characterized by tranquility of mood. Here is an example of my own composition:

A Brief Autumn ghazel
The autumn leaves change color with the chill
Fall days and bring the work-cloyed heart a thrill.
With brilliant hues—red, yellow, orange, pied—
Old Mother Nature paints her canvas still.
She makes one hope the world might yet improve
If, Jimmy thinks, folks stopped to look their fill.
(J. W. C.)

European poets of the 19th century, like Goethe, adapted the form to their languages. The German romantic poets who employed it lengthened it to as many as 30 lines.

In India the ghazel spread by degrees from the Persian poems of the north Indian Mughal court poets to the various tongues of the subcontinent. Among the Indian practitioners of the form in Persian in the 16th and 17th centuries were Fughani (d. 1519) and 'URFI OF SHIRAZ (1555–90). From Persian, the ghazel form early spread south where it appeared in both Marathi and Telugu versions that combined Persian technique with native word stock in a poetic dialect resembling Urdu that its writers called Dakhini or Dakkani after the name of the earliest of the southern poets, Vali Dakhini or Dakkani (1635–1707) and his successor Siraj Dakhini or Dakkani (1714–64). A bit later the form appears in Urdu proper. From all these sources the ghazel spread throughout the languages of India in the 18th, 19th, and 20th centuries. Each tongue has made its additions and amendments to the ghazel tradition, which is a living, growing one.

Bibliography

Globe Theatre
Built of materials salvaged from an earlier playhouse called simply The Theatre, the Globe was half-owned by actor Richard Burbage and his brother Cuthbert. Several members of the acting company called the Chamberlain’s Men, one of whose principal members after 1594 was WILLIAM SHAKESPEARE, jointly owned the other half.

Erected on the south bank of the Thames River in Southwerk in 1599, the Globe joined the Swan and the Rose theaters as members of a popular theater district. Though the details of the Globe’s design have not been preserved, a consensus has emerged about what it probably looked like. The original structure was probably more or less cylindrical with a thatched roof covering the audience seating and the attic of the theater.

The apron of the main stage certainly projected into the area where standing room was available to the groundlings—the audience members who paid the least to see performances. The apron proved useful for group scenes. The three witches who open Act I, scene i, of Macbeth probably appeared there as did crowd and battle scenes. At the rear center of the projecting stage, an inner chamber could be curtained or revealed to the audience. Private scenes with no more than two or three characters might be performed there or scenes, say, in which the setting represented a prison cell as in Richard II and Richard III. Trap doors on the stage led to an area below stage known as hell. These might have served for the grave-digging scene in Hamlet or as a source for the voice of the ghost of Hamlet’s father as he moved about under the stage at the end of Act I, scene v. An upper stage directly above the inner chamber made a useful place from which a speaker might survey the scene below. One imagines Prince Malcolm speaking from there as he describes the battle between Scottish and Norwegian forces in Macbeth I, ii. On one side and possibly on both sides of the upper stage were windows from which actors might speak. Perhaps from a window stage Juliet spoke her lines “Romeo, O, Romeo, wherefore art thou Romeo?” (Her question means, “Why are you named Romeo, and why did I have to fall for the son of my blood enemies?” not “Where are you, Romeo?”).

Higher still, above the central upper stage stood a small acting area called heaven. This could well have served as the point from which the ship’s lookout called out in Act I, scene i of The Tempest.
Above heaven an attic invisible to the audience housed the stage machinery. This rich variety of available acting areas meant that no time needed to be lost changing scenes. In his own lifetime, Shakespeare heard his lines spoken very rapidly as the action flowed from one part of the several available acting areas to another with no breaks or intermission. The effect was cinematic. One scene dissolved into another as the action and poetry swept the audience along.

The Globe Theater burned to the ground in 1613 when, during a performance of Shakespeare’s Henry VIII, a blazing wad of tow that had been shot from a cannon ignited the thatched roof. By June of the following year, the reconstructed theater reopened. In this incarnation it seems to have been more circular, and the dangerous thatch was replaced with tile. Performances continued in the building until the closing of the English theaters. In 1644 the Puritans demolished the Southwark theaters to make room for low-cost housing.

In the year 2000, a new Globe Theater, constructed as a near replica of the one destroyed in 1644, opened near the original Southwark site. Essentially a museum theater, it provides a venue where audiences can see Shakespeare and other Renaissance playwrights’ works performed much as their authors envisioned them.

Bibliography

Glückel von Hameln (1645–1724)
An extraordinary Jewish memoirist, Glückel was born in the city of Hamburg into the family of Leib Pinkerle, the wealthy chief functionary of that community’s synagogue. Her father was called both Judah Leib and Judah Joseph and her mother Beila Melrich. Both worked in trading and business. At age 14 Glückel married a well-to-do jeweler, Chaim of Hameln. She lived happily with him, presenting him with 12 children. But her husband died, leaving Glückel a widow at age 44. At first disconsolate, she conceived the idea of writing a memoir to lift herself from her depression. She also wanted her children to have a memorial of their father and, beyond that, to be acquainted with the importance, piety, and charitable works of their ancestors. She remarried 10 years later, but her second husband, a banker named Cerf Levy, died a bankrupt.

Following Chaim’s death, Glückel planned a work in seven volumes that would make the storehouse of her prodigious memory accessible to the world. She began to work on it in 1691 and brought her design to completion in 1719. Her work gives readers a remarkable insight into the life of a caring, family-centered, devout, and artistically talented woman. Had Glückel been a highly educated woman, her memoir would have been remarkable enough. All the more extraordinary, therefore, is the fact that she had only some elementary schooling. To guide her she followed her own reading of a growing body of folk and ethical literature addressed principally to an audience of German-speaking, Jewish women. She also emulated some popular treatises on medicine, child care, and arithmetic.

Among these, Glückel particularly recommended to her children’s close attention the “godly books,” for they made accessible the sorts of descriptions and examples of Jewish social and ethical culture that are important to a community that wishes to preserve its identity among the influences of a Christian society. From her counsel to her children one gains a sense of Glückel’s own deep and abiding faith. She repeats Talmudic parables and borrows material from books of private devotional materials (called techinnot in Hebrew) written in Yiddish.

Glückel’s Memoirs, however, move far beyond being just a family history or merely a personal memoir with moral advice. She also provides a chronicle concerning social and economic conditions and the business dealings and relationships among members of the Jewish community in Hamburg and the surrounding communities. Her work is a principal primary source for historians of those locations. Without Glückel’s seven volumes, little detail would be available to the students of her
age. Finally, however, the personal quality of Glückel’s narrative gives the work its lasting appeal.

Bibliography

Golden Lotus, The (Jinpingmei ci hua, Chin Ping Mei t’zu hua) (ca. 1619)
The original Chinese title of this anonymous work means literally: “A story interspersed with ci songs of three women named Chin, Ping, and Mei.” Critics usually call it simply Jinpingmei. An anonymous novel, it is the earliest in China to deal realistically with social problems in the context of private vice. Prior to its appearance, the Chinese novel dealt with history and legend set in a world of fantasy. Instead Jinpingmei details the daily activities of a wealthy but dishonest Chinese businessman, Qing Ximen (Ch’ing Hsi Men), through his life to his death and then explores the subsequent history of members of his household.

Alcoholic and sexually promiscuous, Qing marries six wives and uses the female servants of his household as concubines. After his fourth marriage, Qing’s passion for a married woman named Golden Lotus (Pan Jinlian, P’an Chin-lien) leads him to become her accomplice in poisoning her husband. As corrupt and as insatiable in her appetites as Qing, Golden Lotus eventually inadvertently poisons him with an overdose of aphrodisiac.

Before that occurs, however, Qing has acquired a new mistress who becomes his sixth wife, Vase (Li Ping-erh). Also unscrupulous at first, Vase undergoes a reformation, becoming a model of virtue. She bears a sickly child. The jealous Golden Lotus sees to its death before its first birthday.

Throughout all this, the first wife, Moon Lady (Yueniang, Yüeh-niang) has borne everything in resigned desperation while both seeking solace and ad-

vice among Buddhist nuns and swallowing magical potions in an effort to become pregnant. That effort belatedly succeeds, and she gives birth to Qing’s son almost at the moment of his father’s death.

In the 21 chapters that follow, the novel details the lives and fortunes of the major characters, culminating in the decision of Moon Lady to allow her 15-year-old son Xiaogo (Hsiao-ko) to become a Buddhist monk in atonement for his father’s sins. Some have reasonably argued that this novel, despite its many unabashedly pornographic passages, illustrates the Buddhist doctrine of redemption through retribution. The last chapter predicts the necessity for the characters to atone for their evil ways through a series of rebirths. Yet the author sometimes undermines this Buddhist emphasis by conducting a Confucian critique of Buddhist doctrines.

Critics have naturally sought to identify the work’s author, but their efforts have not thus far borne fruit. They have, however, made clear that the novelist enjoyed an encyclopedic mastery of preceding Chinese literary tradition and that he or she intended to appeal to the tastes of a popular audience. Jinpingmei includes material drawn from earlier Chinese novels, contains descriptive passages in verse, frequently employs songs as its original title implies, incorporates folk tales, draws on histories of the Sung period, on the drama, and on several sorts of short story. The latter include those about crime and eroticism. Two factors further complicate the task of identifying the author. First, Chinese novelists of the period often preferred that their work be anonymous. Second, the pornographic content of Jinpingmei would have provided added incentive for anonymity.

The work has been widely revised in Chinese, translated into European languages, and edited to suit the tastes of the audiences for whom the revisions, translations, and editions have been prepared.

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Gómara, Francesco López de

(1511–1564)

The sometime chaplain and secretary to the returned Spanish conquistador Hernan Cortés, Gómara later became professor of Rhetoric at the Spanish University of Alcalá. Though he himself had benefited from travel chiefly in Italy and though he never went to the New World, his interest in exploration and explorers consumed him, and he was the first professional historian to undertake writing up their discoveries. His first work, *History of the Indies*, deals mainly with the discoveries of Christopher Columbus and with the discovery and conquest of Peru. Like many Spanish historians, Gómara sees the hand of Providence at work in selecting Spain for contemporary greatness, so he begins his work with the creation of the world.

His second work, *The Chronicle of New Spain*, relying chiefly on written and verbal reports from Hernan Cortés, gives a grossly untrue and unbalanced account of Cortés’s explorations in the New World and a biography of his former employer. The inaccuracies in Gómara’s history led Bernal Díaz del Castillo, a member of the Cortés expedition, to occupy the leisure of his retirement by writing a true, eyewitness account of the matters Gómara had misrepresented. Gómara is the better writer, but Díaz gives a much more reliable account of the conquest of Mexico by Spain.

Gómara’s other principal work was translated into English in the 1590s under the title, *The Debate and Stryfe betwene the Spanyardes and Portugales*.

**Bibliography**


Góngora y Argote, Luis de

(1561–1627)

The Spanish poet who introduced to Spain a cultivated literary style that ever after bore his name, Góngora founded the Góngorist school or Góngorism. Born at Córdova, to a noble but poor family, Góngora was supposed to study law at the University of Salamanca, but he had already developed the taste for writing poetry that was to last throughout his lifetime. In 1580 he took minor religious orders and left the university without a degree.

Despite the fact that his prolific output of graceful verse attracted much favorable attention, including that of Cervantes when Góngora was only 23, he did not succeed in attracting a patron until his seventh decade. This seems especially strange since Góngora enjoyed great popularity, and he and the famous and successful playwright Lope de Vega long contended in their short ballads for top literary honors. Several of Góngora’s poems appeared in anthologies or with the work of others in 1580, 1584, 1585, 1589, and 1600. Nonetheless, to keep body and soul together, Góngora’s poverty forced him in 1585 to take a deacon’s orders and enter a priesthood he found uncongenial. Even in the church, significant advancement for a person of his talent did not prove to be forthcoming. On the contrary, his bishop accused him of negligence—an accusation against which Góngora successfully defended himself.

A collection of poetry by illustrious poets, published by Pedro Espinosa in 1605, included most the poems he had thus far written. Too late a famous and powerful patron of the arts, the Count Duke Olivares, underwrote the publication of Góngora’s collected works. At the age of 66, while he was in process of preparing his manuscripts for the press,