

indicated settings, and stage directions, but is intended by the author to be read rather than to be performed; examples are Milton's *Samson Agonistes* (1671), Byron's *Manfred* (1817), Shelley's *Prometheus Unbound* (1820), and Hardy's *The Dynasts* (1904–8).

For types of plays, and their component elements, see the Index of Terms under *drama*.

**Dramatic Monologue.** A monologue is a lengthy speech by a single person. In a play, when a character utters a monologue that expresses his or her private thoughts, it is called a *soliloquy*. **Dramatic monologue**, however, does not designate a component in a play, but a type of *lyric poem* that was perfected by Robert Browning. In its fullest form, as represented in Browning's "My Last Duchess," "The Bishop Orders His Tomb," "Andrea del Sarto," and many other poems, the dramatic monologue has the following features: (1) A single person, who is patently *not* the poet, utters the speech that makes up the whole of the poem, in a specific situation at a critical moment: the Duke is negotiating with an emissary for a second wife; the Bishop lies dying; Andrea once more attempts wistfully to believe his wife's lies. (2) This person addresses and interacts with one or more other people; but we know of the auditors' presence, and what they say and do, only from clues in the discourse of the single speaker. (3) The main principle controlling the poet's formulation of what the lyric speaker says is to reveal to the reader, in a way that enhances its interest, the speaker's temperament and character.

In monologues such as "Soliloquy of the Spanish Cloister" and "Caliban upon Setebos," Browning omits the second feature, the presence of a silent auditor; but features (1) and (3) are the necessary conditions of a dramatic monologue. The third feature—the focus on self-revelation—serves to distinguish a dramatic monologue from its near relation, the **dramatic lyric**, which is also a monologue uttered in an identifiable situation at a dramatic moment. John Donne's "The Canonization" and "The Flea" (1613), for example, are dramatic lyrics that lack only one feature of the dramatic monologue: the focus of interest is primarily on the speaker's elaborately ingenious argument, rather than on the character he inadvertently reveals in the course of arguing. And although Wordsworth's "Tintern Abbey" (1798) is spoken by one person to a silent auditor (his sister) in a specific situation at a significant moment in his life, it is not a dramatic monologue proper, both because we are invited to identify the speaker with the poet himself, and because the organizing principle and focus of interest is not the revelation of the speaker's distinctive temperament, but the evolution of his observations, memories, and thoughts toward the resolution of an emotional problem.

Tennyson wrote "Ulysses" (1842) and other dramatic monologues, and the form has been used by H. D. (Hilda Doolittle), Amy Lowell, Robert Frost, E. A. Robinson, Ezra Pound, Robert Lowell, and other poets of this century. The best-known modern instance is T. S. Eliot's "The Love Song of J. Alfred Prufrock" (1915).

See Benjamin Fuson, *Browning and His English Predecessors in the Dramatic Monologue* (1948); Robert Langbaum, *The Poetry of Experience: The Dramatic Monologue in Modern Literary Tradition* (1957); Ralph W. Rader, "The Dramatic Monologue and Related Lyric Forms," *Critical Inquiry* 3 (1976); and Adena Rosmarin, *The Power of Genre* (1985, chapter 2, "The Dramatic Monologue").

**Dream Vision** (also called **dream allegory**) is a mode of narrative widely employed by medieval poets: the narrator falls asleep, usually in a spring landscape, and dreams the events he goes on to relate; often he is led by a guide, human or animal, and the events which he dreams are at least in part an *allegory*. A very influential medieval example is the thirteenth-century French poem *Roman de la Rose*; the greatest of medieval poems, Dante's *Divine Comedy*, is also a dream vision. In fourteenth-century England, it is the narrative mode of the fine elegy *The Pearl*, of Langland's *Piers Plowman*, and of Chaucer's *The Book of the Duchess* and *The House of Fame*. After the Middle Ages the vogue of the dream allegory diminished, but it never died out, as Bunyan's prose narrative *The Pilgrim's Progress* (1678) and Keats' verse narrative *The Fall of Hyperion: A Dream* (1819) bear witness. Lewis Carroll's *Alice's Adventures in Wonderland* (1865) is in the form of a dream vision, and James Joyce's *Finnegans Wake* (1939) consists of an immense cosmic dream on the part of an archetypal dreamer.

See C. S. Lewis, *The Allegory of Love* (1938); and Howard Rollin Patch, *The Other World according to Descriptions in Medieval Literature* (1950, reprinted 1970).

**Edition** in present usage designates the total copies of a book that are printed from a single setting of type or other mode of reproduction. The various "printings" or "reprints" of an edition—sometimes with some minor changes in the text—may be spaced over a period of years. We now identify as a "new edition" a printing in which substantial changes have been made in the text. A text may be revised and reprinted in this way many times, hence the terms "second edition," "third edition," etc.

A **variorum edition** designates either (1) an edition of a work that lists all the textual variants in an author's manuscripts and revisions of the printed text; an example is *The Variorum Edition of the Poems of W. B. Yeats*, eds. Peter Allt and Russell K. Alspach (1957); or else (2) an edition of a text that includes a selection of annotations and commentaries on the text by previous editors and critics. The term "variorum" is a short form of the Latin *cum notis variorum*: "with the annotations of various persons." *The New Variorum Edition of Shakespeare*, still in process, is a variorum edition in both senses of the word.

The term **incunabula** (the singular is "incunabulum") signifies all books that were produced in the infancy of printing. (The word "incunabula" is Latin for "swaddling clothes.") The terminal date is 1500, about fifty years after the German printer Johann Gutenberg invented movable printing type.

See *format of a book* and *textual criticism*. A classic work on bookmaking and printing is Ronald B. McKerrow, *An Introduction to Bibliography* (rev.,