

William's marriage in 1677 to the English princess Mary, the Protestant daughter of the later James II, was followed in February 1678 by Bentinck's to Mary's lady-in-waiting Anne Villiers. Long in touch with the English opposition to Mary's Roman Catholic father, William let his Protestant sympathies be known in England. After secret negotiations, he crossed the Channel (1688) with an army of 15,000, was joined by most of the leading men in England, and took the throne of James II, whom he allowed to go into exile in France. Effected without bloodshed, the so-called Glorious Revolution was the decisive victory in the long struggle between Parliament and the crown, since William had to accept the Bill of Rights (1689) and to give Parliament control of finances and the army.

William's policies did not, however, endear him to his English subjects, and none of his Dutch courtiers was especially popular, but easily the most hated man at court was Bentinck, created Earl of Portland at the coronation. Soon after William's landing, the English realized how much he depended on the advice of this unbending foreigner, who was nicknamed "the Wooden Man." The English peers resented Portland's high-handed manner and the jealousy with which he guarded the king, who did nothing without his approval, while in turn William's lavish generosity soon made him one of the wealthiest men in the country, Groom of the Stole, Treasurer of the Privy Purse, and more. The only Englishman who could compete for William's friendship was Henry Sidney, created Earl of Rodney at the coronation, and loyal to his sovereign even against his own interests; he was tall, handsome, and honest, but a mediocrity who made promises he did not keep and a drunkard as well. William's lack of interest in women, who "missed the homage due to their sex," was another cause of his unpopularity in England. After the death of Queen Mary (1694), who had remained childless during seventeen years of mar-

riage, he took no new wife. When he lay on his deathbed, Bentinck was the last to bid him farewell; "for the last time," he murmured, holding the favorite's hand to his heart.

William III was the most European figure that the House of Orange has produced; for some thirty years he was one of the makers of European history. As protagonist of the Glorious Revolution in England, he was the first king to rule with the consent of Parliament, and by choosing men of Whig persuasion as his ministers, he began (1696) the system of a responsible cabinet. His homosexuality—of which rumors circulated among the high nobility—enabled him to form a lasting bond with his favorite, William Bentinck, who not only saved his life but served him loyally to the end of his reign.

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Warren Johansson

WILLIAMS, TENNESSEE (THOMAS LANIER) (1911–1983)

Major American playwright and a significant fiction writer and poet. Born in Mississippi—the setting, along with New Orleans and St. Louis, of many of his most important plays—Williams has been considered to be a Southern writer, but his influence, as the leading proponent of post-World War II psychological realism, has been international.

A prolific writer, Williams produced about seventy plays, including some one-acts, revisions, and works apparently lost and not yet published, as well as three novels, six volumes of short stories, two of poetry, and one of memoirs. Awarded both a Group Theatre and a Rockefeller grant in 1939, he had his first major professional production in 1944, *The Glass Menagerie*,

which was followed by a string of critical and popular successes for the next two decades: *A Streetcar Named Desire* (1947), *The Rose Tattoo* (1951), *Summer and Smoke* (1952), *Cat on a Hot Tin Roof* (1955), *Orpheus Descending* (1957), *Sweet Bird of Youth* (1959), and *Night of the Iguana* (1961). From the mid-1960s until his death, Williams' plays met with less success and many critics found his later works derivative, repetitious, and often self-indulgent. But if his last, more experimental and autobiographical phase was less successful than his early canon, the plays are not dramatic failures: *Confessional* and *Out Cry* (1971), *Small Craft Warnings* (1972), *Eccentricities of a Nightingale* (1976), *Vieux Carré* (1977), *Crève Coeur* (1978), and *Clothes for a Summer Hotel* (1980).

Williams stated that he "slept through the sixties" and that both his personal and his professional life shifted in 1963 with the death of his lover of fourteen years, Frank Merlo; in 1969, he was briefly committed to a mental institution, and he later admitted a serious alcohol and chemical dependency during this period. With the publication of his sexually explicit *Memoirs* in 1975, the homosexual themes only implicit in his early drama became central to his work, and his biography began to eclipse his art as he gained an increasing celebrity status as an artistic renegade. Early accused of employing the "Albertine Stratagem" by disguising gay males as women in such works as *Summer and Smoke* and being excessively coy about homosexuality in such plays as *Cat on a Hot Tin Roof*, he was, in many of his last works, direct in presenting openly gay characters and themes.

This autobiographical tendency was always most explicit in his fiction. A story such as "One Arm" (1948) is much more direct in its treatment of homosexuality than the plays of the period, and his handling of sexuality became increasingly explicit as he moved from *The Knightly Quest* (1966) to *Moise and the World of*

Reason (1975). His two collections of poetry, *In the Winter of Cities* (1956) and *Androgyne, Mon Amour* (1977), are lyrical explorations of homoeroticism, echoing many of the themes of his plays.

Whether women or gay men, Williams' protagonists are always sensitive people, artists of life on the perimeter of contemporary society, battling against brutal forces which seek to crush and destroy them. Isolated and damaged by the larger world, his characters inhabit poetic and subjective worlds, yearning for a more delicate and civilized past but maintaining a noble stance in the face of seemingly inevitable annihilation. His canon is a testament to the strength and dignity of the isolated individual in a mechanistic world.

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Rodney Simard

WINCKELMANN, JOHANN JOACHIM (1717-1768)

German archeologist, art historian, and prose writer. Born the son of a shoemaker in Brandenburg, Winckelmann's diligence at Latin school and at the universities of Halle and Jena laid the foundation for his later scholarly achievements. After laboring for several years as a village pastor and schoolmaster, in 1748 he obtained a post as librarian to Count Heinrich von Bunau near Dresden, giving him indirect access to the court of Augustus III, who had made the city one of the leading centers of Central European culture. Then in 1754 he transferred to the service of Cardinal Passionei in Dresden itself. Here he began to study actual art masterpieces which he had previously