpret. He often invokes classical Greek themes as a means of exploring 20th-century Greek lifestyles and social consciousness.

Seferis's earliest poetry collections exist in two volumes. *Strophe (Turning Point)*, 1931 consists of rhymed lyrical poems that were strongly influenced by the symbolist movement (see SYMBOLISM). His second collection, *E Sterma (The Cistern)*, 1932, portrays through vivid imagery the idea that humankind must keep its true nature hidden from the everyday world that seeks to alienate and ignore humanity.

In his later poetry, Seferis shifts his focus to include a pervasive sense of awareness of the past, in particular Greek history. This awareness is not merely that of a historian but rather is indicative of the poet's desire to relate past events to those of the present and, ultimately, the future. This theme first becomes apparent in *Mythistorema* (1935; translated 1960), a collection consisting of 24 short poems that, when read as a group, translate the Odyssean myths into modern situations and circumstances. Seferis continued to develop these themes, using Homer's *Odyssey* as his symbolic basis, in several subsequent collections: *Book of Exercises* (1940), *Logbook I* (1940), *Logbook II* (1944), *Thrush* (1947), and *Logbook III* (1955). One notable exception to his use of Odysseus as a solitary source, however, occurs in "The King of Asine," one of the poems in *Logbook*. This poem is considered by many critics to be Seferis's greatest achievement because of its historical importance. This historical source consists of a single reference

in Homer's *Iliad* to the King of Asine, who remains otherwise an all-but-forgotten character in Greek history.

Seferis did not limit himself to poetry and diplomatic relations, however. In addition to his collected poetic works, he published one book of essays, *Dokimes* (1944; translated *Essays on the Greek Style*, 1962). He also translated several works by T. S. Eliot and produced *Copies* (1965), a collection of translations from American, English, and French poets.

In the later years of his life, Seferis returned to writing in a style similar to that of his early poetry. His final collection of poems, *Three Secret Poems* (1966), contains, much like his first collection *Strophe*, 28 short lyrical poems that are highly surrealistic in nature. In 1963, Seferis was the first Greek writer to win the Nobel Prize in literature "for his eminent lyrical writing, inspired by a deep feeling for the Hellenic world of culture."

Other Works by George Seferis

Keeley, Edmund, ed. *Complete Poems of George Seferis*. Translated by Philip Sherrard. Greenwich, U.K.: Anvil Press Poetry, 1989.

Works about George Seferis

Hadas, Rachel. *Form, Cycle, Infinity: Landscape Imagery in the Poetry of Robert Frost and George Seferis*. Cranbury, N.J.: Bucknell University Press, 1985.

Kelley, Edmund, and Philip Sherrard, eds. *George Seferis*. Princeton, N.J.: Princeton University Press, 1995.

Tsatsos, Ioanna. *My Brother George Seferis*. Translated by Jean Demos. St. Paul, Minn.: North Central Publishing Company, 1982.

Seifert, Jaroslav (1901–1986) poet

Jaroslav Seifert was born in Prague, Czechoslovakia. He quit school at a young age to work for the Communist newspaper *Rudé Pravo*, where he acquired an extensive knowledge of Czechoslovakian

history and culture, as exemplified in his first volume of poetry, *The City in Tears* (1920). The poems in this collection are characterized by simplicity and sensuality.

Seifert traveled throughout Europe, where he became familiar with literary trends. He initially regarded poetry as a tool for social change, and his early work expressed support for communism. Later, influenced by DADA and FUTURISM, his focus shifted toward poetry that was guided by sensual rather than intellectual motivations.

Because of his refusal to conform to orthodox political beliefs, Seifert's works were often censored by the Czechoslovakian government. He co-founded a society of avant-garde literary figures in Prague and, in 1929, was finally expelled from the Communist Party for refusing to oppose the elected Czechoslovakian government.

Seifert joined the Social Democrats, and his poetry began to change once again. *The Carrier Pigeon* (1929) focused on daily life, rejecting metaphor in favor of REALISM. During World War II, the publication of *Bozena Nemcová's Fan* (1939), with its passionate opposition to the Nazi occupation of Prague, put Seifert back in favor with the Communist Party, but by 1950 he was once again evicted from the party and charged with subjectivism.

Seifert then became a spokesperson for artistic freedom. In the 1970s, he headed the Union of Czech Writers and acted to oppose a ban on foreign publishing. *The Plague Column* (1977), which warned of the dangers of neo-Stalinism, was published in Cologne, West Germany, as a result of Czechoslovakian censorship. His final published work was his memoir, *All the Beauties of the World* (1981).

In 1984, Seifert became the first Czechoslovakian to receive the Nobel Prize in literature. Age and failing health prevented him from traveling to Stockholm to accept his award in person, and the Czechoslovakian government would not grant his son an exit visa to pick up the award for him. He died in Prague two years later.

Other Works by Jaroslav Seifert

Dressed in Light. Translated by Paul Jagasich and Tom O'Grady. New York: Dolphin-Moon Press, 1990.

The Early Poetry of Jaroslav Seifert. Translated by Dana Loewy. Evanston, Ill.: Hydra Books, 1997.

Sembène, Ousmane (1923–) *novelist, screenwriter*

Ousmane Sembène was born in Ziguinchor, in the Casamance region of southern Senegal. The son of a fisherman who was too poor to put his son through school, Ousmane left school before finishing to take various odd jobs, including those of bricklayer, fisherman, plumber, and apprentice mechanic. He was drafted into the French colonial army during World War II and served in both Italy and Germany. After the war, he returned to work as a manual laborer, first in Dakar, Senegal, and later in Marseilles, France. While in France, he was strongly influenced by French leftist thought and eventually became a trade-union leader. He joined the French Communist Party and became an active member until 1960 when Senegal gained its independence. After a year of instruction in cinema studies in Moscow, he devoted most of his attention and time to making films.

Sembène first made his mark as a novelist with *Le Docker noir* (*The Black Dockworker*, 1956) and moved into the film industry after 1962. In both his novels and his screenplays, he develops the themes of the nationalist struggle against colonialism, corruption, and racial discrimination. These are the issues that plagued most African writers who had firsthand experience of colonialism. What distinguishes Sembène is that he continues to write and explore these themes long after the colonial struggle ended. He completed three novels during the 1950s and 1960s. His most popular and, arguably, best novel is *Les Bouts de bois de Dieu* (*God's Bits of Wood*, 1960),

a story that vividly depicts the African workers' struggle against colonial oppression and exploitation. The book is set during the 1947 and 1948 Dakar-Niger Railway strike, an event that Sembène witnessed. He develops a sophisticated view of workers' rights and industrial relations, using a Marxist approach in this novel. *Xala* (1973) ironically bespeaks the anguish and disappointment following the postcolonial independence where Africans realized that their new leaders were incapable of making genuine progress or fulfilling promises that they pledged during the struggle.

Sembène's novels and screenplays are informed by his own personal experiences and encounters. He is most effective in depicting the complexities of the colonial and postcolonial struggle of many African nations, which, in many cases, did not end with the gaining of independence. Sembène has written all his works in French; approximately half have been translated into English.

Other Works by Ousmane Sembène

The Black Docker. London: Heinemann, 1987.

The Money-Order; with White Genesis. London: Heinemann, 1972.

Niiwam and Taww. Oxford: Heinemann, 1992.

Tribal Scars and Other Stories. London: Heinemann, 1974.

Films by Ousmane Sembène

Camp de Thiaroye. 1988. With Thiero Faty Sow.

L'Empire Sonhrai. 1963. In French.

Le Mandat (*The Money-Order*). 1968. In French and Wolof. English version, 1969.

Xala. 1974. In French and Wolof.

Works about Ousmane Sembène

Conde, Maryse. "Sembène Ousmane-Xala." *African Literature Today* no. 9 (1978).

Peters, Jonathan. "Sembène Ousmane as Griot: *The Money-Order with White Genesis*." *African Literature Today* no. 12 (1982).

Pfaff, Françoise. *The Cinema of Ousmane Sembène, A Pioneer of African Film*. Westport, Conn.: Greenwood, 1984.

Senghor, Léopold Sédar (1906–2001)*poet*

Léopold Sédar Senghor was born in the little coastal town of Joal, Senegal. As a boy, he moved around the circle of Serere farmers and fishermen and listened to the tales they told of precolonial Africa. These stories would greatly influence his poetry. He attended a Roman Catholic mission school in French West Africa when he was young and entered the Collège Libermann in Dakar in 1922 to study for the priesthood. He was, however, found participating in protests against racism and expelled from the school. Senghor finally completed his secondary education in a public school in 1928 and left Senegal after winning a scholarship to study in France.

Senghor studied contemporary French literature at the prestigious École Normale Supérieure in Paris. He was greatly influenced by the vibrant atmosphere of intellectual ferment in 1930s Paris. Black African writers were rediscovering their roots in exile away from their homeland, and this led them to establish the intellectual movement called NÉGRITUDE, which encouraged black students, artists, and writers to explore their common cultural roots and tradition. Senghor and his writer-friend Aimé CÉSAIRE were the cofounders of négritude and the newspaper, *L'Étudiant noir* (The black student).

Senghor established his literary and political career in the aftermath of World War II. In 1946, he and his mentor, Lamine Guèye, were both appointed as representatives of Senegal in the French Constituent Assembly in Paris. Senghor managed to be reelected and served in the assembly until 1958. When Senegal gained its independence in April 1960, Senghor became its first president. His rich cultural background and his keen intellect made him an effective leader, but his success did not last long. The persistence of Senegal's economic crisis and the futility of Senghor's programs led to his forced retirement in 1980. He resettled in Verson, France, where he spent the rest of his life.

Senghor's poems, written in French and translated into many languages, reflect his inner conflict between his Western predisposition and his determination to preserve the wealth of his African heritage. The poems in his first book, *Chants d'ombre* (Songs of shadow, 1945), are extremely effective in their dramatization of his search for identity. In these poems, he manages to extricate himself from the vicious cycle of self-doubt and find balance by retreating to his childhood and the past. This theme of the returning to his origins is best presented in the poem "Que m'accompagnent kôras et balaphong" ("To the Music of koras and balaphong"), which also exhibits Senghor's aptitude for music. He believed that good musical rhythm was essential in poetry and often insisted that his poems should be read to the accompaniment of African music.

Senghor's personal experience as an exile living in France also influenced his writings. His sense of alienation derives from his dilemma as an educated African who felt torn between his black attributes and background and his Western intellectual inclinations. He felt distinctly the need to promote his black identity in the margins of Western society to establish his presence. Senghor's volume *Hosties noires* (Black victims, 1948) contains many poems written in the war years. A common thread runs through these poems: Senghor's growing disappointment and exasperation with losing his European "heritage." Senghor knew he could never be French, but his desire to retain his "Frenchness" was intermixed with a realization that his true roots lay in Africa. Senghor's ingenuity lies in his fluency in French, his extraordinary exploration of the range of human emotions, and his intellectual critique of French colonialism in Africa.

Other Works by Léopold Sédar Senghor

The Collected Poetry. Translated by Melvin Dixon.

Charlottesville: University Press of Virginia, 1991.

Irele, F. A., ed. *Selected Poems of Léopold Sédar Senghor*. New York: Cambridge University Press, 1977.

Works about Léopold Sédar Senghor

Kluback, William. *Léopold Sédar Senghor: From Politics to Poetry*. New York: Peter Lang, 1997.

Spleth, Janet. *Léopold Sédar Senghor*. Boston: Twayne, 1985.

Vaillant, Janet G. *Black, French, and African: A Life of Léopold Sédar Senghor*. Cambridge, Mass.: Harvard University Press, 1990.

Serote, Mongane Wally (1944–) poet, essayist, novelist

Mongane Wally Serote was born in Sophiatown, South Africa. He received his early education in Alexandra Township and later attended the Morris Isaacson High School in Soweto. In 1974, after a succession of different jobs, he left South Africa on a Fulbright scholarship, which enabled him to study for a master's degree in fine arts at Columbia University in New York. Before leaving he had been awarded the Ingrid Jonker Prize for Poetry following the publication of his collection *Yakhal'inkomo* (1972).

Serote's most recent novel, *Gods of Our Time* (1999), documents the latter years of the liberation struggle in South Africa and conveys the bewilderment and uncertainty of those involved in the historic events of the time. In his text, Serote mimics the dislocated sensation of living in a time when people often disappeared without a trace by using a multitude of characters who enter the pages in an apparently random manner and then, inexplicably, disappear again. Much of Serote's work chronicles a disconnection with the past and attempts a realignment and reconfiguration with that past. His collection of poetry *The Night Keeps Winking* (1982) was banned in his home country. It contains vivid imagery of the cruelty of life under apartheid, but also lyrical notes:

*If life is so simple
why can't it be lived
if it is so brief
why can't it be lived*

After living in exile in Botswana and Britain, he returned to South Africa when the end of apartheid came. In 1991, he received an honorary doctorate from the University of Natal. He won the Noma Award for Publishing in Africa in 1993. Mongane Serote was elected to South Africa's Parliament in 1994 and became the chair of the Arts, Culture, Language, Science and Technology Parliamentary Portfolio committee. Serote continues to chronicle the history of the South African experience.

Another Work by Mongane Wally Serote

To Every Birth Its Blood. Westport, Conn.: Heinemann, 1983.

Works about Mongane Wally Serote

Brown, Duncan. "Interview with Mongane Wally Serote." *Theoria: A Journal of Studies in the Arts, Humanities and Social Sciences* 80 (October 1992): 143–49.

Horn, Peter. "A Volcano in the Night of Oppression: Reflections on the Poetry of Mongane Serote." Available online at <http://homepages.com-puserve.de/PeterRHorn/volcano.htm>.

Seth, Vikram (1952–) novelist, poet

Vikram Seth was born in Calcutta, India, but grew up in Delhi. His father, Prem Seth, is an executive in a business company, and his mother, Lalitha Seth, is a judge. After completing his schooling in India, Seth went to England and America for further studies. At Stanford University in 1975, while studying for his doctorate in economics but frustrated by the tediousness of filling in data for a project, Seth decided to take a temporary leave from economics and thought to try writing a novel instead. He went to a bookstore and was so inspired by a PUSHKIN novel that he decided to write one himself.

What began as a break became Seth's lifetime profession—a cross-cultural exploration of the question of identity and human relationships. He has written about North America, Tibet, China, England, and India: In each instance, he does not

create, as in the works of Salman RUSHDIE, post-modern cultural hybrids through his characters; rather, Seth's works can be said to be deliberately straightforward and direct without undermining the lyricism of his language. He does not complicate human nature but frankly and compassionately tries to communicate it. In *An Equal Music* (1998), which is set in England, the imminent separation of the lovers is an outcome destined by music and is not a result of a larger social or political cause. In this novel, the theme of love is contained within the context of the feelings the couple have for each other. The romantic intimacy between individuals in a drama devoid of politics places this work in a modernist framework.

Seth's difference from contemporary Indian writers of English can be found in a descriptive style that is as uncomplicated in form as it is in content. This, however, does not mean that he has not written on political issues: The poem "A Doctor's Journal Entry for August 6, 1945," from *All You Who Sleep Tonight* (1990), is a vivid exposition of a doctor's reaction to the atomic bomb at the moment of its fall into Hiroshima. Caught between saving himself and needing to do his duty to others as a doctor, the narrator realizes that silence and death are his only options.

Seth's first literary venture was not, as he intended, a novel. *Golden Gate* (1986) is written completely in rhyme and won him the Commonwealth Poetry Prize in 1986. *Golden Gate* follows the formal tradition of older poetry and is a satire of cosmopolitanism in sonnet form. It was inspired by the vibrancy of San Francisco and the lives of the youth who eke out a living there. Seth's second novel, *A Suitable Boy* (1993), is set in postindependent India in the 1950s. While a mother performs an exacting search for a perfect husband for her daughter, ethnic violence between Hindus and Muslims divides a nation. *A Suitable Boy* is the longest novel ever written in English. Because of its length and scope, covering the lives of four extended families, Seth was hailed as a "latter-day Tolstoy" by international critics when it was released.

Seth also studied classical Chinese poetry at Nanjing University (China) and has written about his travels in China and Tibet. Seth's travelogues uncover traces of India, found even in the remotest mountain in Tibet. After his studies in China, Seth published a collection of Chinese poems that he translated into English.

Seth has proven to be a truly versatile writer. Just as uncomplicated in form as he is in content, he has written in almost every literary genre. He has often said that rather than trying to combine different genres at one time, he prefers to pick a different form for a different theme. He has written six books of poetry, three novels, and a libretto, *Arion and the Dolphin* (1999), for an opera by British composer Alec Roth. His attention to form has twice placed him in the *Guinness Book of Records*: for *Golden Gate*, the first novel in English written entirely in sonnet form, and for *A Suitable Boy*.

Other Works by Vikram Seth

Arion and Dolphins. New York: Penguin Putnam, 1999.

From Heaven Lake. New York: Vintage Books, 1987.

Works about Vikram Seth

A. L. McLeod, ed. "The Gate and the Banyan: Vikram Seth's Two Identities," *The Literature of the Indian Diaspora*. Delhi, India: Sterling, 2000.

Atkins, Angela. *Vikram Seth's "A Suitable Boy": A Reader's Guide*. New York: Continuum International Inc., 2002.

Pandurang, Mala. *Vikram Seth: Multiple Locations, Multiple Affiliation*. New Delhi: Rawat, 2001.

Shalamov, Varlam (1907–1982) poet, essayist

The son of a priest, Varlam Tihonovich Shalamov was born in Vologda, Russia. As a young man, Shalamov joined the communist cause and actively participated in the Russian Revolution. Between 1926 and 1929, Shalamov studied law at the Moscow University. In 1929, he was arrested for

distribution of the so-called “Lenin’s Will,” a document that stated that Lenin opposed the appointment of Joseph Stalin to the leadership of the Communist Party and the Soviet Union. Shalamov was released in 1932 but was arrested once again in 1937 at the height of the period of Stalin’s political repressions.

Shalamov spend the next 17 years in a labor camp in Kolyma, a remote location in Siberia. After he returned in 1952, he began to publish poems in various journals. In the meantime, he secretly worked on *Kolyma Tales*, which appeared in dissident circles around Moscow in 1966. *Kolyma Tales* describes Shalamov’s experiences in Stalin’s labor camps. The stories were officially published in London in 1977. After the London publication, the collection caused a scandal for the Soviet government, and Shalamov was forced to renounce his work publicly. He died alone in a nursing home five years before *Kolyma Tales* was officially published in the Soviet Union.

Varlam Shalamov’s *Kolyma Tales* is considered by many to be a centerpiece of dissident fiction in Russia. His tales had a direct political impact in the Soviet Union, as they exposed the scandalous treatment of political prisoners in the Soviet Union and the injustices of the Soviet judicial system. Today, Shalamov is admired by many, and his work continues to bear relevance to the treatment of political prisoners by various totalitarian governments around the world.

Another Work by Varlam Shalamov

Graphite. Translated by John Glad. New York: Norton, 1981.

Shiga Naoya (1883–1971) *novelist, short-story writer, essayist*

Shiga Naoya was born in Ishimaki, Miyagi Prefecture, Japan, to Shiga Naoharu and Gin. When he was still very young, his grandparents took him to their residence in Tokyo. A member of an affluent and influential family, Shiga entered the elitist Gakushūin, a school established to educate the

imperial family. He became interested in Christianity and joined a Christian study group while in middle school, and in 1906, he entered the English literature department of the Tokyo Imperial University. In 1914, Shiga married Sadako Kadonokōji. His father disapproved of the marriage, and Shiga responded by renouncing his inheritance, thus severing his ties with his family.

Shiga’s formal literary career began with his publication of the short story “The Little Girl and the Rapeseed Flower” (1904) while he was still in high school. In 1910, Shiga and a group of friends from Gakushūin started a literary magazine as an outlet for their writing, and Shiga regularly contributed short stories. In 1912, he published *Ōtsu Junkichi*, his first long work. While critics called the novella uneven, its honesty of emotion ranks it highly among Japan’s literary works. Five years later, while recovering from having been hit by a train, Shiga wrote his masterpiece “At Kinosaki,” a reverie over the deaths of small animals. Shiga excelled in the arena of short stories, but he struggled with novel writing. Despite other attempts, he wrote only one full-length novel—*A Dark Night’s Passing*—over a 16-year period, from 1921 to 1937. In the last 20 years of his life, Shiga entered into semiretirement, periodically writing personal essays based on his observations.

Shiga is regarded as the supreme stylist of his day. Using an economy of words, he depicted vivid vignettes based closely on his personal experiences. His literary power stems from his objectivity and honesty in portraying his characters’ emotions. In 1949, he received the Order for Cultural Merit.

Other Works by Shiga Naoya

Morning Glories. Translated by Allen Say and David Meltzer. Berkeley, Calif.: Oyez, 1976.

The Paper Door and Other Stories. Translated by Lane Dunlop. San Francisco: North Point Press, 1987.

Works about Shiga Naoya

Mathy, Frances. *Shiga Naoya*. Boston: Twayne, 1974.
Starrs, Roy. *An Artless Art: The Zen Aesthetic of Shiga Naoya*. Richmond, Surrey: Japan Library, 1998.

Shiina Minako

See ŌBA MINAKO.

Sholokhov, Mikhail (1905–1984) *novelist, short-story writer*

Mikhail Aleksandrovich Sholokhov was born in a small village of Kruzhlinin, Russia. Sholokhov's father engaged in a number of farm-related trades; his mother was an illiterate Ukrainian peasant who learned to read and write late in her life to correspond with her son. Sholokhov was educated in several schools but left his educational pursuits to join the army in 1918. He fought on the Bolshevik side during the Russian civil war. He took part in the suppression of an anti-Bolshevik rebellion by the Don Cossacks (a semiautonomous group who was granted limited local independence by the czar, often in exchange for services in the military). Indeed, almost all of Sholokhov's prose is based on this experience during the war.

At the end of the war, Sholokhov relocated to Moscow where, between 1922 and 1924, he worked as a stonemason and an accountant. He occasionally participated in writers' seminars and published his first story, *The Birthmark*, in 1924. The same year, he decided to dedicate himself completely to writing; only a year later, he published his first collection of short stories, *Tales of the Don*, which depicted the bitter transformation of village life during the civil war.

Sholokhov's fame as a novelist came with the serialized publication of *And Quiet Flows the Don* (1928–40). Although the novel won the Stalin Prize in 1941, it was initially criticized for its objectivity in depicting the civil war. The work traces the tragic life of Cossack Grigory Melekhov and his ill-fated love. Along with the spiritual destruction of the protagonist, Sholokhov also depicts the downfall of traditional Cossack communities. His other major work, *Virgin Soil Uplifted* (1932–60), describes the agricultural collectivization in the Soviet Union. Although now recognized by many critics as mediocre at best, the novel received the Lenin Prize in 1960.

Sholokhov achieved high rank in the Communist Party. He accompanied the Soviet leader Nikita Khrushchev on a trip to Europe and the United States in 1959, and in 1961, he was elected as a member of the Central Committee. Many writers have criticized Sholokhov's work for its unscrupulousness in following official doctrines; still others questioned the authorship of *Tikhii Don*. Despite these troubles, Sholokhov was the first officially sanctioned Soviet writer to receive the Nobel Prize in literature in 1965. By Sholokhov's death in 1984, more than 79 million copies of his work were published in 84 languages.

A Work about Mikhail Aleksandrovich Sholokhov

Ermolaev, Herman. *Mikhail Sholokhov and His Art*. Princeton, N.J.: Princeton University Press, 1982.

Shu Qingchun

See LAO SHE.

Sienkiewicz, Henryk (1846–1916) *novelist, short-story writer*

Henryk Sienkiewicz was born in Wola Okrzejska, part of the Russian area of Poland. His father's family were revolutionaries who fought for Polish independence, and his mother's family included scholars of history.

Sienkiewicz's talent for writing emerged at a young age. His earliest works were satirical sketches on social consciousness. In 1876, he visited America, publishing his travel accounts in Polish newspapers and gaining material for future works.

Returning to Poland, Sienkiewicz turned to historical studies, writing a trilogy about 17th-century Poland, which included *With Fire and Sword* (1884), *The Deluge* (1886), and *Pan Michael* (1888). A prolific writer, he followed these works in rapid succession with novels on a variety of contemporary subjects. *Without Dogma* (1891) was a psychological study of decadence, while

Children of the Soil (1894) focused on the lives of peasants.

In 1896 Sienkiewicz published *Quo Vadis*. This novel, for which he is most widely recognized internationally, told of the persecution of Christians at the time of Nero. He returned to historical subjects in *Krzyzacy* (1900), recounting the Poles' victory over the Teutonic knights in the Middle Ages, and *On the Field of Glory* (1906), a sequel to his previous trilogy. His final works, *Whirlpools* (1910) and *In Desert and Wilderness* (1912), again deal with contemporary issues.

In 1905, Sienkiewicz was awarded the Nobel Prize in literature for his "outstanding merits as an epic writer" (Nobel Lectures). Living in a time of cultural oppression, Sienkiewicz encouraged patriotism through his writing. Evidence of his success can be found in reports of Polish citizens pinning pages of his books to their clothing as a reminder of the fight for freedom. Sienkiewicz also wrote open letters to his people addressing political injustice, and in 1901, he helped to expose the persecution of Polish schoolchildren by the Prussians. He did not live to see the success of all he had fought to attain. He died two years before Poland's boundaries were restored.

Other Works by Henryk Sienkiewicz

Charcoal Sketches and Other Tales. Translated by Adam Zamoyski. Chester Springs, Pa.: Dufour Editions, 1990.

The Little Trilogy. Translated by Miroslaw Lipinski. New York: Hippocrene Books, 1995.

Works about Henryk Sienkiewicz

Giergielewicz, Mieczyslaw. *Henryk Sienkiewicz: A Biography*. New York: Hippocrene Books, 1991.

Kryanowski, Jerzy, ed. *The Trilogy Companion: A Reader's Guide to the Trilogy of Henryk Sienkiewicz*. New York: Hippocrene Books, 1992.

Simenon, Georges (1903–1989) *novelist*
Best known as a skilled writer of highly literate detective fiction, Georges Simenon was born in Liège,

Belgium. The son of an accountant, he was forced to quit school because of his father's poor health. His mother died in 1921, and he worked for a time as a baker and a bookseller before launching his writing career with an apprenticeship at a local newspaper, *Gazette de Liège*.

Simenon began publishing when he was only 17 years old. He joined with a group of painters, writers, and artists who called themselves The Cask. This group spent the majority of their time drinking, experimenting with drugs, and having deep philosophical discussions. He recounts his experiences with this group in his novel *Le Pendu de Saint Pholier* (1931).

In 1922, Simenon moved to Paris, where he published numerous short stories and novels under a variety of pennames. Between 1922 and 1939, he produced more than 200 works of pulp fiction. The first work published under his real name was *The Strange Case of Peter Lett* (1931), in which Simenon introduces the character of Inspector Maigret, the Paris police detective about whom he would ultimately pen 84 mysteries, 18 of them written in the early 1930s. Simenon left the character behind for an eight-year hiatus at the start of World War II.

During the German invasion of France, Simenon moved to Fontenay, where he wrote successfully for the film business. After the war, under suspicion of having been a Nazi collaborator, he moved to the United States, where he wrote several mysteries with American settings, including *Belle* (1954) and *The Hitchhiker* (1955).

Simenon returned to Europe to live in Switzerland in 1955. Several of the Maigret novels enjoyed success as films. He announced his retirement in 1973, just after the publication of one last Maigret work, *Maigret et Monsieur Charles* (1972). He continued to write some nonfiction, including *Lettre à ma mère* (1974), which focuses on his relationship with his mother. Simenon died on September 4, leaving instructions that his body be cremated without ceremony. His legacy to literature lives on in the psychological depth he brought to the genre of detective fiction.

Other Works by Georges Simenon

Maigret Loses His Temper. Translated by Robert Eglesfield. San Diego, Calif.: Harcourt Brace Jovanovich, 1993.

The Rules of the Game. Translated by Howard Curtis. San Diego, Calif.: Harcourt Brace Jovanovich, 1988.

Works about Georges Simenon

Assouline, Pierre. *Simenon: A Biography.* Translated by Jon Rothschild. New York: Knopf, 1997.

Becker, Lucille. *Georges Simenon Revisited.* Boston: Twayne, 1999.

Simon, Claude (1913–) novelist

Closely associated with the emergence of the NEW NOVEL in the 1950s, Claude Simon was born in Tananarive, in the then French colony of Madagascar. His father was killed during World War II, leaving Simon to be raised by his mother and her family in Perpignan, a French city near the Spanish border.

Simon studied for a career in the navy but was ultimately dismissed and left to study art at both Oxford and Cambridge Universities. In the early 1930s, he visited the Soviet Union. Upon his return, he served with the French army. During World War II, he was captured by the Germans but managed to escape and join the Resistance.

It was not until after the end of World War II that Simon began his career as a writer. His first novel, *Le tricheur* (*The Cheat*, 1945), was followed by the autobiographical novel *La corde raide* (*The Tightrope*, 1947). These two works and Simon's two subsequent novels are traditional in structure, with easily identifiable plots and characters. Simon gained international recognition, however, with his "new novel"-styled *Le Vent* (*The Wind*, 1959). Here Simon began to develop a style in which the plot is really just one event viewed from several perspectives.

In *L'herbe* (1958) Simon began to emphasize visual perceptions. Nothing much happens in the novel, even though it is set in France in 1940, the tumultuous year of the German invasion. An old

woman, Marie, is dying; her recollections, mainly of houses and gardens, form the substance of the book. A sequel, *La route des Flandres* (1960), is about Marie's nephew Georges, juxtaposing his wartime experiences with his present postwar reality. Much of Simon's work is largely biographical or historical in origin. Stylistically, he grew to favor a stream-of-consciousness style that was often devoid of regular punctuation and used parentheses excessively. For his works and contribution to the field of literature, Simon was awarded the Nobel Prize in literature in 1985.

Other Works by Claude Simon

The Georgics. Translated by Beryl and John Fletcher. New York: Riverrun Press, 1991.

The Invitation. Translated by Jim Cross. Normal, Ill.: Dalkey Archive Press, 1991.

The Jardin des Plantes. Translated by Jordan Stump. Evanston, Ill.: Illinois University Press, 2001.

The Trolley. Translated by Richard Howard. New York: New Press, 2002.

A Work about Claude Simon

Brewer, Maria Minich. *Claude Simon: Narratives Without Narrative.* Lincoln: University of Nebraska Press, 1995.

Singer, Isaac Bashevis (Icek-Hersz Zynger) (1904–1991) novelist, short-story writer

Isaac Bashevis Singer was born in Radzymin, Poland. Singer's father was a Hasidic rabbi, and his mother came from a family of rabbis. When he was four, he moved with his family to Warsaw where he received a traditionally Jewish education, combining academics with the study of Jewish law in Hebrew and Aramaic texts. An avid reader, he was also influenced by the works of Spinoza, GOGOL, DOSTOEVSKY, and TOLSTOY. Singer entered the Tachkemoni Rabbinical Seminary in 1920 but ultimately gave up this vocation to become a writer.

He began his writing career as a journalist in Warsaw, where he worked as a proofreader for

Literarische Bleter, a newspaper edited by his eldest brother Joshua Singer, who was more politically active than his brother and highly disillusioned with the Soviet political system. This disillusionment affected the younger Singer's awareness of the continuous sociopolitical and cultural upheaval in Poland.

Singer's chief subject was Jewish life, history, and tradition, centered primarily on the period before the Holocaust. He examines the importance of the Jewish faith through the lives of his characters.

Singer's earliest fictional works were short stories and novellas. His first novel, *Satan in Goray* (1932), was published in Poland. It addresses the theme of the power of the 17th-century false messiah Shabbatai Zvi. Written in a linguistic style similar to the medieval Yiddish book of chronicles, the novel is set in the 17th century during the time of the Cossaks and is based on the mass murder of Jews, peasants, and artisans. The characters are often at the mercy of circumstance but are also the victims of passion. The story examines the danger of messianic fever or overzealous prophet-worship. The destructive nature of passion and obsession are common themes in Singer's work.

Fearing Nazi persecution, Singer became a foreign correspondent and emigrated to the United States just after the publication of his first novel. He left behind his first wife, Rachel, and their son Israel. Settling in New York, he obtained employment with the Yiddish newspaper *Jewish Daily Forward*. In 1940 he married Alma Haimann, a German émigré, and was granted American citizenship in 1943.

His first collection of stories that was published in English was *Gimpel the Fool* (1957). He also published numerous stories in the *Jewish Daily Forward*, which were later collected in *In My Father's Court* (1966) and *More Stories from My Father's Court* (2000). The latter collection was published posthumously. In these stories, Singer depicts his own childhood in the overpopulated poor Jewish quarters of Warsaw before and during World War I. Singer's father is depicted as a pious man who studies the Talmud with great fervor; his

mother is pictured as more practical, focusing on everyday problems.

The Family Moskat (1950) was Singer's first novel to be published in English. It forms the first volume of a trilogy along with *The Manor* (1967) and *The Estate* (1969). These novels describe how families are destroyed by the changing demands of society and a decline in religious faith.

Although Singer wrote all of his works in Yiddish, he collaborated with a number of well-known literary figures in the translation of his work, among them Saul Bellow and, most frequently, Cecil Hemley. He often published fiction under the penname Isaac Bashevis and journalism under Warshofsky.

In 1978, Singer was awarded the Nobel Prize in literature. In 1984, his short story "Yentil the Yeshiva Boy" was made into the popular film *Yentl*. The 1989 film *Enemies, a Love Story* was also based on one of his novels. Singer died in Surfside, Florida, on July 24, 1991.

Other Works by Isaac Bashevis Singer

Reaches of Heaven. New York: Farrar Strauss, 1980.

Scum. Translated by Rosaline Dukalsky Schwartz. New York: Farrar Straus, 1991.

The Penitent. New York: Farrar, Straus & Giroux, 1983.

The Slave. Translated by the author and Cecil Hemley. New York: Farrar, Straus & Giroux, 1962.

Works about Isaac Bashevis Singer

Friedman, Lawrence. *Understanding Isaac Bashevis Singer*. Columbia: University of South Carolina Press, 1988.

Hadda, Janet. *Isaac Bashevis Singer: A Life*. New York: Oxford University Press, 1997.

Škvorecký, Jozef (1924–) novelist

Jozef Škvorecký was born in 1924 in Náchod, Bohemia, Czechoslovakia. He received his Ph.D. from Charles University in Prague. Škvorecký was fired from his job when his first novel, *The Cowards* (1958; translated 1970), was published; the novel

was banned in Czechoslovakia soon after its publication for its ironic portrayal of the everyday lives of people living under communist rule. Undaunted, Škvorecký began freelancing, writing novels, film scripts, and nonfiction.

In response to the defeat of the Czech reform movement, Škvorecký left Czechoslovakia to settle in Canada in 1969. With his wife, he founded a Czechoslovakian publishing house in Toronto, where he began to build a solid reputation as a novelist. During a 20-year period, he developed a reputation as one of Canada's finest novelists, receiving the Governor General's Award for Fiction in 1984.

All of Škvorecký's novels have some basis in his experiences in Czechoslovakia and are often semi-autobiographical. Some of his works also focus on the problems of romantic love in a harsh sociopolitical climate. *The Engineer of Human Souls* (1984) is a comic novel that tells the tragic tale of novelist Danny Smiricky, a Czech immigrant living in Canada. *The Bride of Texas* (1995) is a historical novel about Czechoslovakian immigrants during the American Civil War who fought alongside the Union army.

Škvorecký taught at the University of Toronto from 1971 to 1991. Retired from teaching, he continues to write. His most recent novel, *Dead Man on Campus* (2000), is an autobiographical novel merged with a murder mystery.

Other Works by Jozef Škvorecký

Dvorák in Love: A Light-Hearted Dream. New York: Norton, 1988.

The Bass Saxophone: Two Novellas. New York: Ecco Press, 1994.

A Work about Jozef Škvorecký

Solecki, Sam. *Prague Blues: The Fiction of Josef Škvorecký*. New York: Ecco Press, 1990.

So Chōng-ju (Midang) (1915–2001) poet

So Chōng-ju was born in Sonuna village in Korea's North Cholla province. After receiving a high school education without graduating, he entered

the monastery but soon left to pursue a career in writing.

So Chōng-ju, who was influenced by the Western writers Friedrich NIETZSCHE and Charles BAUDELAIRE, is considered one of Korea's first modern poets. He made a ripple in the Korean literary community by being the first writer to invoke sexual imagery, as in the poem "The Snake" (1938). Poems such as these marked his early sensual period.

So Chōng-ju also masterfully chronicled ordinary life. In the 1950s and 1960s, he drew on his Buddhist training and entered a Zen stage. Writing under his Buddhist name, Midang, he wrote of epiphany and Zen insight in "Legendary Karma Song" (1960) and "Beside a Chrysanthemum" (1955). He also focused on aesthetics and the natural world, both areas of Buddhist scholarship. Eventually, as So Chōng-ju aged, he returned to more personal poetry, reflecting upon his life and experiences and confronting the specter of his own mortality. "In Looking at Winter Orchids" (1976), for example, the narrator draws a parallel between his own mortality and flowers past bloom.

So Chōng-ju is one of the best-loved poets of modern Korea. He also achieved renown in the international community, which culminated in his nomination for the Nobel Prize in 1994, becoming the first Korean writer to receive this honor. A respected scholar, So Chōng-ju was a professor at Buddhist University and Dongguk University in Seoul. When he died on December 24, at the age of 85, the country mourned his death as a premier man of letters.

Another Work by So Chōng-ju

Poems of a Wanderer: Selected Poems of Midang So Chōng-ju. Translated by Kevin O'Rourke. Dublin: Dedalus Press, 1995.

socialist realism

Socialist realism was first recognized as an emerging literary movement in the Soviet Union in response to a May 1932 article in the *Literary*

Gazette. The article stated that, in response to modern times and a general trend toward embracing socialist doctrine, “The masses demand of an artist honesty, truthfulness, and a revolutionary, socialist realism in the representation of the proletarian revolution.” This article was followed shortly thereafter by a 1933 article by Maxim GORKY, “On Socialist Realism,” which emphasized the importance of artists taking “a new direction essential to us—socialist realism, which can be created only from the data of socialist experience.” However, socialist realism was not officially defined as a literary and political term until 1934 when, at the First All-Union Congress of Soviet writers, it was officially adopted as the accepted standard for art and literature. In a speech at the congress, Gorky called on writers to “make labor the principal hero of our books.”

Socialist realism was based on the principle that the arts should serve the purposes of communism and communist ideologies, both by glorifying worker heroes and by educating readers about the benefits of communist life. A first generation of socialist realists, including Maxim Gorky and Andrey Platonov (1899–1951), were not under state control and created works that portrayed the suffering of the poor and oppressed. However, socialist realism under Stalin persecuted writers who did not adhere to the party line. Writers, as well as visual and performing artists, were required to join the state-controlled Union of Soviet Artists and, as a condition of membership, were required to agree to abide by the union’s restrictions. The movement began and spread quickly alongside the growth and expansion of communist ideology and government, becoming a dominant form of artistic expression in much of Eastern and Central Europe, but it also included writers from the United States, Latin America, Africa, and Asia.

Many writers and visual artists living under Communist governments found the demands of socialist realism stifling, so they emigrated to other countries. Others, such as the Polish writer Sławomir MROŻEK, without leaving, found ways to keep their creativity alive through the use of indi-

rect satire. The first collection of Mrozek’s works, *Slon* (1957; *The Elephant*, 1967), was an anthology of very short stories that satirized various aspects of Polish communism in the 1950s. It was immediately successful with both critics and the general public but was not favored by strict socialists. Stalin’s death in 1953 led to some relaxation of government control of the arts, but socialist realism continued as the official accepted literary and artistic practice into the 1980s.

Socialist realism is no longer a major movement, and very few works, if any at all, written today would fall under this category. It seems that socialist realism dissolved well before the collapse of the Soviet Union, and very few works of socialist realism, with the major exception of the first wave, are either read or appreciated today.

Socialist Realism in China

The growth of communism in the 1920s introduced socialist realism to China. A lack of mass awareness was discussed by writers, and quasi-socialist associations, such as the League of Left-Wing Writers (1930), were founded. But socialist realism did not materialize as an explicit literary and political directive in China until 1942, when Mao Zedong’s talks at the Yanan Forum on Art and Literature gave the movement its foundation. By circumscribing the role of literature in a socialist society, Mao Zedong shaped communist literature for the remainder of the century. He drew heavily upon Soviet influence, and his primary tenet was the service of literature to revolutionary thought and politics.

Mao Zedong believed writers should not criticize the revolution but should emphasize the positive. Another main point at the Yanan talks was that literature must serve the masses. However, Mao Zedong also indicated that literature should not “lower” itself culturally to simple propaganda but should rise to a new artistic standard that concurrently served the revolutionary cause and urged the study of folk traditions.

Socialist realism was best served by writers indigenous to the movement. However, there were

many writers who had been working for years who converted to communism, such as DING Ling and BA Jin. Adaptation to the newly stringent requirements of socialist realism was difficult. Some writers, including Ding Ling, Ba Jin, and the unfortunate scapegoat Wang Shiwei, were eventually purged by the party for a lack of mass awareness and other literary “crimes.” The new writers were untrained students of revolution, such as Hao Ran, who wrote party-line fiction such as the three-volume novel *Bright Sunny Skies* (1965). Held up as a hallmark of literature for and by the masses, the novel follows three players—a landlord, a party secretary, and a fallen party member—in the difficult task of collectivizing their local economy.

Socialist realist works were to depict the revolutionary journey accurately. However, they also needed to portray revolutionary heroes or heroines, focus on the masses, and glorify the work of the revolution, such as industrialization, the militia of the People’s Liberation Army, and agrarian reforms. The novels tended to be long and predictable, with idealistic young heroes, such as Yang Mo’s romantic and revolutionary *Song of Youth* (1958). The military was the most popular topic, as in Chin Ching-mai’s *The Song of Ou-Yang Hai* (1966), about a real-life People’s Liberation Army soldier who acted selflessly. Ts’ao Ming’s *The Motive Force* (1949) told the story of the rehabilitation of a destroyed hydroelectric plant and glorified industrial reconstruction in Manchuria.

The Communist Party had to launch periodic campaigns against forces that they deemed threatening to socialist realist literature. Two of the most infamous were the criticisms and purgings of Ding Ling and Hu Feng in 1955. Ding Ling, who was once lauded for her 1949 socialist-realist novel on land reform, *The Sun Shines Over Sanggan River*, was sent to labor reform for explicit and immoral writings and for her urgings for literary openness. Hu Feng was imprisoned for his criticisms of thought reform and the dogmatic views of party leaders regarding literature. Some writers, like Wang Shiwei, were even executed.

A brief respite against such persecution occurred from April 1956 to May 1957 in a period of tentative liberalization called the Hundred Flowers. In *Literature of the Hundred Flowers*, Mao Zedong said, “In the arts, let a hundred flowers bloom and in scholarship, let a hundred schools of thought contend.” Here, Ding Ling and other writers who had been working under the demands of socialist realism for nearly a decade took the ills of the movement to task. Among the issues they raised were whether all literature had to be overtly political and whether poetry could be lyrical. The flowering was immediately followed by a purging anti-Rightist campaign.

The Cultural Revolution that began in 1966 and was led by Jiang Qing, Mao Zedong’s wife, produced a high volume of works of propaganda that were of dubious artistic quality. Many cultural relics were destroyed; intellectuals, writers, and other artists were sent to labor reform camps; self-criticisms were forced; and mass persecutions were common.

After the Cultural Revolution, socialist realism had some mending to do. The first wave of writings from “rehabilitated” writers, such as Ding Ling and Ba Jin, were known as “scar literature” and revealed the wounds that resulted from the oppressive dictates of Chinese socialist-realist literature. Socialist realism persists in some form today, but with the changing face of Communist China it is hardly recognizable. Writers such as MO YAN document stories of ordinary life under communism with darkness and humor.

Works about Socialist Realism

- Bisztray, George. *Marxist Models of Literary Realism*. New York: Columbia University Press, 1978.
- Herdan, Innes. *The Pen and the Sword: Literature and Revolution in Modern China*. London: Zed Books Ltd., 1992.
- Kemp-Welch, A. *Stalin and the Literary Intelligentsia, 1928–39*. New York: St. Martin’s Press, 1991.
- Lahusen, Thomas. *How Life Writes the Book: Real Socialism and Socialist Realism in Stalin’s Russia*. New York: Cornell University Press, 1997.

Mao Zedong. *Selected Works of Mao Tse-Tung*. New York: Pergamon Press, 1977.

Robin, Régine. *Socialist Realism: An Impossible Aesthetic*. Translated by Catherine Porter; foreword by Léon Robel. Stanford, Calif.: Stanford University Press, 1991.

Yang Lan. *Chinese Fiction of the Cultural Revolution*. Hong Kong: Hong Kong University Press, 1998.

Södergran, Edith (1892–1923) *poet*

Edith Södergran was born in St. Petersburg, Russia, to Finnish–Swedish parents. Her father, Matts Södergran, was a mechanic and engineer who worked for Alfred Nobel for a time. Her mother, Helena Lovisa, was the daughter of a wealthy Swedish ironmaster. Södergran was educated at a German school in St. Petersburg and spent her summers at Raivola, Russia. As a teenager, she wrote poems in German, Swedish, French, and Russian. Södergran battled tuberculosis throughout her adolescence and spent several years in sanitariums in Switzerland and Finland.

An unhappy love affair with a Russian physician inspired Södergran's first collection of poetry *Dikter* (*Poems*, 1916). Her verse blended numerous influences, including Heinrich HEINE, Else LASKER-SCHÜLER, Walt Whitman, and Russian SYMBOLISM. Södergran's collection *Septemberlyran* (*September Lyric*, 1918), written after her wealth was erased by the Russian Revolution, was partially about the Finnish civil war. Her friendship with critic Hagar Olsson inspired the verse in *Rosenaltaret* (*The Rose Alter*, 1919). After Södergran adopted Rudolf Steiner's anthroposophy doctrines and Christianity, she ceased writing poetry until her final days. She died after long bouts with illness and malnutrition.

Södergran developed a cult following after her death. Young poets made pilgrimages to her Raivola home until it was destroyed in World War II. Södergran's works have been translated into French and German. Her poems combine childlike humor, frankness, and a passion for beauty, and she is credited with liberating Nordic verse from

the restrictions of traditional rhyme, rhythm, and imagery. George Schoolfield's biography *Edith Södergran* (1984) contains a quote from Swedish poet Gunnar Ekelöf in a letter to W. H. Auden, describing Södergran as "a very great poet . . . brave and loving as your Emily Brontë."

Another Work by Edith Södergran

Love and Solitude: Selected Poems, 1916–1923. Translated by Stina Katchadourian. Seattle: Fjord Press, 1985.

A Work about Edith Södergran

Schoolfield, George C. *Edith Södergran: Modernist Poet in Finland*. Westport, Conn.: Greenwood Press, 1984.

Solovyov, Vladimir (1853–1900) *philosopher, poet, translator*

Vladimir Sergeyeovich Solovyov was born in Moscow, Russia. His father, S. M. Solovyov, was a famous historian. Solovyov received an excellent education while growing up and attended the Moscow University, where he received a doctoral degree in philosophy. Afterward, he became a professor at the Moscow University until 1881, when he was forced to resign after publicly criticizing the death sentence passed on the assassins of Czar Aleksandr II.

Solovyov's poetry was closely connected with his philosophical and scholarly works, for which he is primarily remembered today. Deeply influenced by Plato, he adopted many of the Platonic ideals in the development of his own philosophy in conjunction with the beliefs of the Russian Orthodox Church. Although Solovyov was hardly a liberal in his political beliefs, he supported land reforms and other democratic reforms to ease the suffering of the Russian masses. His views became more and more reactionary as the Russian antigovernmental opposition became more and more violent.

Although initially sympathetic to the democratic cause and socialism, Solovyov's philosophy

took a bitter turn toward the end of his life and became firmly grounded in Christian mysticism. He began to write about the end of history and the coming of the Antichrist.

A Work by Vladimir Solovyov

Politics, Law, and Morality: Essays by V. S. Solviev. London: Yale University Press, 2000.

A Work about Vladimir Solovyov

Kostalevsky, Marina. *Dostoevsky and Soloviev: The Art of Integral Vision.* London: Yale University Press, 1997.

Solzhenitsyn, Aleksandr (1918–)

novelist, historian

Aleksandr Isayevich Solzhenitsyn was born in Kislovodsk, Russia. His father died in a hunting accident six months before Solzhenitsyn's birth, and his mother supported the family by working as a typist. Solzhenitsyn studied mathematics and physics at the Rostov University, graduating with honors in 1941. While studying sciences, he also completed correspondence courses in literature at the Moscow State University. During World War II, he served as a captain of the artillery and was decorated for bravery. After writing a letter in which he criticized Stalin, he was sent to the political prison camps, where he remained from 1945 to 1953.

Most of Solzhenitsyn's work deals with his experiences during imprisonment. His first published novel, *One Day in the Life of Ivan Denisovich* (1958), appeared in the leading literary journal of the Soviet Union, *Novy Mir*. The novel dramatically portrays a day in the life of a political prisoner in one of the Stalin's labor camps. After the publication of the novel, Solzhenitsyn attracted negative attention from the government. His second novel, *Cancer Ward* (1968), was initially rejected. The novel describes the lives of patients suffering and dying from cancer as an allegory for Stalinist persecutions; it was

viewed as too radical by the authorities. *The First Circle* (1968), set during the late 1940s and the early 1950s, depicts a group of scientists who are forced to work on secret government projects in the labor camps.

By 1966, all of Solzhenitsyn's works were censored. In 1965, the KGB confiscated numerous manuscripts, and when Solzhenitsyn complained to the Soviet Writers' Union, he was expelled. Fortunately, Solzhenitsyn's works were smuggled abroad and were immediately recognized as dramatic testimony to Stalin's purges and persecutions. In Russia, Solzhenitsyn's work was secretly distributed in underground editions. Although he was awarded the Nobel Prize in literature in 1970, Solzhenitsyn was forced by the Soviet government to decline it. After *Gulag Archipelago* was published abroad in 1973, Solzhenitsyn was arrested and charged with treason. *Gulag Archipelago* contains personal testimony, interviews, and memories of the victims of Stalinist oppression. For the first time, the world could read about the unimaginable extent of Stalin's labor camps, where millions of political prisoners slaved for years. Solzhenitsyn was stripped of Soviet citizenship and forcibly deported to Switzerland.

Solzhenitsyn accepted his Nobel Prize in 1974, after his deportation from Russia. In 1990, his citizenship was reinstated, and all charges against him were dropped. He returned to Russia in 1994 and settled near Moscow.

Solzhenitsyn's work is considered groundbreaking, particularly for its fearless exposure of the oppressive nature of the Soviet political system. Solzhenitsyn remains the central figure of dissident literature, as well as one of the best-known Russian writers of the 20th century. His prose is distinct not only for its content but also for its well-developed narrative, highly descriptive diction, and realistic dialogue.

A Work about Aleksandr Solzhenitsyn

Scammell, Michael. *Solzhenitsyn: A Biography.* New York: Norton, 1984.

Souza, Eunice de (1940–) *poet, novelist, critic*

Eunice de Souza was born in Pune, India. She is of Goan Roman Catholic origin. Her father, an aspiring novelist, filled their house with books and inspired de Souza's love for literature and writing. In addition to writing four collections of poetry, she has put together anthologies of poems by other Indian poets. De Souza also writes folktales for children, is a regular contributor to newspapers and magazines, and is a respected literary critic. She is the head of the English department at St. Xavier's College, Mumbai, where she helped start an annual literary festival called Ithaka.

De Souza's anthology of Indian women poets of the 20th century is called *Nine Indian Women Poets* (1997). One of her inspirations for starting the project was her discovery of an obscure, ancient poem by a female monk. She began the anthology in the hopes that such moments of literary history would never again be neglected. *Nine Indian Women Poets* uncovers the contribution of women poets, such as Kamala Das and Sujata BHATT, and their role in advancing an old tradition of women writing in India. The anthology also reveals the different ways modern poetry has developed as a mode of expression for women in India.

De Souza's own poetry is in English, combined with its spoken version from Mumbai's streets, a sharp, witty and scathing language that reflects the author's own personality. Famous for her highly opinionated and critically discerning work, de Souza is often hailed as a feminist, she herself claims that poetry and propaganda do not belong together and that, if asked, she would have to admit she prefers writing about her pet parrots.

Other Works by Eunice de Souza

Conversations with Indian Poets. New York: Oxford University Press, 2001.
Dangerlok. New Delhi: Penguin Books, 2001.

Soyinka, Wole (Akinwande Oluwole Soyinka) (1934–) *playwright, poet, novelist, essayist*

Soyinka was born to Samuel Ayodele, a teacher, and Grace Eniola Soyinka, a shopkeeper, in western Nigeria. Both of his parents were Yoruba, a major tribal group in this West African country. He showed immense intellectual ability at an early age and was eventually able to go to England to study at the University of Leeds. Soyinka returned to Nigeria after graduating and worked to develop a Yoruba-based theater. He was influential in training many young people as the head of the Drama School of Ibadan University until he was arrested in 1967. Soyinka worked and wrote for the freedom of Biafra, a section of Nigeria, and his writings led to his imprisonment for almost two years. He details the experience in his text *The Man Died: The Prison Notes of Wole Soyinka* (1972), in the preface, of which, he says, "Books and all forms of writing have always been objects of terror to those who seek to suppress the truth."

Books were smuggled in to him while he was imprisoned. Soyinka read them ceaselessly and then wrote on these and other loose pieces of paper. In a sense, he inscribed his life in between the lines of other texts. Ultimately, the books were smuggled out, and the experience, as well as much poetry, was reconstituted. Some of the poetry can now be read in collections such as *A Shuttle in the Crypt* (1972). Soyinka's act of writing himself into existence within an unforgiving environment, using whatever materials were available, is an apt metaphor for how he has dealt with the legacy of colonialism in Nigeria. Like his countryman Chinua ACHEBE, Soyinka draws on his cultural inheritance to make sense of the postcolonial world he inhabits.

He has written several autobiographical books that also portray Nigeria from the 1940s to the 1960s. Soyinka depicts his coming of age in *Ake: The Years of Childhood* (1981) and his early adulthood in *Ibadan, The Penkelemes Years, A Memoir: 1946–1965* (1994).

Critical Analysis

In his play, *Death and the King's Horseman* (1975), Soyinka depicts a proud Yoruba leader who must make an impossible choice. His king has died, and he is expected to will himself to death and follow his king. A colonial administrator imprisons the king's "horseman" (a form of commander, and a very revered position), and the Yoruba takes this interference as a sign that his gods do not wish him to die. But the very people who had worshiped him now shun and insult the once-renowned warrior. In the most affecting portion of the play, the protagonist, Olori Elesin, sways and becomes one with the rhythmic pulse of the drums as they beat him on his way to the welcome embrace of eternity. Elesin's death is sad, yet honorable, even magnificent. His gesture is not futile—he does not act out of personal pride or desperation—rather, his embrace of this appropriate end fulfills the proper Yoruba tradition and leaves an honorable legacy.

Soyinka adapted the historical events of a 1946 incident to ground his play, but it is important to note that he refuses the label of a "clash of cultures" for his representations of such events. In much the same way that he inscribed himself into books while in prison, he takes the historical reality of colonialism and "writes" himself and his people into it. In this way, he examines the legacies left to his country while still insisting on the cultural vigor of his own people. Further, this form of writing his people into European versions of history allows Soyinka to avoid merely politicizing in favor of a joyous embrace of the power of theater itself.

Many of his plays deal with political themes. For example, *Madmen and Specialists* (1975) is set during the civil war in Nigeria in the 1960s and depicts the struggle between an interrogator and his prisoner.

Soyinka's poetry also deals with political subjects, but it is also often concerned with everyday Nigerian existence. For example, in the poem "Telephone Conversation," from the collection *Reflections* (1980), the speaker of the poem tries to

entice a young woman into a date. The young woman wants to know just how dark, how "black" he is before she will agree. The young man simply wants her to see him for herself.

Soyinka's political thought is best viewed in his collection of essays, *The Open Sore of a Continent* (1996), which examines Nigeria's descent into turmoil in the 1990s. His outspoken criticism of the government led to a death sentence on the now-exiled writer.

It would be difficult to overstate the importance of Wole Soyinka to world literature. He was the first black African to win the Nobel Prize for literature (1986) and has a dazzling variety of texts that point to his prolific ability and his immense versatility.

Other Works by Wole Soyinka

Idanre and Other Poems. New York: Hill and Wang, 1967.

Madmen and Specialists. New York: Hill and Wang, 1971.

Myth, Literature, and the African World. Cambridge, U.K.: Cambridge University Press, 1976.

Works about Wole Soyinka

Katrak, Ketu. *Wole Soyinka and Modern Tragedy: A Study of Dramatic Theory and Practice*. Westport, Conn.: Greenwood Press, 1986.

Wright, Derek. *Wole Soyinka Revisited*. Boston: Twayne, 1993.

Sri Sri (Srirangam Rao Srinivasa)

(1910–1983) poet, novelist

Sri Sri was born in Vishakapatnam, Andhra Pradesh, India. After finishing his education in Madras, he became a subeditor for a daily newspaper and also worked for All India Radio. He wrote his first poem when he was seven and his first novel when he was nine.

Sri Sri is best noted for his radical attempts to use literature for social critique. His poetry is stylistically uncomplicated and composed of simple vocabulary, a trademark of "progressive poetry," a

new school of Telugu poetry that Srinivasa started in the mid-1950s. The new movement attracted young writers because of its aim to change the style, content, and mythical and religious topics of traditional Telugu poetry. These poets were often called the militant young poets of Telugu literature. Their poetry characteristically resisted any romanticization and, instead, was concerned with reform and progress.

Sri Sri wrote creative, journalistic, and critical works that were collected into a six-volume anthology in Telugu titled *Sri Sri Sahityamu* (1972). The difference in genre, however, did not change the thematic kernel of his writing, which is to uncover the reasons for social inequalities. The poem “Hogwash” is a list of questions, posed to an imaginary “Sir.” The speaker of the poem refuses to believe that the other man’s economic privilege is a product of his own “illusion.” Rejecting silence, he asks: the landlord’s / Rolls Royce, / an illusion? / the prince’s / fat wallet, / an illusion? / Sir / how can it be?

Sri Sri’s contribution to Telugu literature was not only his original work. Profoundly influenced by dadaism (see DADA) and surrealism, he translated the works of Charles BAUDELAIRE (1821–61), André BRETON (1896–1966), and Salvador Dalí (1904–89) into Telugu. In 1966, Sri Sri was awarded the Lenin Peace Prize for his collection of poems called *Creation by the Sword*. In 1970, he became the first president of the Revolutionary Writers’ Association of India.

Another Work by Sri Sri

Mahaprasthanam. Machilipatnam, India: Nalini Kumar Publishing House, 1950.

A Work about Sri Sri

Dharwadker, Vinay, and A. K. Ramanujan, eds. *The Oxford Anthology of Modern Indian Poetry*. London: Oxford University Press, 1994.

Srivastav, Dhanipat Rai

See PREMCHAND, MUNSHI.

Staël, Germaine de (Anna Louise Germaine Necker, Baronne de Staël-Holstein) (1766–1877) *novelist*

Anna Louise Germaine Necker was born in Paris to Swiss parents active in contemporary political and intellectual life. As a young child, she was tutored privately in her home and spent much time attending her mother’s celebrated intellectual salon, where she had the opportunity to become acquainted with such leading intellectual figures as Edward Gibbon and Denis Diderot. As finance minister to Louis XVI, her father, Jacques Necker, directly experienced the turmoil of the revolution of 1789. He was a major influence on his daughter.

At age 20, Mademoiselle Necker married a Swedish diplomat, Baron Staël-Holstein. The baron was 17 years older than she and, though a titled nobleman, penniless. She supported the moderates during the revolution, but when her life was threatened, she fled to England and helped others escape the terror. Her major work on the revolution, *Considerations sur la Révolution Française (Thoughts on the French Revolution)*, was not published until after her death. When she returned to Paris, her home became an intellectual and political salon of great power where writers, critics, and other artists gathered together to discuss not only politics and literature but also fashion trends and the development of social manners and customs. Although Staël and her husband separated in 1797, they remained on friendly terms.

Critical Analysis

Staël was a writer from a very young age. Influenced by Jean-Jacques Rousseau, she published the short stories “Mirza” and “Zulma” in 1795. Among the issues raised in these stories are the difficulties of being a writer when women were increasingly confined to a domestic role and the iniquities of the slave trade. In 1796, she published the major treatise *De l’influence des passions (On the Influence of the Passions)*, following it in 1800 with *De la littérature (On Literature)*. This work, which relates literature to social and

political structures, transformed literary theory and founded comparative studies.

In 1794, Staël became romantically and intellectually involved with Benjamin CONSTANT, whose ideas were a great source of inspiration to her. Under his influence, she began to read the works of August Wilhelm SCHLEGEL (1767–1845) and his brother Friedrich (1772–1829) and dared to oppose Napoleon's policies.

Staël's first major novel, *Delphine* (1802), gained her attention both popularly and politically. Following the release of a nonfiction study of the effects of social conditions on literature, the novel is a politically challenging look at the destiny of women in a male-dominated, aristocratic society. Above all, the work questions the accepted norms of society as they pertain to the rights of women as intellectually independent people. Staël denied allegations that her work was intended to provoke a political response, claiming to be more intent on observations of fact than on causing open opposition to the norm. Napoleon, however, considered the work such a threat to the traditions of French society that he exiled Staël in 1803.

Staël retreated to Coppet on Lake Geneva, where she had an estate. There, she surrounded herself with a circle of highly influential and intelligent friends and associates. She traveled as much as possible, and a trip to Italy provided her with the inspiration for her second major novel, *Corinne* (1807). This work strips away all of the trappings of neoclassicism to express itself fully in the style of French ROMANTICISM. It is a tragic love story about an Italian woman, an intellectual, who falls for an English lord. The novel challenges, once again, the accepted norms for women in society—its main character, Corinne, is a celebrated poet, who ultimately loses her lover because he desires a less complex and more domestic partner. Other early feminist themes pervade the text as well, such as the rights of women to chose whom to love and to be intellectuals. These themes are developed alongside descriptions of Italy's artistic and architectural beauty

and of evocations of the ideal of individual freedom not hampered by gender or class. The novel stands as one of Staël's most influential works, affecting not only the development of the French novel but also literary trends in England and the United States.

Staël's principal theoretical work, *De l'Allemagne* (*On Germany*, 1810) was also the result of her travels. It again brought her to Napoleon's attention. Although government censors did not see the book as a threat, Napoleon disliked it because he resented the comparisons Staël made between French and German cultures to the detriment of the French. In 1811, he ordered the destruction of the entire first edition, stating that it had no business being published in the first place because it was "un-French." Several copies of the book escaped destruction, however, and made their way to England, where they were published in a new edition and were well received. *De l'Allemagne* introduced German Romantic literature and idealist philosophy into France and was a major influence on the French Romantic movement.

In 1811, after a series of affairs with influential men, de Staël secretly married a young officer nearly half her age, Jean Rocca. Together they had one child, a boy, who was born mentally retarded. By this time, Staël had two other children, a boy fathered by a revolutionary whom she had helped escape to England in 1793 and a daughter, most probably fathered by Constant. Harassed repeatedly by the police, Staël exiled herself and her family, fleeing to Russia and then to England.

In 1815, Staël returned to Coppet and republished *De l'Allemagne*. Although her health was declining rapidly, she enthusiastically participated in the political life of France and, in spite of her long-standing history of problems with Napoleon, warned him of a threat that had been made on his life.

Staël suffered a stroke on July 14, and died in Paris. One of her best-known works, *Ten Years of Exile* (1821), which was largely autobiographical, was published posthumously.

Another Work by Germaine de Staël

An Extraordinary Woman: Selected Writings of Germaine de Staël. Translated by Vivian Folkenflik. New York: Columbia University Press, 1987.

Works about Germaine de Staël

Besser, Gretchen Rous. *Germaine de Staël Revisited*. Boston: Twayne, 1994.

Hogsett, Charlotte. *The Literary Existence of Germaine de Staël*. Carbondale: Southern Illinois University Press, 1987.

Stead, Christina (1902–1983) *novelist, short-story writer*

Christina Stead was the child of English parents who immigrated to Rockdale, New Sydney, Australia, where she was born. After the death of her mother, Ellen Butters Stead, when Christina was two years old, she was raised and influenced by her father, David George Stead, a naturalist who worked as an economist for the Australian fisheries. When her father remarried Ada Gibbons, Stead was expected to help care for the six children whom their marriage produced. She received her education in Sydney, graduating from Sydney University Teacher's College in 1922. After working for a short time at the university as a demonstrator in experimental psychology and then in Sydney Schools as a teacher of abnormal children, Stead became a secretary until she decided to leave Australia in 1928, working as a clerk first in London and then in Paris.

During her years in Europe, Stead began writing fiction, producing a collection of rather bizarre short stories, *Salzburg Tales* (1934), and a novel, *Seven Poor Men of Sydney* (1934). Soon after this, she met William Blake, an American financier, writer, economist, and socialist, whom she eventually married in 1952 and lived with until his death in 1968. Stead and Blake lived in Spain until the threat of civil war and then moved to the United States, living in New York and then Hollywood, where Stead worked as a screenwriter for MGM during World War II. They returned to

Europe after the war, living in various countries until Blake's death. Stead finally returned to Australia in 1974, where she lived and wrote until her own death.

Although Christina Stead is the author of numerous novels and several collections of short stories, she is best known for her brilliant portrayal of a dysfunctional family in *The Man Who Loved Children* (1940). Loosely based on the lives and relationships of her father and her stepmother and their children, including herself, the novel depicts Sam and Hetty Pollit, each of whom seems unable to speak in a language that the other understands, so they employ their children as their means of communication, having them convey messages and carry notes back and forth between their parents. Also suffering from economic reversals after the death of Hetty's wealthy father, the family's struggles with angry creditors, Sam's passivity when it comes to fighting to keep his government job, Hetty's unwanted sixth pregnancy, the stepdaughter Louisa's defiance of her father, and an anonymous false accusation Sam receives that the baby is not really his, the family is unable to survive the passionate destructiveness and selfishness of the parents, whose battles become physical and life threatening. Louisa, who longs to save the children from their parents, wants to kill them both but manages to poison only Hetty, who actually realizes what is happening and thus chooses it as well. Sam, however, cannot believe that Louisa is indeed responsible for his wife's death, and Louisa is finally driven to escape from her father to survive. Stead's success in capturing the psychological truths of each character and the vividness with which she conveys their animosity has made *The Man Who Loved Children* a memorable book for which she has received the most acclaim, especially after its reissue in 1965 by an American publisher.

Another Work by Christina Stead

Letty Fox: Her Luck. New York: New York Review of Books, 2001.

Works about Christina Stead

Rowley, Hazel. *Christina Stead: A Biography*. New York: Henry Holt & Company, 1995.

Sheridan, Susan. *Christina Stead*. Bloomington: Indiana University Press, 1988.

Stendhal (Marie-Henri Beyle)

(1783–1842) *novelist, essayist*

Best known for his two masterpieces, *Le Rouge et le noir* (*The Red and the Black*, 1830) and *La Chartreuse de Parme* (*The Charterhouse of Parma*, 1839), Stendhal was born as Marie-Henri Beyle in Grenoble to a wealthy lawyer. His mother passed away in childbirth when Stendhal was very young. At age 16, he moved to Paris ostensibly to study, but he entered the military before ultimately settling on a career as a writer.

Stendhal enlisted in Napoleon's army in May 1800 and served for 18 months as a lieutenant, fighting in Russia, Germany, and Italy. His dreams, however, were not centered on achieving military accolades; he hoped to become one of the greatest comic poets of all time. When he resigned from active service, he took a post in civil and military administration, which he held until the fall of the French empire in 1814. At that point, he was given a 50 percent pay cut, making his income inadequate to his needs. He searched for other employment for several years but was unable to secure anything in France. Ultimately, he decided to move to Italy, where his first book, a travel piece entitled *Rome, Naples, and Florence in 1817* (1817), was published. This was also the first time he chose to use the penname of Stendhal.

Stendhal returned to Paris in 1821, taking advantage of his success as a writer and the steadily improving conditions in France. He frequented salons where he could discuss the latest ideas on art, literature, and politics. He continued to do well as a writer, publishing *On Love* (1822) and *Racine and Shakespeare* (1823) in quick succession. *On Love*, a psychology of love, is a collection of thoughts and ideas that show Stendhal as an early sympathizer, particularly with regard to his feel-

ings on women's education. *Racine and Shakespeare* is an important romantic manifesto that insists that literature should reflect its historical moment. These works were well received, but his first novel, *Armance* (1827), a psychological study of impotence, was scorned by the critics.

Critical Analysis

The Red and the Black was a breakthrough for Stendhal. Inspired by a newspaper account of the trial of a young man for attempted murder of a married woman, it advanced the development of the novel in its complex and ironic interweaving of the psychological and the historical. It tells the story of Julien Sorel, a peasant, in the context of the post-Napoleonic period between 1815 and 1830. Sorel uses seduction and hypocrisy to rise in society, but believing that his mistress has betrayed him, he shoots the one woman he ever really loved. Finally, he rejects his lies and masks and, a condemned man, stands before the court to attack social inequality and oppression:

Gentlemen, I have not the honour to belong to your social class. You see in me a peasant in revolt against the baseness of his fate. . . . I see men who would like in my person to punish and dishearten for ever that class of young people who, born in a lowly and poverty-stricken class, had the chance to educate themselves and the courage to associate with those circles which arrogance of the rich calls society. . . .

After the revolution of 1830 and the rise to power of King Louis-Philippe, Stendhal was appointed French consul in the small Italian port town of Civitavecchia. While there, he wrote *Memoirs of an Egoist*, (published 1892), in which he provides a vivid depiction of life in and among the salons, museums, and theatres of Paris. This work, along with two others, *Lucien Leuwen: The Green Huntsman*, which depicts the corruption under the reign of Louis-Philippe, and the largely autobiographical piece *The Life of Henry Brulard*, which was left unfinished, remained in manu-

script at Stendhal's death, but were published in the 1890s.

Stendhal's political views were often motivated by his own success or failure under a prevailing regime. If he was doing poorly, he tended to mock and criticize the ruling body for his lack of success. However, as soon as he began to thrive, his views shifted and he became moderately conservative. He composed his second great work, *The Charterhouse of Parma* between 1836 and 1839, which is concerned with a search for identity. The protagonist, Fabrizio del Dongo, defines himself in areas as diverse as the battlefield at Waterloo and a Carthusian monastery. He experiences the frustrations of war, politics, love, and the loss of his child. He finally withdraws to the Charterhouse of Parma, where he dies. The work was published to great acclaim, rapidly gaining popularity, and critical success.

The Charterhouse of Parma was destined to be Stendhal's last major accomplishment. In 1841 he suffered a stroke, which forced him to take a leave of absence from his post and return to Paris. Late in the evening of March 22, Stendhal was taking a walk down a Paris street when he collapsed, unconscious, to the ground. He died a few hours later on March 23.

Another Work by Stendhal

Lamiel, or The Ways of the Heart. Translated by Jacques Le Clercq. New York: H. Fertig, 1978.

Works about Stendhal

Keates, Jonathan. *Stendhal*. London: Sinclair-Stevenson, 1994.

Pearson, Roger. *Stendhal's Violin: A Novelist and His Reader*. New York: Oxford University Press, 1992.

Talbot, Emile J. *Stendhal Revisited*. Boston: Twayne, 1993.

Storni, Alfonsina (Alfonsina Tao-Lao)

(1892–1938) *poet, dramatist, journalist*

Alfonsina Storni was born in Sala Capriasca, Switzerland, and moved with her cultured Italian-Swiss

parents to Argentina at the age of four. When her father died in 1900, she was obligated to work in a cap factory, as an actress, and later as a schoolteacher. Her first poems were published in 1910, the year she moved to Buenos Aires. In 1911, she gave birth to an illegitimate child and later worked as a journalist and a teacher to support herself and her son.

Storni's first book of poems, *The Restlessness of the Rose Bush*, appeared in 1916, and her poetry between 1916 and 1921 reflects an intense romantic subjectivity. Her poetry was well received—in 1920, she won First Municipal Poetry Prize and Second National Poetry Prize.

By 1925, Storni's poetry was becoming more objective, as reflected in *Ochre* (1925), which focuses on the sea, and in *World of Seven Wells* (1934). Between 1926 and 1934, many of her plays were performed in theaters in Buenos Aires. During this period, she also authored, under the pseudonym Tao-Lao, various critical articles that appeared in the newspaper *La Nación*.

Her last books of poems, *Magnetized Circles* (1938) and *Mask and Trefoil* (1938), reflect her cynicism, her feminist rebelliousness, and her powerful language. By then, Storni had been dealing with breast cancer for three years, and when the cancer returned in 1938, she chose to commit suicide by filling her pockets with stones and drowning herself in the sea at Mar del Plata. She sent her final poem, "I Want to Sleep," now considered to be a suicide poem, to *La Nación* so that it would be received at the same time she entered the sea.

Another Work by Alfonsina Storni

Selected Poems of Alfonsina Storni. Translated by Mary Crow and Norman Ton. Fredonia, N.Y.: White Pine Press, Inc., 1996.

A Work about Alfonsina Storni

Phillips, Rachel. *Alfonsina Storni: From Poetess to Poet*. United Kingdom: Boydell & Brewer, Inc., 1975.

Strindberg, August (1849–1912)
playwright, short-story writer, novelist

August Strindberg was born in Stockholm, Sweden, to Carl Oscar Strindberg, a shipping agent, and Ulrika Eleanora Norling, a woman of working-class origins. Norling had been Carl Oscar's domestic servant but later became his mistress and mother to August. Strindberg's childhood was quite unhappy: He experienced the loss of his mother at age 13, endured poverty and family conflicts, and suffered abuse from his stepmother.

In 1867, Strindberg entered the University of Uppsala but failed to pass a preliminary examination in chemistry and had to leave. He worked at the Royal Dramatic Theater as an assistant manager and then returned to the University of Uppsala, where he finally received his degree in 1872. On graduation, Strindberg worked in Stockholm as a journalist and, from 1864 to 1882, served as an assistant librarian at the Royal Library.

Strindberg was married three times. His first, unsuccessful marriage was to the Baroness Siri von Essen, a member of the Swedish aristocracy in Finland, with whom he had three children. He married a second time in 1893 and a third time in 1901. These unions also ended in divorce, and he lost custody of his children.

Strindberg's first nationally successful novel, *The Red Room* (1879), focuses on the rise of industrialism in Sweden. The protagonist of the novel, Arvid Falk, is an aspiring youth who dreams of becoming a writer. Although he is talented, Falk rejects the uncertainties of a writer's life for a stable middle-class existence. Strindberg suggests that it is almost impossible to devote one's life to aesthetic pursuits in a world controlled by capitalistic values. The novel was popular throughout Sweden and established Strindberg as one of the foremost writers of Scandinavian literature.

During the years between 1883 and 1887, while living in France and Switzerland, Strindberg faced financial troubles and found himself on the verge of a nervous breakdown. This psychological imbalance culminated in clinical paranoia and a dependence on absinthe, a liquor made from

wormwood. In 1884, Strindberg published *Getting Married*, a novel based on his experience during marriage. This frank portrayal of the institution of marriage outraged many in Sweden. Strindberg was put on trial charged with blasphemy, but he was eventually acquitted. He developed a deep distrust of women, whom he saw as persecutors, and believed that his wife was behind a plot to have him committed to a mental institution.

Critical Analysis

Strindberg's most famous play, *Miss Julie* (1888), was also one of his most controversial works. Julie, the daughter of a prosperous count, allows Jean, a male servant, to seduce her during a night of festivities. Jean understands that marriage between him and Julie is impossible. Fearing for his position, Jean psychologically corners Julie, and she commits suicide. *Miss Julie* combines the elements of NATURALISM and REALISM that made it a masterpiece. It depicts a Darwinian struggle between the sexes that is further amplified by the respective social roles and positions of the two main characters. Many critics have compared *Miss Julie* to Henrik IBSEN's *A Doll's House*. Both plays are classified as works of realism, but the representations of femininity found in the two plays are strikingly different. Julie is ultimately dominated by Jean, while Nora, even in defeat, is dominated by no one. Today, *Miss Julie* is Strindberg's most frequently performed play.

Between 1892 and 1897, Strindberg experienced one mental crisis after another. Constantly under attack by critics, and haunted by the guilt of losing custody of his children, Strindberg was on a verge of a complete collapse. Still, he eventually recovered and entered the most productive period of his career. Between 1898 and 1909, Strindberg wrote 36 plays, most of which deal with life, death, and various aspects of marriage.

In a *A Dream Play* (1901), however, Strindberg breaks with the realism of the previous works. All actions are presented in the form of the thoughts, dreams, and psychological perceptions of Daughter of Indra, a mysterious, luminous figure who

seemingly descends from heaven. The play seems to foreshadow the many theories of Austrian psychoanalyst Sigmund FREUD about the separation of the conscious from the unconscious and the active role of the former in the formation of the individual psyche. Most critics rejected the play as absurd, although some realized the genius of Strindberg's work.

Between 1907 and 1908, Strindberg experimented with various forms of theater. He introduced chamber music as part of his plays, and he exchanged the traditional single protagonist for a small group of equally important characters. These and other innovations had a long-lasting and dramatic influence on traditional conceptions of theater.

During his life, August Strindberg wrote more than 70 plays in addition to numerous novels, short stories, and essays. Today, he is considered to be among the most influential playwrights and theoreticians of the modern period. The controversial subjects of his plays challenged audiences to question what was suitable for theater and how plays should be performed. Strindberg's works have been the single most important source of inspiration for the German EXPRESSIONIST movement and for many contemporary playwrights as well.

Other Works by August Strindberg

Five Plays. Translated by Harry Carlson. Riverside: University of California Press, 1996.

Inferno and from Occult Diary. New York: Penguin, 1988.

Miss Julie and Other Plays. Oxford: Oxford University Press, 1999.

Works about August Strindberg

Lagercrantz, Olaf. *August Strindberg*. New York: Farrar, Straus, & Giroux, 1984.

Meyer, Michael. *Strindberg: A Biography*. Oxford: Oxford University Press, 1987.

Suleri, Sara (Sara Suleri Goodyear)

(1953–) *novelist, critic*

Sara Suleri was born in Karachi, Pakistan. Her father, Ziauddin Ahmed, is Pakistani and an active

political journalist. Her mother, Mair Jones, is Welsh and a professor of English literature. Suleri completed her master's degree at Punjab University and went on to Indiana University, where she received her doctorate degree in English in 1980. She became a professor at Yale University in 1981 and is the founder and editor of the *Yale Journal of Criticism*.

Her first novel, *Meatless Days* (1989), has several obvious similarities to her own life and is claimed by many critics to be an autobiographical memoir, though the author herself denies it. The narrator of the novel searches for her identity as it changes in time, memory, and space. Moving between Asia and America, the narrator depicts with longing what can be lost in transformations through cultural exchange and remembered relationships. Her search for her own identity, however, underlies the equally important search for Indian and Pakistani female identity in a history that has silenced them. *Meatless Days* is a personalized narrative on the search for women's presence and their voices.

Suleri is also the author of the critically distinguished work *The Rhetoric of English India* (1992). This book looks into the formation of colonial and postcolonial India and Pakistan through the English language by examining the works of authors such as Rudyard Kipling (1865–1936), E. M. Forster (1879–1970), V. S. NAIPAUL, and Salman RUSHDIE.

A Work about Sara Suleri

Smith, Sidonie, and Watson, Julia, eds. "Women Skin Deep: Feminism and the Postcolonial Condition." In *Women, Autobiography, Theory: A Reader*. Madison: University of Wisconsin Press, 1998.

Svevo, Italo (Ettore Schmitz) (1861–1928) *novelist, short-story writer*

Considered one of the pioneers of the Italian psychological novel, Italo Svevo was born Ettore Schmitz in the town of Trieste, then part of the

Austrian Empire. The son of a German Jewish glassmaker and his Italian wife, Svevo was sent to Germany at age 12 to attend boarding school. He later returned to Trieste to continue his education, which was abruptly terminated when he was in his late teens as a result of his father's failure in business. Svevo took a position as a clerk but continued to spend much of his free time reading and, ultimately, writing as well.

Svevo published his first novel, *Una Vita (A Life)*, (1892), when he was 31 years old, using his pseudonym for the first time. The work gained attention immediately for its revolutionary introspective, analytic style. Svevo continued to publish works in this style, which were later classified as psychological novels; at the time, however, the newness of his tone made his works difficult to comprehend, resulting in their being ignored by critics once their curiosity wore off. Svevo's second novel, *As a Man Grows Older* (1898), received a similar lack of attention, at which point he officially gave up writing to pursue a career in his father-in-law's business. (He continued to write short stories throughout this period.)

Svevo's business career required him to travel, and many of his trips were to England. To improve his command of English, he employed as a tutor the young writer James Joyce, who was living in Trieste and teaching at the Berlitz school. In spite of their age difference, they rapidly forged an enduring friendship. Joyce allowed Svevo to read portions of his work in progress, *Dubliners*, and, in his turn, Svevo gave Joyce both of his novels to read. Joyce found the works to be enthralling and encouraged Svevo to resume his writing endeavors. As a result, his best-known work, *La Coscienza di Zeno (Confessions of Zeno)*, (1923), was published. Written in the first person, it represents an attempt by the narrator to discover through analysis the source of his nicotine addiction. Again, the work was ignored, but two years after publication, Joyce arranged for publication of a French translation. Svevo became famous in France, and his popularity slowly grew in Italy, helped by the support of Eugenio MONTALE, as the psychological novel gained acceptance.

Svevo was in the process of working on a sequel to *Zeno* when he was killed in an automobile accident on September 13. His contribution to Italian literature, however, included a stream-of-consciousness style, which was present in both *Zeno* and several posthumously published short stories, as well as his advancement of the genre of the psychological novel in Italy.

Another Work by Italo Svevo

Emilio's Carnival (Senilità). Translated by Beth Archer Brombert. New Haven, Conn.: Yale University Press, 2001.

Works about Italo Svevo

Gatt-Rutter, John. *Italo Svevo: A Double Life*. Oxford: Clarendon Press, 1988.

Svevo, Livia Veneziani. *Memoir of Italo Svevo*.

Translated by Isabel Quigly. London: Libris, 1989.
Weiss, Beno. *Italo Svevo*. Boston: Twayne, 1988.

symbolism

Predominant in France at the end of the 19th century, and evident in Belgium as well, the symbolist movement, strongly influenced by Charles BAUDELAIRE's essays on poetry and art, originated with the work of a group of French poets, including Paul VERLAINE, Stéphane MALLARMÉ, and Arthur RIMBAUD. It reached its peak around 1890, and the principles on which it was founded continued to influence MODERNIST movements of the early 20th century.

Symbolism began as a reaction against the prevailing literary trends of REALISM and NATURALISM. Because of the tendency of symbolist poets to focus on the artificial and grotesque as opposed to the natural, as well as their common thematic use of ruin and decay, the writers of this movement were also commonly associated with the subsequently emerging DECADENT movement.

Beginning in the 1830s, realism became the dominant form of literary expression in France. It was later followed by the similar but revised naturalist movement. Both schools of thought based

their works entirely on factual observations of contemporary society and sought to portray life without glamorization or pretense. Toward the end of the century, particularly in Paris, symbolists began to challenge this style, believing that words and language as they currently existed were superficial. Therefore, they declared that to represent and transform the reality of modern life, the poet must recreate language. Through the use of symbols, poets could create patterns of meanings based on symbolic representation and allusion rather than direct statement. The symbolists affirmed the transcendent possibilities of the imagination.

There are a number of specific themes common to symbolist poetry, but the main focus is on the difficult role of the poet in modern urban life. The symbolist poets shared with the decadents a common FIN DE SIÈCLE sense of brooding melancholy and darkness.

Early symbolists experimented with form, resulting in the development of poetic free verse, poetry that, whether rhymed or unrhymed, disregards conventional rules regarding poetic meter. It often borrows patterns from natural speech in place of the more affected diction common to traditional poetry. This form is still the prevailing standard in modern poetry.

Another technique, which has existed since Homer but was exploited especially by French symbolists, is synesthesia, describing one sensation in terms of another (for example, describing sound with colors). Symbolist poets used synesthesia as a means of uncovering the correspondences between different sensory impressions, as in Baudelaire's famous "Correspondances" from *Les Fleurs du mal* (*The Flowers of Evil*, 1857).

While the symbolist movement had its origins in poetry, its influence eventually began to extend to fiction, drama, music, and the visual arts. The prominent members of the school, such as Rimbaud, Verlaine, and Mallarmé, can all trace their influence to the works of Charles Baudelaire, who was conversely influenced by Edgar Allan Poe, as their precursor; in turn, they influenced the writ-

ings of Paul CLAUDEL, Paul VALÉRY, Maurice MAETERLINCK, and others. Similar movements arose outside of France, and symbolism's effects reached as far as the United States in the works of writers such as Dylan Thomas and e.e. Cummings.

Russian Symbolism

Symbolism began in Russia a little later than in France and flourished until the Russian Revolution (1917). Deeply rooted themselves in mysticism, the Russian symbolists viewed themselves as a nexus between the Russian people and some higher spiritual realm. Like its French counterpart, Russian symbolism manifested itself in drama, poetry, prose, and graphic art; however, it achieved its full force almost exclusively in poetry. Like their French models, the Russian symbolists experimented with verse forms and especially with free verse.

The symbolists rejected realist notions about the social purposes of art. For the symbolists, the artist was a semidivine figure whose work would guide the Russian people to an ideal future. Symbolists often viewed the imagination as a different level of reality, and they used obscure images and strange metaphors to convey their feelings of detachment from the reality of everyday life.

Aleksandr Blok, Vladimir SOLOVYOV, and Andrey BELY were the leading figures of symbolism in Russia, but it is Solovyov who is considered the most important originator of the movement in Russia. Solovyov created a new form of mysticism based on the worship of the Eternal Feminine, dually identified as nature and as the muse that endowed poets with inspiration. Solovyov's work was the single most important foundation for the Russian symbolist movement.

The symbolist movement served an extremely important function in Russian literary history by bridging the gap between realism and ACMEISM. Although poets such as Anna AKHMATOVA later rejected symbolism, the movement was an extremely important early influence on her generation of poets and on later generations as well.

Works about Symbolism

Fowlie, Wallace. *Poem and Symbol: A Brief History of French Symbolism*. University Park: Pennsylvania State University Press, 1990.

Frantisek, Deak. *Symbolist Theater: The Formation of an Avant-garde*. Baltimore: Johns Hopkins University Press, 1993.

McGuinness, Patrick, ed. *Symbolism, Decadence and the Fin de Siècle: French and European Perspectives*. Exeter, U.K.: University of Exeter Press, 2000.

Pyman, Avril. *A History of Russian Symbolism*. New York: Cambridge University Press, 1994.

Szymborska, Wislawa (1925–) poet

Wislawa Szymborska was born in Bnin, now a part of Kornik, in western Poland. In 1931, she moved with her family to Krakow where, during the German occupation of Poland in World War II, she attended classes illegally. After the war, she studied Polish literature and sociology at the Jagiellonian University. She worked as a poetry editor and columnist for the Krakow literary magazine *Zycie Literackie* until 1981.

Szymborska's first published poem was "Szukam słowa" ("I Am Looking for a Word," 1945). She finished her first collection of poetry three years later, but the Communist Party's strict cultural policy deemed the work to be too complex, and it was not published. As a result, Szymborska concentrated on making her work more political, and her first collection, *Dlaczego Zyjemy*, appeared in 1952.

Szymborska's early works conformed to the style of SOCIALIST REALISM. Later, she became disillusioned with Communism and expressed her pessimism about humanity's future in her poems. Her

1996 poem "Tortures," with the line "Nothing has changed" that opens each stanza, connects the cruelties of the 20th century with the entire human experience over the ages: "Tortures are as they were, it's just the earth that's grown smaller."

In 1996, Szymborska won the Nobel Prize in literature "for poetry that with ironic precision allows the historical and biological context to come to light in fragments of human reality" (Nobel Lectures). She is one of the few female poets ever to have received this prize. Szymborska has published 16 collections of poetry. Her poems have been translated into numerous languages and have also been published in multiple anthologies of Polish poetry.

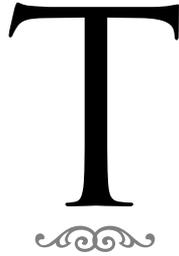
A private person by nature, Szymborska avoided public appearances but served as an inspiration for other female writers. In her acceptance speech for the Nobel Prize, she described her role not only as an artist but as a member of a larger humanity: ". . . inspiration is not the exclusive privilege of poets or artists generally. There is, has been, and will always be a certain group of people whom inspiration visits. It's made up of all those who've consciously chosen their calling and do their job with love and imagination. . . . Whatever inspiration is, it's born from a continuous 'I don't know.'" (Nobel Lecture, 1996)

Other Works by Wislawa Szymborska

Miracle Fair: Selected Poems of Wislawa Szymborska.

Translated by Joanna Trzeciak. New York: Norton, 2001.

Poems New and Collected. Translated by Stanislaw Baranczak and Clare Cavanagh. Orlando, Fla.: Harcourt Brace, 1998.



Tagore, Rabindranath (Rabindranath Thakur) (1861–1941) *poet, novelist, dramatist, essayist*

Rabindranath Tagore was born in Calcutta, India, into an affluent family that was also very invested in Indian politics. His great-grandfather Dwarakanath Tagore was a businessman; Tagore's father, Debendranath Tagore, however, was more involved in religion than in politics and revived an old religious movement called the Brahmo Samaj. Rabindranath Tagore combined his grandfather's visions for the country with his father's religious asceticism, and his works, therefore, represent a unique synthesis of powerful national politics and spiritual poeticism. Tagore is the author and composer of India's national anthem, as well as the lyrical composer of a song by Bankim CHATTOPADHYAY called "Vande Materam" (Hail Motherland), which was adopted as India's unofficial national anthem during its problems before independence from British rule.

In his memoir *My Reminiscences* (1911), Tagore calls his memory a "picture-chamber . . . a series of pictures [which] correspond, but are not identical." A pioneer in integrating East–West poetic, political, and even scientific structures, Tagore is one of the key figures in the intellectual movement called the Bengal renaissance. The Bengal renaissance

consisted of a group of writers who took advantage of colonial education and Western culture while at the same time contributing to Indian literature for an Indian audience.

This attitude reflected Tagore's own belief that education is interdisciplinary, bringing together science with humanism and politics with spirituality, and it was realized in the foundation of Shantiniketan (Abode of Peace), a school on the outskirts of Calcutta. This place, under the guidance of Tagore, who also taught there, grew into a meeting place for national and international scholars of music, painting, singing, and languages. Today, it thrives as one of West Bengal's prominent educational institutions.

In 1921, Tagore also founded Shriniketan (Abode of Plenty), a school that sought to bring Western scientific progress to India. At the same time, the preservation of nature was very important to Tagore, and this was enhanced by the foundation of Shriniketan, whose objective was to bring agricultural progress to the countryside. Tagore's works reflect his deep concern and respect for nature, and the need to bridge the gap between human and natural existence. In one of his letters he says that "I feel . . . I was one with the rest of the earth, that grass grew green upon me, that the autumn sun fell on me and its rays . . . wafted from

every pore of my far-flung evergreen body.” This is one of the most important themes in his poetry.

Tagore translated many of his own works into English. With the aid of W. B. Yeats and Thomas Sturge Moore, he brought out a translation of his religious and spiritual poetry called *Gitañjalī* (*Offering of Songs*, 1910). They were a huge success, and their publication caught the attention of renowned figures such as Albert Einstein, Ezra Pound, and André GIDE, with whom Tagore kept up regular correspondences. Their admiration of his work secured Tagore’s position as an international poet. *Gitañjalī* borrows from India’s ancient and traditional religious poetry. Written from a modern perspective, these poems take a new look at the conventional understanding of the relationships between nature, God, and spirituality. In these poems, the search for human spirituality goes beyond traditional religion.

Tagore’s most famous novel, *The Home and the World* (1915–16), is about rural politics, though its tone is extremely nonpolitical. As the title suggests, the novel delves into how the domestic and political realms of power overlap. In this story, the woman protagonist defies social norm by coming out of the inner rooms of the house to join the men in their discussion of politics in the living room. She also allows herself to act on the gallant advances made to her by her husband’s friend. The change in friendship between the two men is complicated through the female protagonist’s fluctuating romantic attachment to both men. As the two male friends become increasingly estranged due to politics, it is the woman of the home who reveals the true meaning of faithfulness, loyalty, and commitment. Her honesty and open curiosity humanizes the novel’s ruthless description of rural politics, and her story stresses the importance of domestic issues in the political struggles of the outside world.

By the time of his death, Tagore was idolized as one of India’s leading political figures, a national poet, a painter, and an educational visionary. He experimented with almost all literary genres and

left behind a prodigious assortment of novels, short stories, songs, poetry, plays, essays, as well as correspondence with friends, family, and international contemporaries such as W. B. Yeats and Ezra Pound. In 1913, Tagore was awarded the Nobel Prize for literature for his translation of *Gitañjalī*. In 1919, he refused England’s offer of knighthood in protest against human-rights violations under British rule.

Other Works by Rabindranath Tagore

Nationalism. London: Macmillan Publishers, 1917.

Selected Poems. Translated by William Radice. London: Penguin, 1985.

The Broken Nest. Columbia: University of Missouri Press, 1971.

The Hungry Stones and Other Stories. New York: Macmillan, 1916.

A Work about Rabindranath Tagore

Kipalani, Krishan. *Rabindranath Tagore: A Biography*. London: Oxford University Press, 1962.

Takamura Kotarō (1883–1956) poet

Takamura Kotarō was born in Tokyo to sculptor Takamura Kōun and his wife, Waka. His father, hoping that his son would follow in his footsteps, sent Takamura to Tokyo Fine Arts School in 1897. Even so, Takamura was already demonstrating an interest in literature and had begun to write and publish haiku and tanka. In 1906, he left to study in the United States, England, and France. When he returned to Japan, he fell in with dissolute artists and writers. In 1914, he married Naganuma Chieko. During the war, he acted as the head of the Japanese Literature Patriotic Association. Takamura took defeat hard and retreated to a country cabin in Iwate Prefecture for seven years, some believe to come to terms with the guilt he expressed over having encouraged young soldiers to battle and thus their deaths.

Takamura’s first poems were written in traditional poetic forms. He began to write free verse,

however, when he returned to Japan. His first poem of note, “The Lost Mona Lisa,” published in 1911, was about the disappearance of a prostitute. His first collection of poetry, *The Road Ahead*, published in 1914, challenged conceptions of poetry by using subjects and diction that were not traditionally considered appropriate. *Chieko’s Sky*, his second collection, was published in 1941 and consisted of love poems to his wife.

Takamura always considered himself first and foremost a sculptor, but he is more highly regarded as a poet who helped redefine the landscape of modern poetry. His most significant poetry is in free verse. In particular, his love poems to his wife garner the greatest praise for their moving emotional content and for their clear expression.

Other Works by Takamura Kotarō

A Brief History of Imbecility: Poetry and Prose of Takamura Kotarō. Translated by Hiroaki Sato. Honolulu: University Press of Hawaii, 1992.

Chieko and Other Poems of Takamura Kotarō. Translated by Hiroaki Sato. Honolulu: University Press of Hawaii, 1980.

Works about Takamura Kotarō

Keene, Donald. *Dawn to the West: Japanese Literature in the Modern Era: Poetry, Drama, Criticism*. New York: Holt, Rinehart and Winston, 1984.

Rabson, Steve. *Righteous Cause or Tragic Folly: Changing Views of War in Modern Japanese Poetry*. Ann Arbor, Mich.: Center for Japanese Studies, University of Michigan, 1998.

Tanikawa Shuntaro (1931–) poet

Tanikawa Shuntaro was born in Tokyo, Japan, to Tanikawa Tetsuzo, a philosopher, and Tanikawa Taki (Osada), a pianist. Tanikawa began writing poetry in his teens after a high-school friend asked him to contribute to a poetry magazine. When his father asked him what he intended to do instead of entering college, Tanikawa handed him notebooks that he had filled with poems. Recognizing talent, his father gave the poems to Miyoshi

Tatsuji, Japan’s leading poet at the time, who helped get them published in the *Bungakkai* (*Literary World*) magazine when Tanikawa was still in his teens. Tanikawa’s first book collection, *Twenty Billion Light Years of Loneliness* (1952), was published when he was 21.

Tanikawa says his early work was influenced by volumes of poetry from his father’s library, but his work breaks with the major traditions of Japanese verse. He does not write haiku, although his strong, startling imagery is similar to the form’s vivid word pictures. In a poem entitled “Colours,” he ends with this surprising image: “Despair is a simple colour / Pure white.” Many of his poems allude to icons of American popular culture, such as jazz musician Miles Davis and actor James Dean. His central theme is the isolation of the individual who stands alone facing an incomprehensible universe. In “The Isolation of Two Million Light Years,” he comments, “The human race, on its little ball, / Sleeps, wakes, and works, / Wishing at times for companionship with Mars.”

Tanikawa is Japan’s most popular poet. He has published more than 60 volumes of poetry; has written scripts for television and film, children’s books, song lyrics, and plays; and has translated Charles Schultz’s comic strip “Peanuts” into Japanese. He has won many Japanese literary awards as well as an American Book Award for the English translation of *Floating the River in Melancholy* (1988). According to Geoffrey O’Brien of the *Village Voice*, Tanikawa “receives praise and the kind of lavish editions reserved in America for the long deceased.”

Another Work by Tanikawa Shuntaro

Shuntaro Tanikawa: Selected Poems. Translated by William I. Elliott and Kazuo Kawamura. New York: Persea Books, 2001.

A Work about Tanikawa Shuntaro

Morton, Leith. “An Interview with Shuntaro Tanikawa,” *Southerly* 58, no. 1 (Autumn 1998): 6–31.

Tanizaki Jun'ichirō (1886–1965) *novelist, short-story writer, playwright, essayist*

Tanizaki Jun'ichirō was born in Tokyo to Tanizaki Kuragorō and Seki. While he was a boy, his father lost the family fortune, so when Tanizaki, a gifted student, gained entrance to the prestigious Metropolitan Middle School and the First Higher School, his family could not afford tuition. To continue his education, Tanizaki worked as a houseboy for a wealthy family until he had an affair with a maid and was dismissed. In 1908, he entered the Japanese literature department of Tokyo Imperial University but was expelled for failing to pay his fees. In 1915, he married Ishikawa Chiyo, whom he divorced 15 years later. He quickly married reporter Furukawa Tomiko. However, this marriage lasted less than a year because he had begun to court another woman, Nezu Matsuko, whom he eventually married.

While attending university, Tanizaki published his first short story, "The Tattooer" (1910), which won the acclaim of critics. It was not until 1924 that Tanizaki produced his first novel, *Naomi*, which depicts a man who makes an ill-fated attempt to turn his lover into a Western woman. Five years later, Tanizaki's focus shifted to traditional Japan in his novel *Some Prefer Nettles* (1929). In 1933 he crafted a chilling masterpiece, "The Story of Shunkin," a short story about a servant who blinds himself to preserve in his mind the image of his mistress, who has become disfigured in an attack.

During the war years, Tanizaki worked on his most lyrical novel, *The Makioka Sisters* (1948). In the last year of his life, he published *Diary of a Mad Old Man*, the story of a scheming, aging man who suffers a stroke during a liaison with a woman.

Tanizaki insisted that fiction should be artifice. His stories, while reflecting the issues and trends of the time, were entirely created worlds rather than fictionalized accounts of personal experiences or historical events. His stories typically revolve around male protagonists and their relationships with women. In 1949, Tanizaki received the Imperial Order of Culture.

Other Works by Tanizaki Jun'ichirō

The Key. Translated by Howard Hibbett. New York: Knopf, 1961.

Seven Japanese Tales. Translated by Howard G. Hibbett. New York: Knopf, 1963.

Works about Tanizaki Jun'ichirō

Gessel, Van C. *Three Modern Novelists: Sōseki, Tanizaki, Kawabata*. Tokyo: Kodansha International, 1993.

Ito, Ken K. *Vision of Desire: Tanizaki's Fictional Worlds*. Stanford, Calif.: Stanford University Press, 1991.

Tao-Lao, Alfonsina

See STORNI, ALFONSINA.

Thakur, Rabindranath

See TAGORE, RABINDRANATH.

Thammachot, Atsiri

See DHAMMACHOTI, USSIRI.

Theatre of the Absurd

Taking its name from the idea of the absurd as something not grounded in logic or reason, the Theatre of the Absurd is related to aspects of EXISTENTIALISM. The movement itself actually refers to a style of drama that began in Paris and flourished in the late 1940s and 1950s.

The roots of Theatre of the Absurd can be traced back as far as the morality plays of the Middle Ages, the Spanish religious allegories, the nonsensical writings of Lewis Carroll, and the macabre and grotesque drama of Alfred JARRY. It was anticipated by DADAISM and the surrealist movement of the 1920s and 1930s and gathers much of its theoretical accountability from Antonin ARTAUD's text *The Theatre and its Double* (1938; translated 1958). The term itself comes from the use of the word *absurd* by existentialist

philosophers such as Albert CAMUS and Jean-Paul SARTRE in reference to the lack of a rational explanation for the human condition.

Although Alfred Jarry's *Ubu Roi* (1888) anticipates much of the foundation on which absurdist drama rests, the three playwrights most closely associated with the movement's popularity are Jean GENET, Eugène IONESCO, and Samuel BECKETT. Their works take on a nightmarish quality as they examine contemporary alienation and human anxiety over the absence of social coherence or transcendental meaning. Many playwrights, such as Beckett, wrote in French though it was not their native language, and communicated a sense of linguistic estrangement.

According to some sources, Beckett was the most influential writer of the period. His *Happy Days* expresses humanity's fear of death through the character of a woman who, in the first act, is buried up to her waist in a mound of dirt. By the second act, the mound has grown so that only her head remains visible, a metaphoric vision of the ultimate journey from life to death and burial.

Other playwrights of this school wrote of similar anxieties. Ionesco emphasizes the fear of mediocrity and the inability to communicate in *The Bald Soprano* (1950). Genet's works, on the other hand, fuse illusion with reality in an often violently erotic manner to exemplify the absurd roles that people play in daily existence.

The influence of Theatre of the Absurd, created by a group of international writers living in Paris, extends beyond France to the works of Czechoslovakian playwright Václav HAVEL, British writers Harold Pinter and Tom Stoppard, and U.S. dramatists Edward Albee and Sam Shepard.

A Work about Theater of the Absurd

Esslin, Martin. *Theatre of the Absurd*. New York: Overlook Press, 1969.

Theodorescu, Ion N.

See ARGHEZI, TUDOR.

Tian Jian (Tien Chien; Tong Tianjian)

(1916–1985) poet

Tong Tianjian was born on May 14 in Anhui province's rural Wuwei County, in China. He moved to Shanghai in 1933 and studied foreign languages at Guanghua University, where he edited the journals *New Poetry* and *Literary Mosaic*. He published poems written during his college years in *Before Dawn* in 1935.

Tian Jian's poetry was known as declamatory poetry because of its political nature and revolutionary ideas. Much of his work was influenced by the Japanese occupation of Nanking and the Sino-Japanese War and had a very nationalistic slant.

Before the Sino-Japanese War, Tian Jian focused on the lives of Chinese peasants, for whom he wrote two volumes of poetry, *Pastoral Songs* (1936) and *Stories of the Chinese Countryside* (1936). The latter is a long poem comprised of three parts: "Hunger," "On the Yangtze River," and "Go Ahead." Tian Jian used the river as a metaphor for China and depicted the hardships of peasant life and resistance against the old regime.

In the spring of 1937, Tian Jian traveled to Japan and returned to China after the Sino-Japanese War began later that year. He served as a war correspondent with the Service Corps on the Northwestern Battlefield. He wrote poems influential for their military fervor and rhythms during the war in two volumes, *Odes to Soldiers on Patrol in a Sandstorm* (1938) and *Poems Dedicated to Fighters* (1943).

Tian Jian joined the Chinese Communist Party in 1943. He held high-level information posts and participated in land reform. He also continued his literary pursuits. He began a drive for "street verse," edited a new party literary magazine called *New Masses*, and joined the Chinese Writers Association after its 1949 formation. He then taught at the Central Institute of Literature in Beijing.

During the Korean War, Tian Jian served again as a war correspondent and visited Eastern Europe and Africa in 1954. He produced many volumes of poetry and essays, including *A Hero's Battle Song*

(1959), *Travels in Africa* (1964), and *A Sketch on a Trip to Europe* (1956), before the onset of the Cultural Revolution, when he was suppressed.

After the revolution ended, Tian Jian began to write poetry again in 1976. His work celebrated the new life of “liberated” peasants, such as *China in her Prime* (1986). Tian Jian died August 30 in Beijing.

Toer, Pramoedya Ananta (1925–) *novelist*

Pramoedya Ananta Toer was born in Blora, a small town on the north coast of Java, Indonesia. His father was a former teacher and an activist of the Blora branch of the PNI (Indonesian National Party). His mother was the daughter of a mosque official and a former student of his father. Toer was the eldest of nine children. He graduated from the Radiovakschool in Surabaya in 1941. To avoid conscription into the Dutch army, Toer fled back to Blora. During the first four months of the Japanese occupation, he looked after his ill mother and his younger siblings. When his mother died, the family moved to Jakarta.

Toer wandered over much of Java after he had been passed over for promotion. He returned to Jakarta after he learned about the declaration of independence by Sukarno, Indonesia’s former president, in August. Following the reorganization of the Indonesian army in late 1946, he became the editor of the journal *Sadar*, the Indonesian edition of *The Voice of Free Indonesia*.

Toer was imprisoned for two years for possessing anti-Dutch political documents and was one of the last men to be released in 1949. He was immediately given a position by the government literary bureau, Balai Pustaka, an appointment he temporarily postponed because of his father’s death. Between 1950 and 1951, Toer was an editor for the modern-literature department of Balai Pustaka and for the magazines, *Indonesia* and *Kunang-Kunang* (*Firefly*). He became a member of the Lekra (Institute for People’s Culture), an affiliated organization of the Indonesian Communist Party, and

lectured in the Res Publica University in Jakarta. He also edited “Lentera,” the literary column in the daily paper *Bintang Timur*.

His sympathy for the despised Chinese in Indonesia landed him in trouble with Sukarno’s “Guided Democracy” government. He was arrested in 1969 and sent to Buru Island, where he spent 10 years in exile. He was released in 1979 but was placed under house arrest by the new-order government a few years later. Toer’s works had been banned in Indonesia since 1965, but they were extremely popular outside Indonesia, were printed in at least 28 languages, and won him international fame as a defender of truth and human rights. Finally in 1997, with the toppling of the Suharto regime, Toer was released from house arrest, and the ban on his works was lifted. Toer now travels around the world and gives talks at various universities.

Critical Analysis

Toer’s works are extremely valuable to the study of Indonesian history. In *The Girl from the Coast*, Toer tells the story of his grandmother, derived from his interactions with her, others’ perceptions of her, and his own imagination. Interwoven into the tale is a complex exploration of class conflict and gender relations at the village level. As in many of Toer’s works, he intersperses his story with references to historical events, such as Kartini’s death, enabling the reader to place episodes within a temporal context. Kartini was a princess of the Javanese royal family who was extremely influential in providing education for all. This story, which was first published in Indonesian in 1987, is the first in an untitled semiautobiography. Unfortunately, the second and third parts have been lost.

Toer’s voice clearly emerges in his works. He writes with an intensity that emanates emotions ranging from anguish and melancholy to soft compassion and harsh indignation. His writings appeal through their sheer reflection of lived experiences that are both real and sadly universal. Toer is able to draw his readers into his world by enabling them to live vicariously through his own experi-

ence and tragedy. In *The Fugitive* (1962), a novel of betrayal and bravery during the Japanese occupation of Indonesia during World War II, the plight of Raden Hardo, the hero of the tale, bears similarity to Toer's own experience during the war. His attachment to Javanese attitudes and cultural beliefs is also revealed. The characters in the story, such as Hardo and Dipo, clearly resemble heroic characters that can be found in the Javanese traditional art form, the *wayang*, a shadow-puppet theatrical medium of performance.

Toer's storytelling skill is best exemplified in his 1999 work, *Tales from Djakarta: Caricatures of Circumstances and Their Human Beings*. In this collection of short essays, he is able to paint with great accuracy and biting wit the scenes of daily life in 1950s Jakarta, the capital of Indonesia. Through his writing, the bustling city with its ironic contrast of the luxurious quarters of the rich and the simmering squatters of the poor comes to life. He narrates with sarcastic wit the plight of the common people, some of whom rise above their station and others who miserably fail. Toer's stories do not always end in tragedy; for instance, in "Maman and His World" (1999), Maman, a poor *kampung* boy is able to build and own his own factory through hard work and perseverance. Maman's kindness and generosity also enable him to enlarge his wealth. Toer's heroes are taken from a variety of backgrounds, but his most poignant ones are those who remain untouched by avarice and other vices.

Toer was first propelled to fame when he completed the novel *Kranji-Bekasi Jatuh* in 1947. During his imprisonment in the Bukit Duri jail from 1948 to 1949, he wrote the short-story collections *Percikan Revolusi* and *Perburuan*. The latter won him first prize from Balai Pustaka. His greatest works are *Bumi Manusia*, *Anak Semua Bangsa*, and *Jejak Langkah*.

Toer's popularity in the literary world bespeaks his power to write convincingly and realistically about the plight of the common person not only in Indonesia but all over the world. His characters are universal, and his use of historical contexts and pe-

riods enables readers to better understand Indonesia's past.

Other Works by Pramoedya Ananta Toer

Child of All Nations (Buru Quartet, Volume 2). Translated by Max Lane. New York: Penguin USA, 1996.

Footsteps (Buru Quartet, Volume 3). Translated by Max Lane. New York: Penguin USA, 1996.

House of Glass (Buru Quartet, Volume 4). Translated by Max Lane. New York: Penguin USA, 1997.

The Mute's Soliloquy: A Memoir. Translated by Willem Samuels. New York: Hyperion, 1999.

This Earth of Mankind (Buru Quartet, Volume 1). Translated by Max Lane. New York: Penguin USA, 1996.

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Hering, Bob, ed. *Pramoedya Ananta Toer 70 Tahun: Essays to Honour Pramoedya Ananta Toer's 70th Year*. Indonesia: Yayasan Kabar Seberang, 1995.

Koh, Young Hoon. *Pemikiran Pramoedya Ananta Toer dalam Novel-novel Mutakhirnya*. Kuala Lumpur: Dewan Bahasa dan Pustaka, 1996.

Tolstoy, Leo (Count Lev Nikolayevich Tolstoy) (1828–1910) *novelist, short story writer, dramatist*

Leo Tolstoy was born in the town of Yasnaya Polyana, Russia, in a landowning family. His mother, Princess Volkonskaya, died when he was two years old, and his father when he was nine. He and his siblings were raised by relatives and educated by private tutors. At 16, Tolstoy entered the University of Kazan, but after dabbling in oriental languages and law, he returned to the family estate in 1847. A restless and high-spirited youth, he soon tired of the country and spent the next several years in St. Petersburg and Moscow, living a profligate life and keeping a diary in which he recorded even the most outrageous of his adventures. In 1852, seeking adventure, he joined his brother in the army. He was cited for bravery in the defense of Sebastopol. He left the army in 1856 and returned

to the family estate with the idea, radical for the time, of educating and emancipating his serfs.

Tolstoy's early education included grounding in several European languages and literatures, and he continued to enlarge this knowledge over the next several years with extensive travels. He read widely and was particularly taken with the ideas of the 18th-century French writer Jean Jacques Rousseau. He was also well acquainted with the English novelists Laurence Sterne and Charles Dickens, who helped form his approach to the novel, while Rousseau and the New Testament influenced his later religious and philosophical works.

Tolstoy had begun his literary career with the publication, while he was still in the army, of an autobiographical work, *Childhood* (1852), and this was followed by *Boyhood* in 1854 and *Youth* in 1857. Material for these works came from his prodigious memory, substantially abetted by reference to the detailed diary he had begun in 1847. Though the facts of Tolstoy's early life form the basis of these books, their rearrangement and modification show us the budding writer of fiction learning his craft. Other short stories, based on his army experiences, followed in 1855 and 1856. In 1862, Tolstoy married Sofiya Bers, with whom he would have 13 children. His obsessive honesty led him to give her his diaries to read, and the young bride was, at the least, startled. She later got even by giving Tolstoy *her* diary to read. But marriage had a settling influence, and in the next 15 years following that, Tolstoy produced his greatest works, *War and Peace* (1865–69) and *Anna Karenina* (1875–77).

Tolstoy's approach to his work of this period was to observe carefully even the most minute details of his characters' lives and to record them faithfully, building the story in the same way that real life reveals itself. The great English critic and essayist Matthew Arnold said that if life could write its own story, it would write like Tolstoy. The two novels are not led by preconceived literary ideas of how structure, plot, and narrative are to be delineated; they happen, as life happens.

Critical Analysis

War and Peace is the story of five aristocratic Russian families, their associates, and the effects of Napoleon's wars from 1805 to 1820. The novel also contains essays that reflect Tolstoy's philosophy of history. The central love story involves Natasha Rostova and Pierre Bezukhov. Natasha finds fulfillment in marriage and motherhood, serving as an example of the value of life's simple processes. Meanwhile, Pierre searches for the philosophical system that will explain to him the meaning of life, but he comes, for a while at least, to believe that no such system exists outside of the common routines of existence.

In the essays on history and in the novel's chaotic plots, Tolstoy repudiates the theory that great men make history and that events are shaped by human intention. He views Napoleon and the Russian emperor Aleksandr as pompous men whose bumbings cause great misery. The pretenses of noble society are shown to be hollow as well. The character Prince Andrey Bolkonsky eschews the false values and artificialities of social life, substituting for a while the values of heroism and bravery in battle. He is severely wounded at Austerlitz and, while attempting to recuperate, realizes that these values as well are worthless. Tolstoy's own values are exemplified by the less sophisticated characters. Critics often have noted that Tolstoy describes his characters' thinking and behavior in minute detail, like a painter adding small brushstrokes, until, through sheer accretion, a full portrait appears. As the novel proceeds through its many years, the characters age; Natasha, for instance, grows from a giddy and self-centered girl to a portly and concerned mother.

Anna Karenina, though set in the same aristocratic milieu as *War and Peace*, is not as panoramic in scope. Based on the true story of a young woman's suicide in Tolstoy's province, it tells of the aristocratic Anna, who conducts an adulterous love affair with the dashing army officer Aleksey Vronsky. For him, she leaves both her husband and her beloved little boy. In contrast to her self-defeating romantic attachment is the true love of

Kitty and Konstantin Levin. Kitty is the sister of the unhappy Dolly Oblonsky, whose careless husband Stiva has been unfaithful to her.

Anna is Stiva's sister and in some ways is as careless as he; she wants romance and persuades herself that it is owed her. Society does not accept Anna's self-assertion in the face of convention, and she is ostracized. When she comes eventually to see the flaws in her lover, she has lost the love of her good but dull husband and sees no way out of her guilt-ridden life except suicide. Levin and Kitty meanwhile have bonded with a true love that accepts the daily limitations of being human.

Underlying both these works and the great changes that took place in Tolstoy's life soon after the publication of *Anna Karenina* are the philosophical musings of Jean Jacques Rousseau, apostle of what has come to be known as ROMANTICISM. Central to this doctrine is the idea of the *noble savage*, which holds that only those not infected with civilization's postures and deceptions are truly good. Civilization includes high society, secular and sacred institutions, commerce and money, legalisms and rank. Though Tolstoy used his reading of Rousseau to profound effect in his two great novels, when he tried to put these theories into practice, he ran into serious trouble, both artistic and personal. Among other things he was excommunicated from the Russian Orthodox Church, and he seriously alienated most of his family, particularly his wife, by repudiating the great novels and attempting to give away all his worldly goods. His writing suffered from his preoccupations, although his two later novellas, *The Death of Ivan Ilyich* (1886) and *The Kreutzer Sonata* (1891), are still widely read. A third long novel, *Resurrection*, was published in 1899, and at about this time he wrote a play, *The Living Corpse*.

Tolstoy proceeded into an ascetic and anarchistic old age. Although his philosophical meditations do not have the standing today they once had, his influence was profound, especially on the young Mohandas GANDHI: Passive resistance toward evil was a principle advocated by Tolstoy that Gandhi used with great effect to liberate India from foreign

rule. Tolstoy's later convictions and behavior so contradicted his earlier ones that he sought literally to run away from them. Hounded by the demons of his own philosophy, he died while attempting to escape media attention in a provincial railroad station.

Works about Leo Tolstoy

- Berlin, Isaiah. *The Hedgehog and the Fox: An Essay on Tolstoy's View of History*. New York: Simon & Schuster, 1986.
- Bloom, Harold, ed. *Leo Tolstoy: Comprehensive Research and Study Guide*. Broomall, Pa.: Chelsea House, 2001.
- Gifford, Henry. *Tolstoy*. New York: Oxford University Press, 1982.
- Orwin, Donna Tussing, ed. *The Cambridge Companion to Tolstoy*. New York: Cambridge University Press, 2002.
- Shirer, William. *Love and Hatred: The Stormy Marriage of Sonia and Leo Tolstoy*. Upland, Pa.: DIANE Publishing Co., 1994.
- Troyat, Henri. *Tolstoy*. Translated by Nancy Amphoux. New York: Grove Press, 2001.

Tong Tianjian

See TIAN JIAN.

Tornimparti, Alessandra

See GINZBURG, NATALIA.

Torres Bodet, Jaime (1902–1974) *novelist, poet*

Jaime Torres Bodet was born in Mexico City. He was the son of Alejandro Torres Girbent, a theatrical producer, and Emilia Bodet. Torres Bodet believed it was important for a writer to work a "regular" job and to be involved in the world. He was an educator and would eventually be appointed minister of education for Mexico.

He and his literary group, the Contemporaneos, were seminal in bringing modern European

literature to the attention of Mexican intellectuals in the first half of the 20th century. His novel *Movie Star* (1933) contrasts the world of psychology and imagination with the reality of everyday life in a modern style that brought intellectual vitality to the Mexican novel.

Later in his life, when he was involved in his political career, he dedicated himself almost exclusively to the writing of poetry. In 1965, he published a volume titled *Poems by Jaime Torres Bodet*, which included his own selection of his 50 most important poems. His poetry demonstrates his ideas about the importance of everyday life as a subject for literature. In it, he writes passionately about simple experiences.

Torres Bodet is remembered for his great expressive force in writing. He received the National Literature Award in 1966, and the Mexican government issued a commemorative stamp in his honor in 1975. Torres Bodet's poetry is considered thoughtful, sensitive, and humanistic.

Another Work by Jaime Torres Bodet

Selected Poems. A bilingual edition with translations by Sonja Karsen. Bloomington: Indiana University Press, 1964.

A Work about Jaime Torres Bodet

Karsen, Sonja. *Jaime Torres Bodet: A Poet in a Changing World*. Saratoga Springs, N.Y.: Skidmore College, 1963.

Trakl, Georg (1887–1914) poet

Georg Trakl was born in Salzburg, Austria, into a middle-class Protestant family. Although his early childhood was quite happy, Trakl began to show signs of trouble in his adolescence. In his youth, he was close to his sister Grete, so close that many have speculated about an incestuous relationship. In high school, Trakl frequented brothels, drank, and used opium heavily. After failing his courses in high school, he was forced to repeat a year and eventually dropped out.

He apprenticed to a local pharmacist, many believe, to have an easier access to drugs. By his early adulthood, he showed clear signs of mental illness and emotional disturbance.

Trakl moved to Austria, where he studied to be a pharmacist. In Vienna, he began to write his first serious poems, publishing them in several literary journals. He also met prominent artists of the expressionist movement (see EXPRESSIONISM), including Oskar KOKOSCHKA. Shortly before completing his degree, Trakl lost all financial support as a result of his father's death.

Trakl published only one collection of poetry during his lifetime, *Poems* (1913). The poems, permeated by dark themes of sorrow and decay, reveal his deep disgust with imperialist society. Two posthumous collections, *The Autumn of the Lonely* (1920) and *Song of the Departed* (1933), reveal similar themes, often distorting reality to amplify the disturbed emotional state of the poet. The bleak verses are pierced by nightmarish images of twilight, death, and somber religious symbolism.

At the outbreak of World War I, Trakl was recruited into the Austrian army in the capacity of a pharmacist. He was hospitalized on several occasions for depression, attempted suicide, and was released seemingly without any improvement. Three days after having witnessed several locals hanged from a tree by the Austrian army, Trakl intentionally overdosed on cocaine.

Although Trakl was by no means a prolific poet, he left a significant contribution for the expressionist movement. His poetry is widely read and appreciated in Germany, the United States, and Europe as a whole. Trakl's work has been translated into nine languages.

Other Works by Georg Trakl

Autumn Sonata: Selected Poems of Georg Trakl. Translated by Daniel Simko. London: Asphodel Press, 1998.

Poems and Prose. Translated by Alexander Stillmark. New York: Libris, 2001.

A Work about Georg Trakl

Williams, Eric, ed. *The Dark Flutes of Fall: Critical Essays on Georg Trakl*. Rochester, N.Y.: Camden House, 1991.

Tsushima Yūko (Tsushima Satoko)

(1947–) *short-story writer, novelist*

Tsushima Yūko was born in Tokyo to novelist Dazai Osamu and his wife, Michiko. Soon after her birth, her father committed suicide with his lover. Her mother raised her, her older sister, and an older brother, who was mentally handicapped, on her own. When Tsushima was very young, she attended a music school for children. In 1965, she began to study English literature at Shirayuri Women's College in Tokyo, graduated in 1969, and went on for one year of postgraduate study at Meiji University. She married in 1972 but later separated from her husband after having two children.

Tsushima's writing career began while she was still an undergraduate when she won a university prize for her story, "Requiem for a Dog and an Adult" (1969). Her first novel, *The House Where Living Things Are Gathering*, followed in 1973. She continued to write at a rapid rate, producing short-story collections that appeared almost annually, including *A Bed of Grass* in 1977. Her second novel, *Child of Fortune* (1978), is about a 36-year-old music teacher raising a child on her own. The novel *Driven by the Light of Night* (1986), about the efforts of a woman to retain the memories of her dead son, marked a new direction in Tsushima's writing. She picked up the theme of bereavement and memory again in *To the Daylight* (1988).

Tsushima's protagonists are generally single mothers who experience an awakening, and her novels typically explore the internal world of female protagonists. Tsushima herself has claimed that her writing stems from a desire to articulate herself, which was repressed during childhood because of her nonverbal relationship with her handicapped brother. She has won many literary prizes, including the Kawabata Yasunari Prize in 1982 and the Yomiuri Newspaper Prize in 1987.

Other Works by Yūko Tsushima

The Shooting Gallery and Other Stories. Translated by Geraldine Harcourt. New York: Pantheon Books, 1988.

Woman Running in the Mountains. Translated by Geraldine Harcourt. New York: Pantheon Books, 1991.

"Water's Edge." In *Reexamination of Modern Subjectivity in Japanese Fiction*. Saitama-ken Sakado-shi, Japan: Center for Inter-cultural Studies and Education, Josai University, 1994.

Tsvetaeva, Marina (1892–1941) *poet*

Born in Moscow, Marina Ivanovna Tsvetaeva grew up in an affluent family. Her father was an art-history professor at the University of Moscow, and her mother a talented pianist. Tsvetaeva's family frequently traveled abroad, and she attended schools in Italy, Switzerland, Germany, and France. In school, Tsvetaeva excelled in literature, history, and languages. She published her first collection of poems, "Evening Album" (1910), at the age of 18. The collection explored the themes of childhood and subsequent transition to adulthood. It was noticed and praised by Valery BRYUSOV.

In 1912, Tsvetaeva married Sergei Efron; two daughters were born, in 1912 and 1917. Tsvetaeva opposed the Bolshevik revolution of 1917, and Efron volunteered to serve in the oppositional forces of the White Army. Tsvetaeva remained in Moscow, where she suffered from poverty and hunger. Her daughter Irina died of starvation in 1920. In spite of all, Tsvetaeva wrote intensely, producing six verse dramas and several narrative poems including *The Demesne of the Swans*, an epic about the Russian civil war, and many lyrics. Eventually, Tsvetaeva and her family emigrated from Russia, spending time in Berlin and Prague and settling in Paris in 1925, the year her son Gyorgy was born.

During these years Tsvetaeva published five collections of poetry, the last—and the last published in her lifetime—being *After Russia* (1928), a

collection that dealt with the themes of national identity and displacement. Tsvetaeva was the only source of income for her family in Paris, and she eventually turned to writing prose because it paid more than poetry. She wrote critical essays, memoirs, and short stories. Tsvetaeva's prose, however, never achieved the level of skill and literary genius found in her verse. Furthermore, Tsvetaeva did not identify herself with the Russian émigré community. After writing a friendly and admiring letter to the Soviet poet MAYAKOVSKY, Tsvetaeva was ostracized from the émigré community and found it virtually impossible to have her work published. Efron had become more sympathetic to the Soviets, as had their daughter Alya, and in 1937 Alya and Efron returned to Russia.

Tsvetaeva was never able spiritually and emotionally to separate from Russia, as her nostalgic and expressive poems "Homesick for Motherland" (1935) and "Motherland" (1936) indicate. Tsvetaeva's last collection of verse, *Poems to the Czechs* (1938–39), explored the anguish of the Nazi occupation of Czechoslovakia. Tsvetaeva returned to Russia in 1939, with Gyorgy, and soon found herself in the same predicament as she had been during the 1920s. Besides the occasional translation work that was provided to Tsvetaeva by Boris PASTERNAK, she was unable to find employment. Efron and Alya were arrested for espionage during the height of the Stalinist purges. Alone, impoverished, and in deep despair, Tsvetaeva committed suicide in 1941.

Tsvetaeva's use of traditional poetic diction and classical images went against the cultural politics of SOCIALIST REALISM. For Tsvetaeva, poetry was a personal rather than a social experience. Her contribution to Russian literature was not recognized until years after her death. Now, however, she generally ranked with Anna AKHMATOVA, Osip MANDLSTAM, and Boris PASTERNAK as one of the four greatest Russian poets of the 20th century.

Other Works by Marina Tsvetaeva

Earthly Signs. Translated by Jamey Gambrell. New Haven, Conn.: Yale University Press, 2002.

Milestones. Translated by Robin Kemball. Evanston, Ill.: Northwestern University Press, 2002.

Poem of the End: Selected Narrative and Lyrical Poetry, with Facing Russian Text. Translated by Nina Kossman. Ann Arbor, Mich.: Ardis, 2000.

The Ratcatcher: A Lyrical Satire. Translated by Angela Livingstone. Evanston, Ill.: Northwestern University Press, 2000.

Selected Poems. Translated by Elaine Feinstein. New York: Penguin Books, 1994.

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Dinega, Alyssa E. *A Russian Psyche: The Poetic Mind of Marina Tsvetaeva*. Madison: University of Wisconsin Press, 2002.

Feiler, Lily B. *Marina Tsvetaeva: The Double Beat of Heaven and Hell*. Durham, N.C.: Duke University Press, 1994.

Schweitzer, Viktoria. *Tsvetaeva*. Translated by Peter Norman. New York: Farrar, Straus & Giroux, 1993.

Turgenev, Ivan Sergeevich (1818–1883) *novelist, dramatist, short-story writer*

Ivan Turgenev was born in Orel, Russia, to Sergey and Varvara Turgenev, rich aristocratic landowners. Turgenev's childhood was defined by the domineering personality of his mother. In 1827, the family relocated to Moscow, and Turgenev, who up to that point had been educated by his mother, was now tutored by prominent intellectuals and writers of the period. A brilliant student, he was admitted to Moscow University at the age of 15. The family moved to St. Petersburg in 1834, where Turgenev continued his studies.

While studying in St. Petersburg, Turgenev met a number of important literary figures, among them Aleksandr PUSHKIN and Nikolay GOGOL. In 1838, he moved to Berlin to continue his studies of philosophy and literature. While in Germany, Turgenev developed a warm friendship with Mikhail Bakunin, a famous anarchist and social theoretician. Turgenev returned to Russia in 1841 and began work on short stories about the lives of peasants. He published his first story, "Khor and

Kalinich,” in 1847. Many of these stories, depicting daily lives and suffering of common people, appeared together as *A Hunter's Sketches* in 1852. The collection revealed Turgenev's love of nature as well as his concern for the social conditions of common Russians. In *A Hunter's Sketches*, he criticized the institution of serfdom, in which the social status of peasants was equivalent to that of slaves. It was widely rumored that reading this story was what inspired Aleksandr II to emancipate the serfs.

In 1856, Turgenev traveled extensively throughout Europe. He had a following in French literary circles and developed friendships with such influential writers as FLAUBERT and ZOLA. After a hostile response to his novel *Fathers and Sons* (1862), Turgenev left Russia and settled in Paris. By 1870s, Turgenev was recognized as one of the world's leading writers.

The decade 1850–1860 was the most productive in Turgenev's career as a writer. Turgenev always concentrated on social and political issues in his work, as his novels *Rudin* (1856), *A Nest of Gentlefolk* (1859), and *On the Eve* (1860) readily attest. Turgenev often juxtaposes the daily struggles of the peasants with disruption in the social structure of country aristocrats. The parallel placement of spiritual and physical struggles in the narrative often plays an important role in his work. His most famous novel, *Fathers and Sons*, deals with nihilism and the role of the individual within a family and the social dynamics of the state. The work was widely criticized for its “social irresponsibility” and supposed “misrepresentation” of Russia's youth. Despite this criticism, Turgenev continued to examine social issues in his work. His novels *Smoke* (1867) and *Virgin Soil* (1877) deal with the transformation of Russian society and its subsequent effects on the peasantry and country gentry.

Turgenev also wrote a number of plays. *A Month in the Country* (1855) contained a number of dramatic innovations in style and subject matter. This play became a catalyst for the dramatic works of Anton CHEKHOV. In the comical play *A Provincial Lady* (1851), Turgenev satirically treats

the moral and ethical beliefs of country aristocrats. Both plays demonstrate Turgenev's ability to illuminate a certain social issue without demonizing a certain class or social group. Turgenev's criticism is often intricately interwoven into the fabric of the segment of society represented on stage.

When Turgenev died in 1883, his contribution to world literature was already recognized, and his literary influence extended far beyond the borders of Russia. Henry James, for instance, considered Ivan Turgenev one of the greatest writers of the 19th century. Turgenev's work also inspired social changes in Russia and contributed to the development of liberal political thought.

Another Work by Ivan Turgenev

Three Novellas About Love. Translated by Tatiana Litvinov. Moscow: Raduga, 1990.

A Work about Ivan Turgenev

Knowles, Anthony Vere. *Ivan Turgenev*. Boston: Twayne Publishers, 1988.

Tuwim, Julian (1894–1953) poet

Julian Tuwim was born in Lodz, Poland. His father's family was strongly Jewish and included several Zionists. His mother was an assimilationist who insisted that Tuwim be educated in a strictly Polish manner. He never attempted to conceal his Jewish identity and upbringing; as a result, during the years preceding World War II, he was subjected to numerous brutal attacks by extreme Polish nationalists.

Tuwim lived in exile in France, South America, and the United States throughout the Nazi era. He was an active antifascist, and part of one of his poems became the anthem of the Polish resistance movement.

Tuwim was also one of the leaders of the Ska-mander group, a group of experimental poets. He became a major figure in Polish literature largely as a result of his collection *Slowa we Krwi* (*Words Bathed in Blood*, 1926). The poetry in this volume fervently expresses the sense of emptiness that

accompanies the violence of urban life. Although Tuwim clearly sympathized with the poor and underprivileged, he did not become as actively involved in the proletariat revolutionary movement as he had in speaking out against fascism. Instead, his poems voiced the protest of an isolated intellectual. He used his works to illustrate the dangerous effects of capitalism.

In addition to *Slowa we Krwi*, Tuwim also wrote a collection of poems for children called *Locomotive* (1938; translated 1940) and published translations of PUSHKIN, for which he won the Pen Club Award in 1935, and of other Russian poets. Many of Tuwim's poems were also set to music and became extremely popular.

Another Work by Julian Tuwim

The Dancing Socrates, and Other Poems. Translated by Adam Gillon. Boston: Twayne Publishers, 1968.

Tzara, Tristan (Samuel Rosenstock)

(1896–1963) poet, essayist

Known primarily as one of the founders of DADA, Tristan Tzara was born in Moinesti, Romania, on April 16. While living in Zurich during World War I, he wrote *La Première Aventure céleste de Monsieur Antipyrine* (*The First Heavenly Adventure of Mr. Antipyrine*, 1916) and *Twenty-Five Poems* (1918). These two works are commonly considered to be the first dadaist texts. He also wrote the movement's manifesto, *Seven Dada Manifestos* (1924).

Tzara eventually moved to Paris, where he became involved with fellow writers André BRETON,

Louis ARAGON, and Philippe Soupault. Together this group shocked readers and critics alike with their nihilistic works, which sought to subvert the conventional structures of language and society.

In the early 1930s, Tzara began to tire of nihilism and turned, instead, to the newly emerging surrealism as a more constructive form of artistic expression. In 1936, he joined the Communist Party and became actively involved in seeking ways to integrate surrealism with Marxist doctrine.

During World War II, Tzara joined the French resistance movement. His political activities brought him into close contact with the realities of oppression and made him brutally aware of human suffering. His later works, such as *The Approximate Man* (1931), *Speaking Alone* (1950), and *The Inner Face* (1953), reflect this new understanding of the human condition.

Tzara continued to be active as both a poet and an essayist until his death in Paris on December 24.

Another Work by Tristan Tzara

Approximate Man and Other Writings. Translated by Mary Ann Caws. Detroit: Wayne State University Press, 1973.

Works about Tristan Tzara

Lindsay, Jack. *Meetings with Poets: Memories of Dylan Thomas, Edith Sitwell, Louis Aragon, Paul Eluard, Tristan Tzara*. New York: Ungar, 1969.

Peterson, Elmer. *Tristan Tzara: Dada and Surrealist Theorist*. New Brunswick, N.J.: Rutgers University Press, 1971.

U

Ueda Fumi

See ENCHI FUMIKO.

Unamuno y Jugo, Miguel de

(1864–1936) *novelist, playwright, poet, essayist*

Miguel de Unamuno y Jugo was born in Bilbao, Spain. He grew up and was educated there until he was 16, absorbing the Basque culture and independent spirit of that city. At 16, he went to Madrid to study literature and philosophy at the university.

Unamuno went on to become a professor of Greek and Spanish literature at the University of Salamanca. Because he spoke out publicly against the dictatorship of Primo de Rivera in the 1920s, he was banished and fled to France. He lived just over the Spanish border in the town of Hendaye so that he could continue to express his views against the regime to his fellow Spaniards.

In 1930, he was able to return to Spain. During the Spanish civil war, he sided with Franco, although he eventually spoke out against the dictator. Unamuno was one of the most famous members of the group of Spanish writers known as the GENERATION OF 1898. Like other members of the movement, he sought to present a revital-

ized model of Spanish nationalist identity by expunging certain decadent cultural habits that had infiltrated Spanish culture. To this end, he was against bullfights and the veneration of the Hapsburg and Bourbon royalty that had ruled Spain for the past few centuries. He called for a return to the Spanish traditions of the Middle Ages before the Spanish Inquisition had homogenized Spanish culture.

He was the most versatile of the Generation of 98, writing novels, poetry, and philosophy with equal skill. In line with his political views, Unamuno's most important essays examine Spanish history and the potential roles the Spanish nation might play in the modern world.

His novels and poetry focus more on the plight of the modern individual. In *Mist* (1914), a typical novel and one of his most successful, Unamuno traces the life of Augusto Perez, a man who lacks a strong personality and any self-knowledge. Gradually, Unamuno depicts how Perez arrives at self-knowledge through the pain of unsuccessful romances. The mist of the title becomes a metaphor both for Perez's personality and the forces that obscure it.

Unamuno's most famous poem is "Atheist's Prayer," which portrays the irony of praying to a god whom one cannot truly believe exists. It is

representative of Unamuno's typical blend of intensely spiritual feeling and skepticism.

Along with José ORTEGA Y GASSET, Unamuno is the member of the Generation of 1898 who has the largest international reputation. He is certainly the most internationally known novelist of his generation. His influence on later Spanish authors who followed his particularly open style of narrative structure and ideas was immense. He demonstrated a mode of philosophical literature that was particularly suited to the themes of existential philosophy and, along with Pío BAROJA Y NESSI, pioneered the modern Spanish novel.

Other Works by Miguel de Unamuno y Jugo

The Agony of Christianity; and, Essays on Faith. Translated by Anthony Kerrigan. Princeton, N.J.: Princeton University Press, 1974.

Our Lord Don Quixote: The Life of Don Quixote and Sancho, with Related Essays. Translated by Anthony Kerrigan. Princeton, N.J.: Princeton University Press, 1976.

A Work about Miguel de Unamuno y Jugo

Ilie, Paul. *Unamuno; An Existential View of Self and Society.* Madison: University of Wisconsin Press, 1967.

Undset, Sigrid (1882–1949) novelist, short-story writer, essayist

Born in Kalundborg, Denmark, Sigrid Undset grew up in Christiania (present-day Oslo), Norway. Her father Ingvald Undset was an archaeologist and a historian who encouraged her interest in history and literature. Her mother Anne Charlotte, the daughter of a Danish attorney, had to support the family after Ingvald died in 1893. To help her mother, Undset took a job as a secretary at age 16. She cultivated her literary talent during the 10 years she worked in offices. In 1909, she started to write full-time.

Undset's first novels and short stories drew from her work experience and portrayed women

trying to decide between career and family. In the 1920s, she turned to historical novels and published her masterpiece, the *Kristin Lavransdatter* (1920–22) trilogy. Undset's next set of works on medieval Norwegian history, translated into English as *The Master of Hestviken* (1928–30), earned her the Nobel Prize in literature. In the 1930s, Undset returned to writing about modern concerns and became one of the first Norwegians to oppose fascism. During World War II, she fled to the United States to escape Nazi occupation.

Undset was a keen observer of contemporary events. Her works about women caught between public and private spheres deal with careers, love, marriage, and infidelity. Undset's historical novels display an impressively detailed knowledge of medieval Norway. Her search for ethics and religion led to her conversion to Catholicism in 1925. Although Undset's religious views offended some, her biographer Mitzi Brunsdale pointed out in *Sigrid Undset* (1988) that even Undset's critics praised her sincerity: "She assailed not only Norwegian social conditions but the dangerous materialism and sentimental humanitarianism that she felt threatened all Western civilization."

Other Works by Sigrid Undset

Gunnar's Daughter. Translated by Arthur B. Chater. New York: Penguin USA, 1998.

Kristin Lavransdatter: The Cross. Translated by Tina Nunnally. New York: Penguin USA, 2000.

Kristin Lavransdatter: The Wreath. Translated by Tina Nunnally. New York: Penguin USA, 1997.

Kristin Lavransdatter II: The Wife. Translated by Tina Nunnally. New York: Penguin USA, 1999.

A Work about Sigrid Undset

Brunsdale, Mitzi. *Sigrid Undset: Chronicler of Norway.* New York: Berg Publishers, Ltd., 1988.

Ungaretti, Giuseppe (1888–1970) poet

Giuseppe Ungaretti was born in Alexandria, Egypt. He spent his childhood in North Africa, however, where the nomadic culture influenced many of his

future life choices as well as his writing. Educated in Paris, he lived a free-spirited life along with many other members of the emerging literary and artistic avant-garde. Their ideas, particularly those of the French symbolists, would eventually impact the direction of his poetry.

During World War I, Ungaretti served in the Italian infantry. He fought with the 3rd Army on the lower Isonzo front from 1915 to 1918. In the spring of 1918, he was transferred to the Western front where the Italian army fought with much distinction. It was this experience that gave the aspiring poet the background for his mature works, particularly his war poetry, such as *Vigil* (1915) and *Brothers* (1916).

Writing in the style of the symbolists, in which the works are reduced to their simplest and most essential elements, Ungaretti's major themes are

love and the precarious and temporary nature of the human existence. This is particularly evident in *I Am a Creature* (1916). He chose each word carefully, stressing the musicality of language and avoiding elaborate structure within his poems. His style was so unique that it prompted an entire poetic movement that became known as hermeticism.

Ungaretti's poetry is collected in English translation in a series titled *The Life of Man* (1969). As well as writing poetry, he also translated the works of Shakespeare and Racine and held teaching posts in Brazil and Rome.

Another Work by Giuseppe Ungaretti

Selected Poems: Bilingual Edition. Translated by Andrew Frisardi. New York: Farrar, Straus & Giroux, 2002.



Valéry, Paul (1871–1945) *poet, essayist*

A writer who devoted his life and work to worshipping what he referred to as the “idol of intellect,” Paul Valéry was born in the small Mediterranean seaside town of Sète on October 30. The son of a customs clerk, he spent his childhood by the sea. He grew to be fascinated by the rhythmic quality of waves and the intrinsic natural beauty of water. This early childhood aesthetic delight translated itself into a later interest in both architecture and poetry.

As an adult, Valéry left the seacoast to travel to Paris, where he made the acquaintance of a small group of friends who shared his interests and encouraged his artistic endeavors, among whom was fellow writer André GIDE. The two became lifelong friends and influenced each other greatly. Valéry was also influenced by Stéphane MALLARMÉ and the symbolist poets. His earliest works were published in symbolist journals, where they were well received, but Valéry chose initially to place his artistic endeavors secondary to his study of mathematics and the sciences. He did, however, publish a collection of vignettes, such as *Mr. Head* (1895), depicting human intellect as distinct and segregated from the world as a whole. This theme would manifest itself in much of Valéry’s later work.

A failed romance prompted Valéry to withdraw completely from the arts, maintaining some of his artistic friendships but taking a job in the civil-service branch of the French war office and focusing solely on scientific pursuits. He wrote no poetry during this period. He wrote only his observations on the scientific aspects of language and consciousness and one substantial work on Leonardo da Vinci. He praised Leonardo as being a perfect example of man because of his ability to remain emotionally detached in his mastery of both science and the arts.

In 1912, 20 years after his retreat from poetry, Valéry was encouraged by André Gide to go back and revise some of his earlier works. Five years later, the poems were collected and published to widespread acclaim. Of particular interest both popularly and critically was the publication of his long poem *The Youngest Fate* (1917). The work details the awakening of human consciousness and intellect symbolically through the youngest fate, which represents the earliest stage of human development. This work solidly emphasizes Valéry’s *idol of intellect*, which he eventually defined as a state of pure reason existing separately from the emotional demands of society. He also stressed the conflict between the human desire to think and the human will to act.

The works produced in 1917 gained Valéry widespread fame as a poet. He continued to publish poetry throughout the rest of his life, but the majority of his work remained focused on the sciences, as well as cultural and political concerns. His interest in the sciences brought him into direct contact with many influential thinkers, including Einstein and Faraday. He became a prominent personality in Parisian high society where his wit and intelligence provided much entertainment at otherwise dry social functions. The degree to which he knew and understood politics also made him an extremely popular speaker on current events.

In 1925, Valéry was elected to the Académie Française, and the position of professor of poetry at the Collège de France was created specifically for him. He died soon after the liberation of France at the end of World War II. He was given a state funeral, in keeping with his honored place in French society.

Another Work by Paul Valéry

Sea Shells. Translated by Ralph Manheim. Boston: Beacon Press, 1998.

Works about Paul Valéry

Kluback, William. *Paul Valéry: A Philosopher for Philosophers: The Sage*. New York: Peter Lang, 2000.

Putnam, Walter. *Paul Valéry Revisited*. Boston: Twayne, 1995.

Vallejo, César (1892–1938) poet, novelist

César Abraham Vallejo was the youngest of 11 children born to a family in Santiago de Chuco, a small Andean town north of Peru. His parents, Francisco de Paula Vallejo and María de los Santos Mendoza, were both children of Chimú Indian mothers and Spanish Catholic priests. Vallejo's family was very poor, and financial problems haunted the poet throughout his life.

In 1910, he enrolled in the University of Trujillo, but his studies were repeatedly interrupted due to financial hardship. Vallejo took different

jobs, such as teaching and a clerical position in a sugar estate's accounting department, to survive. His job at the sugar estate showed him the poverty and poor working conditions of the workers, an experience that helped refine Vallejo's sense of solidarity with and empathy for those who suffer.

It was in Trujillo that Vallejo first came into contact with writers, and there he wrote his first poems, including the draft of his first book of poetry, *The Black Heralds* (1918). The poetry in this collection shows both MODERNIST and ROMANTIC tendencies and was well received. He received his master's degree in 1915 in Spanish literature and, in 1917, moved to Lima, where he became acquainted with many important Peruvian writers and intellectuals of the day, including the anarchist Manuel González Prada.

After the crushing loss of his mother in 1920, and having lost a teaching position, he returned home to visit. Disturbances broke out while he was there—an official was assassinated and a store was burned down—and he was accused of being an instigator. Even though there was an overwhelming supportive response in the form of letters by important intellectuals and newspaper editors, Vallejo still served 105 days in jail. This experience, as well as the changes occurring in European literature, affected his next collection of poetry, *Trilce* (1922), which marked a fundamental change in Hispanic-American literature. By separating himself from the more traditional models he had followed in the past, and by pursuing unexplored experiences of the human condition, Vallejo helped renovate poetic language and form.

Having lost yet another job and fearing being put back in jail, Vallejo moved to Paris in 1923. Although he met such important vanguard figures as Vicente Huidobro, Juan Gris, Pablo Picasso, Jean COCTEAU, and Antonin ARTAUD, Vallejo eventually abandoned his own experimental writings due to his readings in marxism. By 1927, he was engaged in the communist cause and became an intellectual and political activist. In 1930, he was arrested at a train station for producing communist propaganda and was ordered to leave France.

Vallejo went to Madrid where, in 1931, he joined the Spanish Communist Party and wrote his novel *Tungsten* (1931). He returned to Paris in 1933 via a resident permit that banned him from becoming involved in any type of political activities.

In 1934, he married Georgette Phillipart, with whom he had been living since 1929. In 1936, the fascist uprising in Spain sparked in Vallejo a period of unparalleled creativity. In 1937 he was voted Peruvian representative at the Second International Congress of Writers for the Defense of Culture, which took place in Spain. There he had a chance to see firsthand the horror of the civil war, and out of this experience in the next few months came a tragedy, *La piedra cansada* (The exhausted rock), and more than 80 poems, including the 15 poems that form *Spain, Take This Cup from Me*.

In his poem "Black Stone on Top of a White Stone" Vallejo wrote: "I shall die in Paris, in a rainstorm." These words were prophetic. His last words expressed his desire to go to Spain and fight against the fascist forces that were tearing through the country. At the time of his death, much of his work was still unpublished. In 1939, his *Spain, Take This Cup from Me* and *Human Poems* were published posthumously. His poetry is characterized by experimentation with language, which often makes it difficult to read; real historical elements; and intense images of human pain and connection. His poem "To My Brother Miguel In Memoriam," for example, poignantly draws a parallel between the brothers' childhood games of hide-and-seek and Miguel's death: "Miguel, you went into hiding . . . but, instead of chuckling, you were sad." Vallejo is remembered as being Peru's greatest poet, as well as one of the seminal voices of 20th-century Hispanic-American poetry, and one of the most original Spanish voices of all time.

Other Works by César Vallejo

Bly, Robert, ed. *Neruda and Vallejo: Selected Poems*. Translated by John Knoepfle and James Wright. Boston: Beacon Press, 1993.

César Vallejo: The Complete Posthumous Poetry. Translated by Clayton Eshleman and Jose Rubín García. Berkeley: University of California Press, 1992.

The Black Heralds (Discoveries). Translated by Richard Schaaf and Katherine Ross. Pittsburgh, Pa.: Latin American Literary Review Press, 1990.

Trilce. Translated by Rebecca Seiferle. New York: Sheep Meadow Press, 1992.

Tungsten. Translated by Robert Mezey. Syracuse, N.Y.: Syracuse University Press, 1989.

Works about César Vallejo

Niebylski, Dianna C. *The Poem on the Edge of the Word: The Limits of Language and the Uses of Silence in the Poetry of Mallarmé, Rilke and Vallejo*. New York: Peter Lang, 1993.

Sharman, Adam, ed. *The Poetry and Poetics of César Vallejo: The Fourth Angle of the Circle*. Lewiston, N.Y.: Edwin Mellen Press, 1997.

Vargas Llosa, Mario (1936–) novelist

Mario Vargas Llosa was born in Arequipa, Peru. Shortly after his birth, his father and mother separated, and his mother took him to live in Bolivia. His grandfather was the Peruvian consul there, and Vargas Llosa spent the next eight years in a privileged and happy atmosphere. He read adventure stories and, because he could not stand it when the books came to an end, he invented additional chapters.

When Vargas Llosa was 10 years old, his parents reconciled, and he returned to Peru. As a teenager, he began to write poems. His father, wishing to discourage his son from being a writer, sent him to the Leoncio Prado Military School. This traumatic experience had the opposite effect on Vargas Llosa: Forced to keep his literary interests secret, he became more committed to his writing and developed a strong need to rebel against conventional society.

When Vargas Llosa's first novel *The Time of the Hero* (1962) was published, it won several literary prizes and was highly praised. It also caused a great

controversy at the Leoncio Prado Military School because of his harsh criticism of the military. A thousand copies were burned publicly on orders of the school administration.

The Time of the Hero focuses on sections of society and taboos frequently avoided by Peruvian writers. In the book, Vargas Llosa pays a great deal of attention to his character's fantasies, which become an active part of the plot. One of Vargas Llosa's main interests is how real life and fantasy combine to form a reality which would not exist without both of them.

In 1967 Vargas Llosa met Gabriel GARCÍA MÁRQUEZ in Caracas. The two men, both central figures in the MAGIC REALISM movement, held a series of public discussions on the art of fiction writing. At this time, Vargas Llosa was arriving at his mature conception of the purpose of the novel in society. He saw the novel as a mode for the writer to struggle with and attempt to change human reality. He viewed the novel both as a means to preserve moments of time from one's personal past and to exorcise personal demons.

Vargas Llosa became increasingly concerned with politics during the 1970s and, in 1981, wrote *The War of the End of the World*, which examines and harshly criticizes the tendency toward political fanaticism so prevalent in Latin-American history. Set in 19th-century Brazil, it blends an actual historical event with fantasy and the psychological exploration of its characters. The overall effect is to make visceral the atrocity of an event that otherwise might have been become a history remembered without emotion. Vargas Llosa's techniques emphasize that history is itself a kind of fiction and our view of it can change the future.

In 1990, Vargas Llosa took his political interests from the world of literary discourse and decided to put them into action. He ran for president of Peru against Alberto Fujimori. Unfortunately, he lost, and Fujimori went on to impose an authoritarian and corrupt government on the people of Peru.

Vargas Llosa continues to write. His novel *The Feast of the Goat* (2002) examines the reign of Dominican dictator Gen. Rafael Trujillo with Vargas

Llosa's characteristic blend of history, fantasy, and political insight. His novel *This Way to Paradise* was published in 2003.

Other Works by Mario Vargas Llosa

Aunt Julia and the Scriptwriter. Translated by Helen R. Lane. New York: Farrar, Straus & Giroux, 1982.

A Fish in the Water: A Memoir. Translated by Helen Lane. New York: Farrar, Straus & Giroux, 1994.

Verga, Giovanni (1840–1922) novelist, dramatist

Giovanni Verga was born in Catania, Sicily. He intended initially to pursue a career in law; he abandoned his studies to concentrate on writing novels. His early works were romantic in tone, but his later and, subsequently, better-received novels beginning with *The Malavoglia Family* (1881) were written in the emerging Italian realist style known as VERISMO.

Modeled after ÉMILE ZOLA's *Rougon-Macquart* series, *The Malavoglia Family* was initially intended to be part of a larger sequence of novels collectively titled *The Vanquished*, dealing with the life of Sicilian fishermen. Although only one other novel was completed in the saga, *Maestro Don Gesualdo* (1884), the works firmly established Verga as a leading writer in the verismo school. His attention to detail in his faithful depictions of late 19th-century life in both Sicily and southern Italy gained him much praise.

Although Verga began his career writing novels, he is best known for his dramatic works. His first play was an adaptation of his short story *Rustic Chivalry* (1884). A tale of lust, love, and murder, the play, set in his native Sicily, gained popularity when it was further adapted as an opera by the composer Mascagni. *Cavalleria Rusticana* continues to be performed throughout the world.

Verga's second dramatic work, *In Porter's Lodge* (1885), again treats the themes of love and violence. This time, he moves the setting to the city of Milan, thus exemplifying the universality of his themes. In fact, the major criticism against Verga's

dramas has been that he indulges in the violent nature of reality, focusing on murder, lust, adultery, suicide, and other crimes of passion at the expense of the poetry and humor of Sicily. This is equally true in several of his later plays including *The She-Wolf* (1896) and *The Wolf Hunt* (1902). However, it is his unsentimental depiction of reality that make his plays successful. Verga's one attempt at social drama, *The Fox Hunt* (1902), received little attention critically and was a failure in production.

Verga wrote his last play, an adaptation of his novel *Dal tuo al Mio*, in 1905. The remainder of his life, during which many translations of his works were produced internationally, passed quietly. He died in 1922, well remembered for his contributions to Italian realistic literature.

Other Works by Giovanni Verga

Appelbaum, Stanley, ed. *Sicilian Stories/Novelle Siciliane: A Dual-Language Book*. New York: Dover, 2002.

Little Novels of Sicily: Stories. Translated by D. H. Lawrence. South Royalton, Vt.: Steerforth Press, 2000.

The House by the Medlar Tree. Translated by Raymond Rosenthal. Berkeley: University of California Press, 1984.

verismo

Similar in form to other REALIST movements of the late 19th and early 20th centuries, the Italian *verismo* movement developed as a means of objectively presenting life in simple language, with vivid details and natural dialogue. In particular, writers of the movement focused on the social conditions and hardships of the lower classes, bringing to focus much of the tragedy of the dominant human condition.

Two primary novelists of the *verismo* movement were Luigi Capuana (1839–1915) and Giovanni VERGA. They were influenced by the French realist movement, especially the writings of Honoré de BALZAC, and, closer to home, the short-lived Milanese Bohemian movement *SCAPIGLIATURA*.

Capuana is actually credited with having begun the movement with his collection of short stories *Studies of Women* (1877), a work which was extremely psychologically motivated as well as objective in its depictions to the point of almost excluding all traces of human emotion. Verga's works, while also objective in nature, tended to be softer than Capuana's, lending a trace of emotional warmth to an otherwise dismal portrait of 19th-century Sicily and its social conditions.

As the movement grew, other writers also began to adopt some of its traits, generally focusing their works on the places they knew the best, such as their hometowns, and the prevailing social conditions faced by the lower-class residents. Minor writers of the movement who are worthy of note included Matilde Serao (1865–1927) and Grazia Deledda (1871–1936), who was awarded the Nobel Prize for literature in 1926.

Verismo also found expression in opera. In the last decade of the 19th century, violence and melodrama found their way to the stage in the form of operatic works taken directly from everyday life. Here, the influence of the movement is felt most strongly. In particular, Puccini's *Tosca* (1900) shows strongly the impact of *verismo*.

A Work about *Verismo*

Sergio, Pacifici, ed. *From Verismo to Experimentalism: Essays on the Modern Italian Novel*. Bloomington: Indiana University Press, 1970.

Verlaine, Paul (1851–1896) *poet*

A leading poet of the French symbolist movement (see SYMBOLISM), Paul Verlaine was born in Metz. In 1881, he moved to Paris, where he attended school and read Charles BAUDELAIRE's *Flowers of Evil*, which influenced his decision to become a writer.

Verlaine studied law for two years but abandoned his studies to pursue writing. He befriended several young poets with whom he spent long hours in philosophical discussions. Excessive consumption of absinthe, the favored drink among

writers and artists, eventually led to the demise of many of his relationships and to his own ultimate hospitalization.

Verlaine's father refused to support his son's bohemian way of life, but Verlaine managed to forge an existence based primarily on drinking and writing. His first published works, *Poèmes saturniens* (1866) and *Fêtes Galantes* (1869), echoed the emerging symbolist style.

In 1870, although he had already begun to display homosexual tendencies, Verlaine married Mathilde Maute de Fleurville. For her, he wrote *La Bonne Chanson* (1870), in which he expressed his darkest fears and hopes for happiness. The marriage ended when Verlaine began an affair with the younger French poet Arthur RIMBAUD. Verlaine left his wife to return to a bohemian existence with Rimbaud until, after a drunken argument, he shot Rimbaud in the wrist. Verlaine was sentenced to 18 months in prison, during which time he wrote what is arguably his finest collection, *Songs Without Words* (1874).

In 1873, Verlaine converted to Catholicism. He moved to England to teach French and began work on the collection *Wisdom* (1881). These poems reflect his new faith in God. He left his teaching post in 1889 and adopted his favorite student.

In 1883, Verlaine's student died of typhus. His mother's death followed in 1886. Again Verlaine sought refuge in alcohol. He continued to write but spent his royalties on prostitutes and constantly reflected on his loss of Rimbaud, whom he claimed to dream about every night.

Verlaine achieved great fame as a poet and was elected France's Prince of Poets in 1894. His way of life ultimately got the better of him, and he died two years later on January 8, in complete poverty.

Another Work by Paul Verlaine

Women and Men: Erotica. Translated by Philip Shirley. New York: Stonehill, 1980.

A Work about Paul Verlaine

Chadwick, Charles. *Verlaine*. London: Athlone Press, 1973.

Vigny, Alfred de (1797–1863) playwright, poet, novelist

Best known for his *Chatterton* (1835), one of the most influential plays of the French romantic period (see ROMANTICISM), Alfred de Vigny was born in Loches, Indre-et-Loire, to Leon Pierre de Vigny, a former officer of the king's army. As a student, he wrote several neoclassical tragedies based on the lives of such figures as Anthony and Cleopatra, but he destroyed these works and, at age 16, followed in his father's footsteps by entering the military. He soon became disillusioned with military life, however, finding it less glamorous than it is portrayed in fiction. He spent most of his time in the barracks reading classical texts and writing poetry.

Vigny met Victor HUGO in 1820 and became enamored of the new trend toward romanticism. He published a collection of poetry, *Poèmes antiques et modernes* (1826), and a historical novel, *Cinq-Mars* (1826), inspired by the works of Sir Walter Scott.

In 1827, Vigny resigned from military service and went to Paris to write. He wrote of his disappointment with the military experience in *Servitude et grandeur militaires* (*The Military Necessity*, 1835). In this work, he condemns the savage nature of war but praises the friendships that develop between soldiers.

Vigny planned to marry Delphine Gay who, 20 years later, became the inspiration for many of his poems, but his mother opposed the idea, and he married instead Lydia Bunbury. In 1827, after an English Shakespearean theater group came through France, he became interested in theater, writing adaptations of Shakespeare's plays. He wrote his first original play, *La Maréchale D'Ancre* (1831), based on Louis XIII.

His best-known work, *Chatterton* (1835), was written for his mistress, actress Marie Dorval. It describes the death of a young poet who was incapable of surviving in a brutal, materialistic world. Its success gained Vigny recognition as a literary rival to Hugo, with whom his friendship had declined. Although he remained successful in his literary career, the end of his life was difficult. His marriage and his affair both turned sour, and he

was rejected by the French Academy five times before being accepted in 1845. He published only a few poems in later years, dying in Paris on September 17.

Other Works by Alfred de Vigny

Alfred de Vigny's "Chatterton". Translated by Philip A. Fulvi. New York: Griffon House, 1990.

Stello: A Session with Doctor Noir. Translated by Irving Massey. Montreal: McGill University Press, 1963.

Works about Alfred de Vigny

Dolittle, James. *Alfred de Vigny*. Boston: Twayne, 1967.

Shwimer, Elaine K. *The Novels of Alfred de Vigny: A Study of Their Form and Composition*. New York: Garland Press, 1991.

Villiers de L'Isle-Adam, Auguste (Mathias de Villiers) (1838–1889)

novelist, playwright

A believer in God as well as in the mysteries of the occult, Villiers was a visionary who anticipated SYMBOLISM, promoted idealism, lived his beliefs in spite of the harsh reality of the world around him, and remained proud of his heritage. Born in Brittany on November 28, he came from a family whose ancestors had defended and rebuilt France, fought in the Crusades, and exemplified what Villiers believed to be the true ideals of virtue. The temporary nature of physical existence, the importance and reality of the spirit world and its forbidden mysteries, as well as the beauty and nobility of intellect all find their way into his writing.

Villiers's works, influenced by the gothic elements of ROMANTICISM, are also commonly associated with the then-emerging symbolist movement. Although extremely prolific, he is most noted for the play *Axel* (1890), the short-story collection *Sardonic Tales* (1883; translated 1927), and the novel *L'Eve Future* (1886). In these works, Villiers turns to magic and the supernatural in a search for idealism that is lacking in the material world.

Loved and admired by fellow writers Paul VERLAINE and Maurice MAETERLINCK, Villiers was

unknown to most of the world and scorned by many who did know him and believed him to be a madman. His early works, of which there were many, such as the spiritual romance *Isis* (1862) and the macabre *Claire Lenoir* (1867), went unnoticed by the public and the critics. *L'Eve Future* (1886), his parody of science and technology, finally gained him some measure of recognition in 1886.

Villiers died on August 19 while working on the final revisions to the posthumously published *Axel*. The recognition that had been denied him in life, as is often true for those individuals whose work is visionary, found him in death, and he paved the way for much of the emerging symbolist work that followed.

A Work about August Villiers de L'Isle-Adam

Conroy, William Thomas. *Villiers de l'Isle-Adam*. Boston: Twayne, 1978.

Voinovich, Vladimir (1932–) novelist

Vladimir Vladimirovich Voinovich was born in the city of Dushanbe, the capital of Tajikistan, in the Soviet Union. His father was a journalist, and his mother a mathematics teacher. Although his father wrote poetry and prose, virtually none of it was published. From an early age, Voinovich loved books and he later remarked about his childhood, "Our principal wealth was our books. . . ." Voinovich grew up during World War II and began to work at age 11. As he admits, he had little formal schooling and was principally educated by his father. He worked at various jobs, such as carpenter and metal worker, before starting to write.

Working with various composers, Voinovich began his writing career in 1960 by writing about 50 songs; he also wrote poetry and was published nearly at once. In 1961, his first short story, "We Live Here," was published in *Novy Mir*, a prestigious literary journal. Early in his career, the poignant realism of Voinovich's prose alarmed the Soviet government, which resulted in Voinovich

being openly badgered in newspapers throughout the country. Voinovich emigrated from Russia in 1980. He was stripped of his Soviet citizenship in 1981 by decree of Leonid Brezhnev, the leader of the Soviet Union.

No longer restricted by censors, Voinovich was prolific and productive while he lived in Germany and the United States. His best-known novel, *The Life and Extraordinary Adventures of Private Ivan Chonkin*, was published in Paris in 1975. Combining political criticism and humor, the novel satirizes the absurdity of the Soviet regime. Voinovich experimented with various genres of fiction, ranging from striking realism to dystopian science-fiction visions of a communist future. *Moscoe 2042* (1986) exaggerated and reflected the reality of the

crumbling Soviet regime. In this novel, the narrator time-travels into 21st-century Moscow and discovers a culturally and socially degenerate society that supposedly achieved the theoretical goals of communism.

After the fall of the communist regime, the government returned Russian citizenship to Voinovich. He currently lives in Moscow and in Munich, Germany. Voinovich is a member of the prestigious Bavarian Academy of Arts and the Mark Twain society. His prose has been translated into 10 languages.

Another Work by Vladimir Voinovich

Fur Hat. Translated by Susan Brownberger. New York: Harvest Books, 1991.



Walcott, Derek (Alton) (1930–) *poet, playwright, producer, teacher, journalist, painter*

Derek Alton Walcott was born in Castries, St. Lucia, an ex-British colony. His grandmothers were slave descendants, and his grandfathers were English and Dutch. Both Walcott's father, Warwick, a Bohemian poet and artist, and his mother, Alix, who ran Castries' Methodist school and recited Shakespeare in the house, influenced the pursuits of Derek and his twin brother, Roderick, who later became a distinguished playwright. Walcott's mentor Harold (Harry) Simmons, a painter, folklorist, and family friend, gave the young man painting and drawing lessons, as well as access to his library of poetry and art books and his collection of classical records. By the age of eight, Walcott decided he wanted to become a poet.

Educated at St. Mary's College, a high school for boys in Castries, Walcott published his first poem at age 14 in *The Voice of St. Lucia*. As an 18 year old, he published his first volume of poetry, *25 Poems* (1948), followed by his long poem *Epitaph for the Young* (1949). *25 Poems* attracted the attention and encouragement of Frank COLLYMORE. Looking back at his earlier verse writing in "What the Twilight Says," a 1970 autobiographical essay, Walcott wrote

that he strove to "legitimately [prolong] the mighty line of Marlowe and Milton."

In 1950, the British awarded Walcott a Colonial Development and Welfare Scholarship to the University College of the West Indies in Jamaica. While there, Walcott published a small collection of poetry, entitled *Poems*. He stayed at the University College of the West Indies to do graduate work in education after earning a B.A. in English, French, and Latin. Before leaving, Walcott designed and directed the student drama society's presentation of *Henri Christophe* (1950), Walcott's first and best-known play, previously produced in 1950 by the St. Lucia Arts Guild, which Walcott founded.

From 1953 to 1957, Walcott worked as a teacher at the Grenada Boys' School, St. Mary's College, and Jamaica College, and in 1956, he started working in journalism as a feature writer for *Public Opinion*, a Jamaican weekly in Kingston. Later, he became a feature writer and drama critic for the Trinidad *Guardian*. Sponsored by a Rockefeller Foundation theater fellowship, he went to New York in 1958 and studied directing and set design. Dissatisfied, he settled in Trinidad one year later. In 1960, he founded the Little Carib Theatre Workshop (which later became the Trinidad Theatre Workshop). There he trained actors and produced

a number of his earlier plays, many on the myths and rituals of West Indian folk life.

Walcott's plays examine Caribbean identity and life by employing verse and prose, elements of pantomime, realism, fable, and fantasy. In "What the Twilight Says," Walcott wrote that he wanted to use "a language that went beyond mimicry," "which begins to create an oral culture, of chants, jokes, folk-songs, and fables." Of his many plays, Walcott's *Dream on Monkey Mountain* (1967) is among his most impressive. It won an Obie Award as the best foreign play of 1971 after being staged in New York. Three other plays—*The Last Carnival*, which looks at the recent decades of Trinidad's history; *A Branch of the Blue Nile*, about a conflict in the central character's mind between drama and the church, with characters partly based on the actors Walcott worked with at the Trinidad Theatre Workshop); and *Beef, No Chicken*, a comedy about the absurdities of postcolonial politics in the Caribbean—appear in *Three Plays* (1986).

In addition to playwriting, Walcott has worked with Galt MacDermott, known for the musical *Hair*, and has written musicals: *The Joker of Seville* (first performed in 1974; an adaptation of Tirso de Molina's *El Burlador de Sevilla* from Roy Campbell's English translation); and *O Babylon!* (first performed in 1976; a portrayal of Rastafarians in Jamaica that examines capitalism).

Drawing on various literary and dramatic traditions—classical and contemporary, African, Asiatic, and European—Walcott writes in standard English and West Indian dialect. His work uses imagery and traditional literary techniques to explore themes of exile, injustice, oppression, and identity formation while reconstructing history. In *a Green Night* (1962), his first widely distributed and commercially published volume of poetry, fuses traditional verse with examinations of Caribbean experiences. In a review cited in the Academy of American Poets Poetry Archive, Robert Graves asserted, "Derek Walcott handles English with a closer understanding of its inner

magic than most (if not any) of his English-born contemporaries."

Since the 1970s, Walcott has periodically lived and worked in the United States, serving as a visiting lecturer at several universities, including Columbia, Rutgers, Yale, Princeton, Harvard, and Boston University.

Meanwhile, Walcott has continued to write prolifically. Between 1970 and 1974, he published essays on literary culture, including "What the Twilight Says: An Overture" (1970), "Meanings" (1970), and "The Muse of History" (1974). His publications consistently garner critical acclaim. They include *Sea Grapes* (1976) and *The Star Apple Kingdom* (1979), collections in which he turned from the lush celebrations of the Caribbean landscape that characterized his earlier poems to examine the cultural tensions of island life, and *Midsummer* (1984), which focuses on the poet's own situation, living in America and isolated from his Caribbean homeland. In his most ambitious work, the epic poem *Omeros* (1990), Walcott uses terza rima, a rhyme scheme of interlocking tercets most famously used by Dante in *The Divine Comedy*, and Creole idioms to retell the Homeric legends in a modern Caribbean setting.

In 1992, two years after *Omeros's* publication, Walcott received the Nobel Prize in literature. Rex Nettleford, a former classmate of Walcott's at the University of West Indies, vice-chancellor of the University of West Indies, and artistic director of Jamaica National Dance Theatre Company, said, in "1992, he's the West Indian writer most deserving of recognition. His work signifies the cultural integrity emerging from tremendous cross-fertilization in Caribbean life and history. It reminds us that we have no common mint of origin, only a common mint of relations." D. S. Izevbaye comments that his "skill in creating new meanings out of old, that is, the creation of a new language based on his commitment to standard English and a mythohistoric interpretation of West Indian identity, is a central part of Walcott's achievement."

Other Works by Derek Walcott

The Bounty. New York: Farrar, Straus, & Giroux, 1997.

Tiepolo's Hound. New York: Farrar, Straus & Giroux, 2000.

What the Twilight Says: Essays. New York: Farrar, Straus, & Giroux, 1999.

Works about Derek Walcott

Breslin, Paul. *Nobody's Nation: Reading Derek Walcott*. Chicago: University of Chicago Press, 2001.

Burnett, Paula. *Derek Walcott: Politics and Poetics*. Gainesville: University Press of Florida, 2000.

Izevbaye, D. S. "The Exile and The Prodigal: Derek Walcott as West Indian Poet." *Caribbean Quarterly* 26 (March–June 1980).

King, Bruce. *Derek Walcott, a Caribbean Life*. New York: Oxford University Press, 2000.

Walker, Kath

See NOONUCCAL, OODGEROO.

White, Patrick (1912–1990) poet, novelist

Patrick Victor Martindale White was born in Knightsbridge, London, to Victor Martindale and Ruth Withycombe. He came to Australia as an infant and grew up in Kings Cross, Sydney. In 1925, he went to England to attend Cheltenham College and returned to Australia in 1929. White's interest in writing came early as a child, and he also wanted to be an actor. His mother encouraged him to write while in primary school, and when he was nine, he was published in the children's page of a newspaper.

White's collection of poems, *The Ploughman* (1935), gained prominence, and other of his poems were published in the *London Mercury*. He rewrote his novel *The Immigrants*, which was published as *Happy Valley* in 1939, for which he won the Australian Literature Society's gold medal. In 1939, he came to the United States and published *The Living and the Dead* (1941).

White's main themes are alienation, the Australian landscape, the cultures of Europe and

Australia, and the Aborigines. His central theme is the search for meaning and value in life. He was influenced by the French poet Charles BAUDELAIRE and came to be known as a symbolist (see SYMBOLISM) writer. He uses symbolism to convey a sense of the splendor of Australia, which to many people seemed dull. White's narrative techniques include autobiographical elements, dramatization, symbolism, merging of his self with his characters, and flashbacks. For White, plot was not as important as character development.

White was also known to be a transcendentalist because of his portrayal of an Australia above the ordinary. He wrote the novel *The Tree of Man* (1955) with the goal of finding a secret core or purpose of Australia. In the novel, Stan and Amy long for a new beginning for their country, beyond ordinary politics. In *The Aunt's Story* (1948), White writes about the national homelessness of Theodora, who is placed between the two cultures of Britain and Australia. He also expresses his doubts about Europe because of nuclear armament and the Holocaust. Ellen in *A Fringe of Leaves* (1976) feels ill at ease in Europe. The Australian landscape is a major presence in this novel. As he writes of his own reaction to Europe in his autobiography, *Flaws in the Glass* (1981), "It was landscape that made me long to return to Australia."

In *Voss* (1957), we see a primitive picture of the Aborigines. Voss, the main character, communicates with the Aborigines in a language of nature, as if they were not human. In *A Fringe of Leaves*, we also read of Eliza Fraser, who is stranded on an island and is living with the Aborigines. She becomes one with them, and her cannibalism is a metaphor for European destruction of Aboriginal culture.

Patrick White won the Nobel Prize in literature in 1973, the only Australian to have this honor. In 1965, he won the Australian Literature Society's gold medal for *Riders in the Chariot* (1961). He received the Australia Day Councils' Australian of the Year Award for 1974. He is considered to be one of the most intellectual, original, and preeminent Australian novelists. White died in Sydney after a long illness.

Other Works by Patrick White

Selected Writings. Edited by Alan Lawson. St. Lucia: University of Queensland Press, 1994.

The Twyborn Affair. New York: Penguin, 1980.

Works about Patrick White

Marr, David. *Patrick White: A Life*. New York: Knopf, 1991.

Wolfe, Peter, ed. *Critical Essays on Patrick White*. Boston: G. K. Hall, 1990.

Wicomb, Zoë (1948–) *short-story writer, novelist*

Born near Cape Town, Wicomb was educated at universities in South Africa and in Great Britain. Although everyone in the rural town in which she was raised spoke Afrikaans, the dialect spoken by the Afrikaner descendants of South Africa's Dutch settlers, she taught herself to speak English by "copying the radio." She wanted to be a writer of English stories and, encouraged especially by her father, Robert, she wrote "horrible little poems." The dismantling of apartheid and the first truly free elections in South Africa's history (in 1992) have meant that the country's writers must look beyond apartheid for subjects. Wicomb is one of a wave of "new" South African authors whose work does not revolve around colonialism, in general, or apartheid issues, in particular. She writes feelingly and lyrically about personal identity and the connectedness, or lack of it, between and among people of color.

Wicomb has written two books. The first, *You Can't Get Lost in Cape Town* (1987), is a series of related short stories set in and around the strikingly beautiful Cape Province. The central character of this "novel in parts" is an educated, young, mixed-race ("coloured") woman. In the closing story in the collection, "A Trip to the Gifberg," Wicomb's first-person narrator details the occasionally difficult interaction with her Griqua (tribal African) mother as they journey to a mountain that her mother had always meant to visit. The older woman, uneducated and accustomed only to the old ways, had often looked up at the "unat-

tainable blue of the mountain" from a seat on her porch. The personal relationship, especially when her mother is "genuinely surprised that our wishes do not coincide," speaks to the political and public lack of any real connection between even those whose "color" had previously defined them as a coherent group.

In both this work and in her second novel, *David's Story* (2001), Wicomb explores the various landscapes, physical and emotional, of her characters' existence as neither black nor white in the "new," postapartheid Africa. Like many other writers of contemporary South Africa, the overthrow of the racially based segregation policies of the apartheid-era government has compelled and allowed Wicomb to deal with increasingly difficult issues of personal identity. For example, the protagonist of *David's Story* has to come to grips with his self-identification as a political activist when his opponent, apartheid, has been defeated. David confronts the power of an unpleasant past in a present where all is supposed to be "better."

As of July 2002, Wicomb was a finalist for a new and prestigious fiction award sponsored by the *South Africa Times*. She is one of a group of South African writers who speaks to issues beyond the sociological and the political, and her growing status among critics and writers outside of South Africa attests to her power and reach.

Another Work by Zoë Wicomb

"Shame and Identity: The Case of the Coloured in South Africa" (pp. 91–107). *Writing South Africa: Literature, Apartheid, and Democracy, 1970–1995*. Edited by Derek Attridge and Rosemary Jolly. Cambridge, England: Cambridge University Press, 1998.

Wiesel, Elie (1928–) *novelist, nonfiction writer*

Elie Wiesel was born in Sighet, Transylvania. When he was 15, his family was sent to Auschwitz, a Nazi death camp. His mother and younger sister died

there, but his two older sisters survived, and Wiesel and his father were transferred to Buchenwald, where his father perished shortly before the liberation of the camps in 1945.

When World War II was over, Wiesel lived in a French orphanage until 1948 when he began to study journalism at the Sorbonne in Paris. The French writer and Nobel laureate François Mauriac persuaded Wiesel to break his silence and write about his time in the concentration camps. The resulting memoir, *Night* (1958), established Wiesel as a writer. A passage from the book recalls his shattered childhood: "Never shall I forget the little faces of the children, whose bodies I saw turned into wreaths of smoke beneath a silent blue sky. Never shall I forget those flames which consumed my faith forever."

Wiesel has written more than 40 works on the Holocaust and humanity's responsibility to fight racism and genocide. These works include several novels and two additional volumes of memoirs.

Wiesel became an American citizen in 1963 and, in 1978, was appointed chairman of the President's Commission on the Holocaust. He has since founded the U.S. Holocaust Memorial Council, received more than 100 honorary degrees, and defended causes ranging from those of the Soviet Jews to Cambodian refugees, famine and apartheid victims in Africa, and victims of war in Yugoslavia. He has received numerous awards for his literary and human-rights activities, including the Nobel Peace Prize in 1986.

Other Works by Elie Wiesel

And the Sea Is Never Full: Memoirs. Translated by Marion Wiesel. New York: Knopf, 1999.

The Fifth Son. Translated by Marion Wiesel. New York: Schocken Books, 1998.

The Testament. Translated by Marion Wiesel. New York: Schocken Books, 1981.

A Work about Elie Wiesel

Kolbert, Jack. *The Worlds of Elie Wiesel: An Overview of his Career and Major Themes*. Selinsgrove, Pa.: Susquehanna University Press, 2001.

Williams, Ella Gwendolyn Rees

See RHYS, JEAN.

Wittig, Monique (1935–2003) poet, novelist, essayist

A prominent name in feminist and lesbian literature, Monique Wittig was born in France. She earned a degree in languages from the University of Paris and published her first novel, *L'opopomax* (1964) shortly thereafter. In the late 1960s, she became increasingly outspoken about women's rights, helping to organize the separatist group *Féministes Révolutionnaires*, for which she became the spokeswoman in 1970. She also took part in numerous organized protests and published a second novel, *Les Guérillères* (1970).

In 1973, Wittig became increasingly unable to reconcile her own goals as a writer with the idea of separatism. Although she understood its importance for some women, she also felt that oppression, whether based on gender differences or sexual orientation, exists primarily as a result of the preconceived concept that heterosexuality is inherently at the foundation of society. The way to negate discrimination, therefore, is to negate this belief, an idea that became major theme in Wittig's writing.

In 1976, Wittig moved to the United States and began working on the journal *Questions Féministes* with Simone de BEAUVOIR. She received her Ph.D. in 1986 and took a position on the faculty at the University of Arizona at Tucson in 1990.

Wittig's works, including the well-known pieces *One Is Not a Woman Born* (1981) and *The Lesbian Body* (1973), speak of gender equality and rights for women. She believed in expressing her views in her works as a means of abolishing gender distinctions in society.

Other Works by Monique Wittig

Lesbian People: Material for a Dictionary. New York: Avon Books, 1979.

The Straight Mind and Other Essays. Boston: Beacon Press, 1992.

A Work about Monique Wittig

Gray, Nancy. *Language Unbound: On Experimental Writing by Women*. Urbana: University of Illinois Press, 1992.

Wolf, Christa (Christa Ihenfeld)

(1929–) *novelist, short-story writer, essayist*
Christa Wolf was born in Landsberg an der Warthe, Germany (today Gorzów Wielkopolski, Poland). During World War II, her father Otto Ihenfeld, a salesman, was forced to move the family to Mecklenburg. After completing grammar school in 1949, Wolf studied literature at the Universities of Leipzig and Jena. She joined East Germany's Socialist Unity Party (SED) and worked as a journal editor and reader for publishing houses. In 1951, she married essayist Gerhard Wolf.

In the 1950s, Wolf began to write essays and coedited two anthologies on East German literature with her husband. Her first major literary success *Der Geteilte Himmel* (*The Divided Heaven*, 1963) dealt with the issue of divided Germany and made her the best-known writer in East Germany. Wolf followed the SED's call for writers to work in factories and incorporate working themes into their books. However, she later wrote novels that were critical of East Germany. In 1976, Wolf lost her membership in the East German Writers' Union for protesting the revocation of singer Wolf Biermann's citizenship. Wolf continued writing and, in 1980, won the prestigious Büchner Prize. She frequently addressed political topics in her numerous essays and, in 1989, joined writer Volker BRAUN in opposing German reunification.

Wolf's important influences include Anna Seghers and Ingeborg BACHMANN. She writes with frankness and believes that literature should help the reader grow personally. Wolf combines elements of pessimism with resourceful approaches to feminism and individualism. She addresses contemporary concerns but does not allow East Germans to escape dealing with their Nazi past. In 1997, scholar Marit Resch wrote in *Understanding Christa Wolf* (1997) that "one of Wolf's

most important messages to all German citizens today is that it is imperative to discuss and honestly examine the totality of GDR [East German] history, not just politically expedient excerpts of it."

Other Works by Christa Wolf

Accident: A Day's News. Translated by Heike Schwarzbauer and Rick Takvorian. London: Virago, 1989.

Cassandra: A Novel and Four Essays. Translated by Jan van der Heurck. New York: Farrar, Straus & Giroux, 1984.

A Work about Christa Wolf

Resch, Margit. *Understanding Christa Wolf: Returning Home to a Foreign Land*. Columbia: University of South Carolina Press, 1997.

Wolff, Kurt

See BENN, GOTTFRIED.

Woruk, Kona

See HARRIS, WILSON.

Wright, Judith (1915–2000) *poet*

Judith Wright was born to Philip Arundel Wright and Ethel Wright in Thalgarrah Station in Australia. Wright's mother died in 1927, and a governess educated Wright. From 1929 to 1933, she attended the New England Girls' School in Armidale. She started writing poems when she was very young, and her first poems appeared in 1933. In 1934, she attended the University of Sydney.

Many of Wright's poems appeared in leading journals including the *Sydney Morning Herald*, *Bulletin*, and *Meanjin Papers*. Significant themes of her poetry include relationships with nature, Australian culture, Aboriginal culture, human rights, and reverence for life. *The Moving Image* (1946), her first collection of poems written during World War II, considers death and evil.

Wright writes in lyric form, as in *Woman to Man* (1949), which compares poetic imagination to the love between a man and woman: "Then all worlds I made in me: / all the world you hear and see." *The Two Fires* contains poems on the threat to humanity by humanity itself by means of nuclear weapons. There is also an emphasis on the exploration of language and the importance of myth. Her poetry is influenced by T. S. Eliot, Wallace Stevens, and W. B. Yeats, as can be seen in the wasteland images and prosaic language of *Phantom Dwelling* (1985).

Wright is renowned as poet, short-story writer, environmentalist, and children's writer. *Going-on Talking: Tales of a Great Aunt* (1998), her last book, was for children. She has received several honors: In 1949 she won the Grace Leven Prize for Poetry; she was elected to the Australian Lit-

erature Council; she won the Robert Frost Memorial award in 1976; she won the World Prize for Poetry in 1984; and, her greatest honor, she received the Queen's gold medal for poetry. Wright has published more than 56 volumes of poetry and short stories. She is acclaimed as one of Australia's greatest writers.

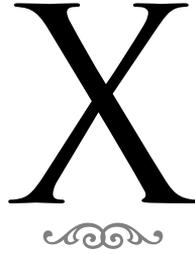
Another Work by Judith Wright

Collected Poems, 1942–1985. Sydney: Angus & Robertson, 1994.

Works about Judith Wright

Strauss, J. *Judith Wright*. Melbourne: Oxford University Press, 1995.

Walker, S. P. *Flame and Shadow: A Study of Judith Wright's Poetry*. St. Lucia, B.W.I.: University of Queensland Press, 1991.



Xie Wanying
See BING XIN.



Yacine, Kateb (1929–1989) *novelist, poet, playwright*

Kateb Yacine was born in Condé-Smendou, near Constantine, Algeria. *Kateb* means “writer” in Arabic, which designates Yacine’s family as highly literate. Yacine was raised on both tales of Arab achievements and Algerian legends. These childhood memories had an important influence on his writings. Yacine’s father sent him to a French high school rather than a Qur’anic school when he was a young boy. In 1945, he participated in a nationalist demonstration in Sétif, which led to his expulsion from the Collège de Sétif. He was sent to prison without trial for a few months. During this time, he discovered his love for poetry and revolution. In 1950, he moved to France after paying several short visits to the country. His involvement in the Algerian revolution forced him to leave France in 1955, shortly after he had been offered a job at a publishing company. Yacine lived in many countries including Germany, the Soviet Union, Tunisia, and Vietnam, before returning finally to Algeria in 1970. He formed a theatrical company after his return and began to write plays. Yacine died in Grenoble, France.

At age 17, Kateb published his first book, *Soliloques* (1946), a collection of poems, and in 1948, he published the long poem “Nedjma ou le poème

ou le couteau,” in which the character of Nedjma (the name means “star”), a mysterious woman, first appears. Kateb used the figure of Nedjma in many later poems and plays.

Revolution constitutes an important theme in Yacine’s works. His visits to different countries greatly enhanced his determination to spearhead the Algerian nationalist struggle for independence. In the love story, *Nedjma* (1956), which recounts a tale of intraclan struggle set against the background of French colonial Algeria, the main protagonist Nedjma is loved by four revolutionaries. Nedjma, the name of the cousin with whom Yacine fell in love, is a mysterious character, obviously influenced by early childhood fantasies that were resurrected from his memories of Algerian legends.

Yacine’s writings explore other important themes as well, such as change and the resilience of Algerian traditional values. Yacine’s heroes are often Marxist revolutionaries, including historical characters in other cultures and societies, such as Ho Chi Minh and Mao Zedong. Ho Chi Minh is featured in Yacine’s play, *L’Homme aux sandales de caoutchouc* (*The Man in the Rubber Sandals*) (1970).

Until his death, Yacine believed it was the responsibility of the writer to educate the public that the constant struggle between the proletariat (the

working class) and the bourgeoisie (the upper and middle classes) was unceasing. Yacine wrote all his works in French.

A Work about Kateb Yacine

Salhi, Gamal. *The Politics and Aesthetics of Kateb Yacine: From Francophone Literature to Popular Theatre in Algeria and Outside*. Lewiston, N.Y.: Edwin Mellen Press, 1999.

Yamada Eimi (Yamada Futaba)

(1959–) *novelist, short-story writer, cartoonist*

Yamada Eimi was born in Tokyo. As a high school student, she became a devoted reader and chose Japanese literature as her area of study when she attended Meiji University in 1978. However, she never graduated, having already begun writing in her junior year *manga* (narrative comics) for high-school girls. Yamada soon tired of producing *manga* and decided to take up fiction writing. She adopted a sensational lifestyle as a bar hostess, a nude model, and a “queen” of a sado-masochists’ club. She began to write seriously when her relationship soured with an African-American soldier based in Japan.

Her first work, the autobiographical novella *Bedtime Eyes*, published in 1985, was about a relationship between a Japanese woman and an African-American soldier based in Japan. A year later, Yamada produced eight stories, including “Jessie’s Spine,” about a Japanese woman’s difficult relationship with her African-American lover’s son. Increasing her rate of production even more, she published another eight short stories and three novels in 1987. One of the novels, *A Foot-bound Butterfly*, is a story about the experiences of a young girl as she navigates adolescent pressures.

Yamada is a prolific writer whose stories revel in the exotic. Her characters are generally young women living on the edge and often involved in relationships with African Americans. She incorporates an unusually large amount of slang English into her stories to evoke vivid imagery. As such,

Yamada’s stories represent a new voice in Japanese literature. She has won the Bungei Award and the Naoki Prize and been nominated for the Akutagawa Prize.

Other Works by Yamada Eimi

“Kneel Down and Lick My Feet.” Translated by Terry Gallaher. In Alfred Birnbaum and Elmer Luke, eds., *Monkey Brain Sushi: New Tastes in Japanese Fiction*. New York: Kodansha International, 1993.

Trash. Translated by Sonya L. Johnson. New York: Kodansha International, 1995.

A Work about Yamada Eimi

Cornyetz, Nina. “Power and Gender in the Narratives of Yamada Eimi.” In Paul Gordon Schalow and Janet A. Walker, eds., *The Woman’s Hand: Gender and Theory in Japanese Women’s Writing*. Stanford, Calif.: Stanford University Press, 1996.

Yáñez, Mirta (1947–) *poet, screenwriter, critic*

Mirta Yáñez was born in Havana, Cuba, and attended the University of Havana, where she later taught. Considered to be one of Cuba’s best contemporary poets who has written for Cuban film and television, she is also one of Cuba’s foremost literary critics and has written extensively about feminism in Cuban literature.

In 1996, she assembled a collection of writing by Cuban women, and in 1998, it was released in the United States with the title *Cubana*. This collection of 16 stories and an introductory essay by Yáñez gives the reader a moving glimpse into the difficult social situation of Cuban woman today.

Yáñez lives in Havana where she writes and lectures.

Yathay Pin (1944–) *novelist*

Yathay Pin was born in Oudong, a village about 25 miles north of Phnom Penh, Cambodia. Yathay’s father, Chhor, was a small trader, and his family, though not impoverished, was poor.

Yathay was the eldest of five children. His father had high expectations of him: Knowing that Yathay was an excellent student, Chhor sent him to a good high school in Phnom Penh. Yathay received a government scholarship after completing high school, and he went to Canada to further his studies. In 1965, Yathay graduated from the Polytechnic Institute in Montreal with a diploma in civil engineering. He went back to Cambodia and joined the Ministry of Public Works. He married his first wife soon after, and they had one son. His first wife and second baby died in childbirth in 1969. Afterward, Yathay married his wife's sister, Any, and they had two sons. In 1975, the Khmer Rouge overthrew the Lon Nol government in Phnom Penh and began a regime of terror. The communist Khmer Rouge persecuted educated professionals and intellectuals and accused them of being bourgeois capitalists. Yathay and his family, consisting of eight members, were sent to work as unpaid agricultural workers in the countryside. By 1977, most of his family members had perished from malnutrition, overwork, or sickness. Yathay, who had managed to disguise his educated background for a few years, was finally betrayed by an acquaintance. Fearing execution, he made a run for freedom by walking over the mountains that separated Cambodia from Thailand. Yathay safely reached Thailand two months later; he had, however, lost his wife in a forest fire. From his Cambodian past, Yathay has one surviving son whom he fears is already dead. Yathay now works as a project engineer in the French Development Agency in Paris. He has also remarried and now has three sons.

Yathay's best and only known work is *Stay Alive, My Son* (1987), which is an acrid account of his hellish experience in Cambodia under the terror of the Khmer Rouge regime. His harrowing tale of anguish and distress is one among many voices that have since emerged from the writings of Cambodian refugees who have lived to tell about the horrors. *Stay Alive, My Son* is a remarkable book not merely because it is a moving tale but also because it is a true story. Only the late Haing Ngor's

memoir, *A Cambodian Odyssey* (1987), can rival its poignant reality.

Yesenin, Sergey (Esenin, Sergei) (1895–1925) poet

Born in Konstantinovo, Russia, in a peasant family, Sergey Aleksandrovich Yesenin was raised by his maternal grandparents. He vigorously engaged in all the physical activities afforded by the countryside, such as swimming, hunting, and riding horses. He began to compose verse when he was only nine. After finishing grammar school in 1909, he was sent to a seminary to be trained as a teacher. While in seminary, he became serious about writing poetry and, upon the advice of a teacher, left for Moscow to pursue writing as a career.

After an unsuccessful marriage that lasted only a year, Yesenin moved to St. Petersburg in 1914. His first poetry collection, *Radunitsa (Mourning for the Dead)* was published in 1916. The poems were composed in the traditional lyrical style, emphasizing rhyme, meter, and metaphor. Yesenin focused on his personal experience with nature, family relationships, and love. To the disapproval of the exponents of SOCIALIST REALISM, Yesenin's poetry continued to stress image rather than message. His fame spread quickly, and he even read his poetry for the empress and her daughters. Nonetheless, he welcomed the October Revolution of 1917, seeing it as a vindication of the peasant values he celebrated in his collection *Inoyiya (Otherland, 1918)*. But before long he was disillusioned with Bolsheviks, criticizing them in poems such as "The Stern October Has Deceived Me." Yesenin's application to join the Communist Party was rejected in 1919, supposedly due to his lack of political discipline.

In 1922, Yesenin published *Pugachev*, a tragic epic poem about an 18th-century peasant rebellion. The same year, he married American dancer Isadora Duncan, who had opened a ballet school in Moscow. Duncan and Yesenin traveled together in Europe and the United States and had spectacular public quarrels. After their 1923 separation,

Yesenin returned to Moscow where he gave poetry recitals in cafes and drank heavily, sober only when he was actually composing verse.

The collections published in 1924 and 1925 demonstrate a major shift in Yesenin's poetry. *Moscow of the Taverns* (1924) and *Soviet Rus* (1925) comment on social and cultural changes in Communist Russia. Although Yesenin's diction remains lyrical and imaginative, he has moved away from the solipsistic study of the individual.

Subdued by alcoholism, Yesenin developed major psychological problems during the last year of his life. His marriage to Sofia Tolstoy, granddaughter of Leo TOLSTOY, was essentially unsuccessful. Yesenin committed suicide by hanging himself. His suicide note was a poem written in his own blood. His works, popular though they were, were banned under Stalin but were republished in Russia in 1966.

Other Works by Sergey Yesenin

Confessions of a Hooligan: Fifty Poems. Translated by Geoffrey Thurley. Manchester, U.K.: Carcanet Press, 1973.

The Collected Poems of Yesenin. Translated by Gregory Brengauz. Tallahassee: Floridian Publisher, 2000.

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Visson, Lynn. *Sergei Esenin, Poet of the Crossroads*. Wurzburg: Jal-Verlag, 1980.

Yevtushenko, Yevgeny (1933–) poet, dramatist

Yevgeny Yevtushenko was born in Irkutsk, Russia. When he was 11, his family moved to Moscow. From an early age, he loved literature and decided to pursue a career in a literary field. He studied at the Gorky Institute of Literature from 1951 to 1954. He was closely attached to his father and sometimes accompanied him on geological expe-

ditions. In 1948, they traveled to distant regions of Kazakhstan and Altai. The experiences of this trip appear in Yevtushenko's first published collection of verse, *Zima Junction* (1956).

Yevtushenko became internationally renowned with the publication of *Babi Yar*, a long narrative poem that denounces Nazi anti-Semitism and memorializes victims of the Holocaust. The poem also criticizes actions of the Russian people toward the Jews. For this reason, the poem did not appear in Russia until 1984. Yevtushenko proceeded to publish verse of a more political nature. In *Heirs of Stalin* (1961), he warns readers about the dangers that Stalinism poses even after Stalin's death. In 1963, Yevtushenko published *A Precocious Autobiography* in English. The work was criticized by the government for its open criticism of Soviet policies, and he was not allowed to leave the country for two years.

In 1972, Yevtushenko shifted his artistic interests from poetry and produced a hugely successful play, *Under the Skin of the Statue of Liberty*. Yevtushenko is a prolific artist and expanded his artistic scope to directing, acting, and photography. He also edited poetry for *Ogonek*, a journal that published many previously repressed writers and poets.

Yevgeny Yevtushenko has achieved enormous success during his lifetime. He was appointed as an honorary member of American Academy of Arts and Sciences in 1987. In 1989, he was elected as a member of the Congress of People's Deputies, and he has served as vice president of an organization of Russian writers (PEN). After the collapse of the Soviet Union, Yevtushenko played a central role in the erection near the former KGB headquarters of a monument to the victims of Stalinism.

Other Works by Yevgeny Yevtushenko

Don't Die Before You're Dead. Translated by Antonina W. Bouis. New York: Random House, 1995.

The Collected Poems, 1952–1990. Translated by James Ragan. New York: Henry Holt, 1991.

Yevgeny Yevtushenko: Early Poems. Translated by George Reavey. New York: Marion Boyars, 1989.

Yosano Akiko (Shō Hō) (1878–1942)*poet, essayist, critic, children's story writer*

Yosano Akiko was born in the city of Sakai near Osaka, Japan, to a merchant family. When she was young, she helped out with the family business, reading Japanese classical literature from her father's library in her spare time. After she completed a junior-high-school education, she began to write poetry. During this time, she wrote a letter to Tokyo poet Tekkan Yosano (1873–1935), to establish a professional relationship. She later married him. In an effort to further education for women, Yosano helped establish a high school for women in 1921. Seven years later, she started a poetry magazine called *Tōhaku* (Cameria-Camelia). She died of a cerebral hemorrhage.

Yosano's first poem was published in an anthology of Osaka-area poets in 1896. She continued to work with these local poets until she met Tekkan, who published a literary magazine *Myōjō* (*Morning Star*). In 1901, she left Osaka for Tokyo and began to publish poems, novels, and essays at a rapid rate. During this period, she published her most famous collection of poetry, *Midaregami* (*Tangled Hair*, translated 1987). She also wrote essays on social and political issues, translated *The Tale of Genji* into modern Japanese, and created a collection of children's stories.

Yosano primarily wrote tanka and free verse that expressed honest emotions. To develop honesty in her writing, she based her poems on her personal experiences and feelings, notably her love for Tekkan. Her style challenged traditional poetry themes and methods of expression, thereby establishing her own modern poetic style. By the time of her death, Yosano had written approximately 50,000 tanka.

Other Works by Yosano Akiko

River of Stars: Selected Poems of Yosano Akiko. Translated by Keiko Matsui Gibson. Boston: Shambhala Publications, 1997.

Tangled Hair: Love Poems of Yosano Akiko. Translated by Dennis Maloney. Fredonia, N.Y.: White Pine Press, 1991.

Travels in Mongolia and Manchuria. Translated by Joshua A. Fogel. New York: Columbia University Press, 2001.

Works about Yosano Akiko

Rodd, Lauren Rasplica. "Yosano Akiko and the Taisho Debate over the 'New Woman.'" In Gail Lee Bernstein, ed., *Recreating Japanese Women, 1600–1945*. Berkeley: University of California Press, 1991.

Ueda, Makoto. *Modern Japanese Poets and the Nature of Literature*. Stanford, Calif.: Stanford University Press, 1983.

Yourcenar, Marguerite (Marguerite de Crayencour) (1903–1987) *novelist, poet, essayist*

Born to an aristocratic family in Brussels, Belgium, Yourcenar spent much of her childhood traveling with her father. After his death, she became independently wealthy and was able to pursue writing, a passion that had begun to manifest itself when she was a teenager. Her historical novels, which deal with modern themes such as the psychological manifestations of homosexuality and deviant behavior, gained her international fame and recognition.

Chinese legend fascinated Yourcenar in her early works, as did the role and life of the artist. In her early short story collection, *Oriental Tales* (1938), she draws from Chinese and Sanskrit legend to write about art and the artist's frustration. In one particular piece, "How Wang-Fo Was Saved," she recounts the tale of an aging painter who is imprisoned by a ruler who fears the power of art.

Memoirs of Hadrian (1951) is among the best known of Yourcenar's works. Detailing the reflections of a dying man and set on the eve of Hadrian's death, the emperor recounts his memories in a letter addressed to the person who will take his place. The novel took 15 years to complete and was published shortly after Yourcenar moved to the United States at the start of World War II.

Yourcenar took a position in New York at Sarah Lawrence College as professor of French lit-

erature and began to live with her translator Grace Frick. The two remained partners for the duration of Yourcenar's life. She continued to write, publishing *Le Coup de grâce* (1939), the story of a Prussian officer who, because he secretly loves her brother, decides to kill the woman who has fallen in love with him. She also published *The Abyss* (1976), in which she creates a fictional Renaissance man who is essentially a combination of the historical figures Da Vinci, Paracelsus, Copernicus, and Giordano Bruno. Like many of the male characters she presents, he is depicted as a homosexual.

Yourcenar wrote only one work with a contemporary setting. The novel, *Denier du rêve* (*A Coin in Nine Hands*, 1934), revolves around the attempted assassination of Mussolini. The novel is also unique in that it revolves around several female characters and examines the female psyche. The majority of Yourcenar's characters in her works are men who are trapped between the demands of society and the desire for passion.

Yourcenar also wrote two volumes of family memoirs, *Souvenirs Pieux* (*Dear Departed*, 1974) and *Archives du Nord* (*Northern Archives*, 1977), as well as a number of essays, poems, and plays. As a translator, she worked to translate English and American novels as well as Negro spirituals into her native French. In 1980, Yourcenar became the first woman ever to be elected to the Académie Française. She died seven years later on December 17 in Maine.

Other Works by Marguerite Yourcenar

Dreams and Destinies. Translated by Donald Flanell Friedman. New York: St. Martin's Press, 1999.

How Many Years. Translated by Maria Louise Ascher. New York: Farrar, Straus & Giroux, 1995.

Mishima: A Vision of the Void. Translated by Alberto Manguel. Chicago: University of Chicago Press, 2001.

Works about Marguerite Yourcenar

Horn, Pierre L. *Marguerite Yourcenar*. Boston: Twayne, 1985.

Saint, Nigel. *Marguerite Yourcenar: Reading the Visual*. Oxford: Legenda, 2000.

Yu Guangzhong (Yü Kwang-chung)

(1928–) poet, essayist

Yu Guangzhong was born in Nanjing, China, the capital of Fukien Province. He studied foreign languages at Ginling and Xiamen Universities in China before moving to Hong Kong with his family in 1948.

In 1950, Yu Guangzhong fled to Taiwan as a student refugee. He attended Taiwan's most prestigious institution, the National Taiwan University, where he began to write poetry. He graduated in 1952 and that same year published his first collection of poems, *Blues of a Sailor*. Highly sentimental and nostalgic, it was very popular.

Yu Guangzhong worked as an army interpreter until 1956 when he turned to teaching. Eventually, he decided to pursue a graduate degree in the United States. He earned a Masters of Fine Arts from the University of Iowa in 1959. He returned to Taiwan in 1959 and taught at Taiwan Teachers University and the Political University of Taiwan. Later, he taught at the Chinese University in Hong Kong.

Yu Guangzhong remained committed to literature, however, and formed the Blue Star Poetry Society with a friend, Qin Zihao. In the 1960s, he moved away from the sentimental style of his past writing and studied both traditional Chinese and modern forms of poetry. He published an article, "Good-bye, Mr. Nothingness!" on this subject, advocating change but discouraging the complete Westernization of Chinese literature.

Yu Guangzhong continued to teach English literature at National Taiwan Normal University until 1972 when he became the chair of the Department of Western Languages and Literature at National Chengchi University. Since then, he has lived in the United States twice as a Fulbright scholar and is the author of many volumes of poetry, including *Stalactite* (1960), *Associations of the*

Lotus (1964), and *A Bitter Gourd Carved in White Jade* (1974). He is also a prolific translator of poetry and a prominent literary critic and essayist. Today, he is considered one of Taiwan's premier men of letters.

Yun Tongju (Yun Hae-hwan) (1917–1945)

poet

Yun Hae-hwan was born on December 30 in Myongdong, North Kando province of Korea. He regularly published children's poems while studying literature at Yonhui College and wrote poems for a volume he hoped to publish later. After graduating in 1941, he chose to continue his studies in English literature.

Like many students in Japanese-occupied Korea, Yun Tongju traveled to Japan, first enrolling at Rikkyo University in 1942 and then transferring to Doshisha University in Kyoto. At the time, resistance to Japanese colonial rule was high, and restrictions on Koreans in Korea and Japan were increasingly stringent. Yun Tongju was forced to take a Japanese name and read, write, and speak in Japanese. He wrote secretly in his native language.

Yun Tongju actively participated in the Korean independence movement. As a result, in July 1943, he was arrested for subversive activity by the Japanese government. It is thought he was mistreated and abused in Japan's Fukuoka prison,

where he died under unknown circumstances at the age of 28.

His one volume of poetry, *Sky, Wind, Stars and Poetry*, was published posthumously in 1948. The poems closely reflected Yun Tongju's feelings as a subject of Japanese colonialism. Particularly because he studied in Japan, he had to deal with a marked isolation from his native country and culture. His poems capture his displacement and resentment. "Counting the Stars" is replete with melancholic remembrances of the past, while "Awful Hour" examines the depths of the narrator's sense of alienation, perhaps in a period of intense solitude.

Yun Tongju's writing is the poetry of an exile. He searched for spiritual integrity and a Korean identity under an oppressive foreign regime. As he was battling outward influences of oppression, his inner struggle manifested itself in tortured, anguished, highly personal poems that seem to document both his individual struggle between self-love and self-hate and Korea's national crisis to articulate its independence. Because his writing is a testament to Korea's struggle against colonialism and provides a moving portrait of a young person's inner struggles, they were extremely popular, especially among younger readers.

Yun Tongju did not live to see Korea's liberation in 1945. In 1968, his alma mater, Yonhui College, erected a monument in his honor.

Z

Zamyatin, Yevgeny (1884–1937) *novelist*
Yevgeny Ivanovich Zamyatin was born in the small provincial town of Lebedyan, Russia. His father was a priest, and his mother an extremely well-educated woman who loved music. As a young child, Zamyatin read Dostoevsky and Turgenyev. Zamyatin graduated Voronezh Gymnasium in 1902 with the Gold Medal (the highest academic honor in Russia, equivalent to a valedictorian), which he pawned for 25 rubles some months later. He moved to St. Petersburg and worked in the shipyards. Zamyatin joined the Bolsheviks, and his political beliefs got him into trouble. He was beaten by the police, placed in solitary confinement for several months, and was finally banished from St. Petersburg by the czar's police force.

Zamyatin's literary debut in 1908 was a subversive short story "Alone," for which he was briefly exiled to Lakhta. In 1914, he was tried for political subversion and expression of antimilitarist sentiments on the basis of his short story "At the End of the World." He was eventually acquitted. In 1917, Maxim GORKY offered Zamyatin a position with *Vsemirnaya Literatura*, a journal specializing in world literature. Zamyatin was in charge of the English and American sections in the journal. Throughout this period, he continued to publish short stories.

Zamyatin described his literary works as neorealism, a style according to Zamyatin that concentrates on the grotesque and brutal aspects of life. Zamyatin's most famous work, *We* (1924), is one of the earliest dystopias of science fiction. The setting of the novel is a future One State, governed by perfect laws of mathematics. All citizens have numbers instead of names, and their consumption (including sex) is completely regulated by the state. *We* comments on the structure of Soviet society, as well as the role of an individual within this social matrix. After the publication of *We*, Zamyatin could no longer publish his work in the Soviet Union. He moved to Paris in 1931. Zamyatin was readmitted to the Writers' Union but died in 1937 before returning to Russia.

Zamyatin never received proper recognition for his work during his lifetime. His style was an enormous influence on many writers, including George Orwell and Ursula Le Guin. Zamyatin's work has been translated into more than a dozen languages.

Another Work by Yevgeny Zamyatin

The Dragon: Fifteen Stories. Translated by Mirra Ginsburg. New York: Random House, 1967.

Zhao Zhenkai

See BEI DAO.

Zhou Shuren

See LU XUN.

Zola, Émile (1840–1902) *novelist, essayist*

Noted both as the founder of the naturalist movement (see NATURALISM) and for his active participation in the Dreyfus affair, Émile Zola was born in Paris, France. His father died when he was seven years old, leaving the family with severe financial problems. He spent his childhood in the south of France, in Aix-en-Provence, returning with his mother to Paris at age 18. He befriended French painter Paul Cézanne and, influenced by ROMANTICISM, began to write. His mother had great hopes that he would pursue a career in law and ease the family's financial burdens, but he failed his exams. Popular legend holds that there were times in which Zola's family was so poor that he would capture birds on his windowsill to provide meat for the supper table.

Unable to pursue law, Zola secured employment first as a clerk for a shipping firm, then at the Louis-Christophe-François-Hachette publishing house, all the while working toward his goal of becoming a published author. His journalistic writings included art criticism and literary reviews as well as political articles in which he openly expressed his animosity toward Napoleon III.

Zola's earliest published works of fiction include *Contes à Ninon* (*Stories for Ninon*, 1864) as well as several essays, plays and short stories. He attracted little attention for his work until the publication of his scandalous and sordid autobiographical work *La Confession de Claude* (*Claude's Confession*, 1865). This attention, however, came not so much from the public as it did from the authorities. As a result, Zola was fired from his job at the publishing firm, but he gained recognition as an emerging author.

Thérèse Raquin (1867), Zola's first novel to be considered a major work, was published two years later and was a moderate success. He followed it immediately with the first of a series of works collectively referred to as the *Rougon-Macquart* cycle (1871–93), which revolves around the life of a family living under Napoleon III and the Second Empire. Zola initially presented this idea to his publisher in 1868. The family is split into two branches: the working-class Rougons, and the Macquarts, who are alcoholics and smugglers. In the course of time, some would rise to the highest levels of society, and others would fall victim to the evils of society and the malformations of their own character. The series reached 20 volumes, each one slightly different in theme but all of them sharing a common element of detailed research. Zola conducted interviews and attempted to experience as much as he could firsthand to understand and present his characters fully. He was particularly interested in the effects of heredity and social determinism. This marked the beginning of the new naturalist period of French literature.

The novel that brought him fame was *L'Assommoir* (*The Drunkard*, 1877). After its publication, he bought property and continued to compile detailed notes about all aspects of life. *Germinal* (1885) was written based on notes compiled on labor conditions for coal miners. Having centered his novel on a worker's strike, Zola again attracted the attention of the authorities, who viewed his work as advocating and encouraging revolution.

On January 13, 1898, Zola became even more openly involved in controversy. He published an open letter entitled *J'accuse* in which he defended Albert Dreyfus, a Jewish officer who had been sent to prison for allegedly giving military secrets to Germany. This letter was ultimately instrumental in gaining Dreyfus a new trial and his eventual release, but not until Zola was forced to flee to England to escape imprisonment for writing it. He returned in 1899, after Dreyfus was released.

On September 28, 1902, Zola was found dead in his home of carbon monoxide poisoning. Strong

evidence points to the possibility that this was not an accident but a murder, carried out by those who disagreed with his views.

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The Masterpiece. Translated by Thomas Walron. New York: Oxford University Press, 1993.

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Brown, Frederick. *Zola: A Life*. New York: Farrar, Straus & Giroux, 1995.

Zynger, Icek-Hersz

See SINGER, ISAAC BASHEVIS.

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