

**The
Victorian Studies Association
Newsletter**



Ontario, Canada.

THE VICTORIAN STUDIES ASSOCIATION NEWSLETTER

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EDITORIAL

The intention of the section "Victorian Notes" which appears for the first time in this issue is to provide a vehicle for short, research-based articles and, hence, a useful forum for the exchange of information and the results of research in a wide range of Victorian fields. The editors will be glad to consider articles and notes of this kind for possible inclusion in future issues; manuscripts should be sent to Professor Jane Millgate, Victoria College, University of Toronto, Toronto 5. Since space is limited, brevity is essential: nothing over 1000 words can be considered, and preference will normally be given to shorter pieces.

Members are urged to send in information about themselves for the "News of Members" section and to supply details of activities in their own universities. The deadline for the next issue of the Newsletter is February 10, 1972.

REPORTS OF CONFERENCES

Ontario Victorian Studies Conference

The Association's own annual conference was held on Saturday, April 3, 1971, at what has become the traditional site--the Glendon College campus of York University; the conference arrangements were as usual very efficiently and hospitably made by Albert Tucker, Principal of Glendon College and a Past-President of the Association. A handsome exhibition of Baxter prints from the extensive Baxter collection of the Victoria College Library was especially mounted for the conference by Professor Michael Laine, and two papers were given, by Professor George Levine of Rutgers University and by Professor George Rudé of Sir George Williams University. Visitors to the conference included Professor Thomas L. Pinney of Pomona College, who chaired Professor Levine's paper; Professor Rudé's paper was chaired by Professor Richard J. Helmstadter.

At the business meeting a brief report of the Association's activities was given by Professor Michael Millgate, the current President; the Secretary-Treasurer, Professor Michael Laine, presented a financial statement and reported a membership figure of 74, which he expected to increase before the conference was over. A new committee member, Professor Trevor Lloyd, was elected to fill the vacancy created by the expiration of Professor R.J. Helmstadter's three-year term.

Professor Laine reminds members that subscriptions to the Association cover the period of an academic year and suggests that it would be most helpful if the \$5.00 subscription for 1970-71 could be returned by all members before the end of December. Cheques payable to the Victorian Studies Association should be sent to Professor Michael Laine, Victoria College, University of Toronto, Toronto 5. Members who (at the time this Newsletter is mailed) have not already paid their 1970-71 subscriptions will find a convenient form enclosed.

George Levine, "Some Victorian Conventions of Realism: Dickens, George Eliot, Hardy."

Despite the confusions it occasions, "realism" is an inescapable word in discussions of nineteenth-century English fiction. My argument is not that the term describes a precise record of "reality"--in that sense it is peculiarly dangerous--but that it describes a literary convention of technique and theme. It is a convention negatively related to romance and, in Jane Austen and after, to Gothic and sentimental fiction. To begin with, realism is fictional--in Carlyle's terms, a species of lying--and the nature of its imagined world is less intense than that of romance, less susceptible to the pressures of the heroic, more densely filled with substantial, recognizable, quotidian, and immovable objects, social structures, people. In works written within the convention, triumph is replaced by compromise, the central subject becomes repression, the struggle of the hero against insuperable external forces of society and

nature, and the means by which he works through to a satisfactory way of accepting his own limits.

Tracing the convention through the nineteenth century, we can see that in Jane Austen the form is specifically parodic, a rejection of the conventions of the Gothic novel. In a Gothic novel like Frankenstein we can see in operation many of the conventions that were to be central to the form: an insistence on the value of the domestic, a moral distrust of heroic aspiration combined with a more than latent admiration of it. The book emphasizes a moral responsibility to others and to a whole society which diminishes the hero's control over his own fate; at the same time, Frankenstein incorporates realistic themes within the structure of romance and need not surrender form to plausibility. The formal difference between Frankenstein and realistic fiction can best be located by a comparison of the moral and psychological texture of Dr. Frankenstein's pursuit of the source of life with the quest of the heroes of such realistic fiction as Middlemarch. The former allows the achievement of aspiration in order to question it; the latter always frustrates the aspiration by placing it in a densely realized psychological and social context.

We can find in novels like Dombey and Son, Villette, The Mill on the Floss, and The Mayor of Casterbridge elements which refuse to bend to the pressures of plausibility because these pressures not only disrupt the form but challenge the power of heroes or heroines to make life meaningful. Coincidences, catastrophes, unlikely penitence come to the rescue of novels or heroes on the brink of bleakness or failure. In the history of the convention of realism, the romance increasingly reasserts itself as the form which responds most passionately to human need. Realism as parody of romance in the interest of a truer and more satisfying version of reality; realism as a way to see the marvels of the ordinary; realism as a means to compassion and to a higher morality--these all have latent within them the patterning form of romance. The ordering hand of the nineteenth-century novelist makes impossible that surrender to the incoherent stream of experience from which myth and literature have always abstracted us. (G.L.)

George Rudé, "Popular Protest in Early Victorian England, 1830-1848."

This was a period of almost unequalled popular disturbance, the last great upsurge in "pre-industrial" Britain. It was compounded of four main phases: 1830-32, 1837-38, 1841-43, and 1848; there were also minor outbreaks in 1834 (Tolpuddle) and the rural incendiarism of 1842-45. The first phase was that of the machine-breaking riots of the agricultural labourers of 1830, the industrial disputes in the manufacturing towns, and the Reform Bill agitation in the large cities, accompanied by riots at Derby, Nottingham, and Bristol. The other three phases were mainly marked by the three Chartist campaigns of 1838, 1842, and 1848, and by the Rebecca Riots in West Wales in 1837 and 1842-43.

Disturbances may be classified according to issues, to geographical distribution, or to forms of behaviour. Issues were both of the "bread-and-butter" sort (wages, machinery, piece-work, enclosures or unemployment) and of the political kind involved in the Reform agitation of 1831-32 and the campaigns for the Charter in 1838-48. The geography of protest was fairly evenly distributed over cities and countryside, over the North, the Midlands, and the South; but outbreaks tended to move north as industrialism progressed and industrial towns (after 1831) tended to replace old cities as the main centres of disturbance.

The disturbances may be explained in terms of longer-term factors such as population-growth, Irish immigration and "alienation," or of shorter-term factors such as food-prices and wages or the circulation of Radical and socialist ideas; but there appears to have been no close concordance between urbanization and popular protest, and socialism played a diminishing role after the mid-1830s. Meanwhile, religion might, according to circumstances, serve as both a spur and a brake on popular outbreaks, or again (as is E.P. Thompson's view) serve as a consolation for defeat.

There were two distinctive types of protest: the older,

spontaneous "natural justice" or direct-action type, and the more peaceful, organized petitions, strikes and marches associated with the growth of trades-unions. The direct-action kind, more typical of a "pre-industrial" society, took the form of food-riots, machine-breaking and attacks on buildings, fences and turnpikes, but food-riots and machine-breaking were almost a thing of the past in 1830, while attacks on turnpikes were by now confined to isolated regions like West Wales and the last widespread assault on urban property was in the Potteries in August 1842. Rural incendiarism alone was on the increase, reaching its peak between 1842 and 1845. Meanwhile, not only the form but the ideology of protest were changing. Chartism marks a transition, combining old and new: we have but to contrast the relatively modern trade-union form of the "plug-plot" riots in Manchester with the "pulling-down" of houses in the Potteries in the same year. At the same time, "forward-looking" aims such as improved working conditions and Parliamentary Reform were replacing the older, "backward-looking" demands for the restitution of an often imaginary Golden Age. (G.R.)

Middlemarch Centennial Conference

The speakers at this conference, held at the University of Calgary September 9-11, 1971, were listed in the last issue of the Newsletter. Ian Adam writes that the conference was a success and "established that it is very difficult to exhaust a novel like Middlemarch."

There was some discussion at the conference about founding a Victorian Studies Association in Western Canada, and although the formal steps to establish such a group were not taken a working committee (comprised of Juliet McMaster and Ian Adam) was set up. The committee hopes to compile a mailing list and make other moves in the direction of a Western Association in the near future, and we hope to have further information to announce in the next Newsletter.

FORTHCOMING CONFERENCES

Ontario Victorian Studies Conference

The annual conference of the Association will be held at Glendon College, York University, Toronto, on Saturday, April 8, 1972. Details will be sent direct to members in due course, and a full announcement will appear in the next issue of the Newsletter.

MEETINGS, LECTURES, EXHIBITIONS

Toronto Group

Listed below are the dates, places, and subjects of the three evening meetings planned for the 1971-72 academic year. Further details of these meetings will be sent to all members in the Toronto area; anyone else wishing to be put on the mailing list should inform Michael Millgate or Michael Laine.

Wednesday, November 3, at 8 p.m. Discussion of Mrs Gaskell's North and South, introduced by Professors R.J. Helmstadter and Dorothy Parker; to be held at Professor and Mrs Girling's, 75 Garfield Avenue, Toronto 7.

Thursday, December 9, at 8 p.m. Session on the Arts and Crafts Movement and Frank Lloyd Wright, introduced by Professor Alan Brooks; to be held at the Principal's Residence, Glendon College.

Wednesday, February 9, at 8 p.m. Session on Sir Humphry Davy and the history of science in the Victorian period, with special reference to Davy's Consolations in Travel, introduced by Professor Trevor Levere; to be held at Professor and Mrs W.J. Keith's, 142 Hilton Avenue, Toronto 4.

Tennyson

Professor Christopher Ricks of Bristol University, who is visiting Harvard this year, will give a lecture entitled

"Tennyson's Last Wors" to the University of Toronto Graduate English Department on November 25, 1971. The time and place of the lecture has not been settled in time for inclusion in this Newsletter, but the secretary of the Toronto Graduate English Department will be able to supply this information: 928-5027.

NEWS OF MEMBERS

Robin Biswas has recently returned from a sabbatical spent as a Visiting Fellow at All Souls. During the year he was completing the revision of his book on Clough, to be published by the Clarendon Press next spring, and exploring some aspects of F.T. Palgrave as critic and anthologist.

David Carroll gave one of the papers at the Calgary Middlemarch conference in September.

J.B. Conacher spoke for politics in a symposium on the state of Victorian Historical studies at the April 1971 meeting of the Conference on British Studies. He has recently completed Peelites and the Party System, to be published by David and Charles early in 1972.

Jill Conway's article, "Stereotypes of Femininity in a Theory of Sexual Evolution," appeared in Victorian Studies, 14 (1970): 47-62.

Joseph Gold's The Stature of Dickens: A Centennial Bibliography has been published by the University of Toronto Press. He has received a \$2,000 grant in aid of publication from the Humanities Research Council for his forthcoming critical study of the Dickens canon.

W.J. Keith gave a lecture at Trent University in March on "Some Aspects of Nature Poetry." He also addressed the Richard Jefferies Society at Swindon, Wiltshire, in June; his subject on the latter occasion was "Richard Jefferies and the Rural Tradition."

Michael Laine lectured at Queen's University in March on "Function and Form: Architecture and Morality in the Victorian Age."

Trevor Lloyd has completed an essay on "Browning and Politics" for Isobel Armstrong's forthcoming collection of Browning essays to be published by George Bell and Sons.

Norman MacKenzie's lecture "On Editing Gerard Manley Hopkins," delivered at the ACUTE meeting in May, will appear shortly in the Queen's Quarterly. His book on Hopkins in the "Writers and Critics" series has been recorded in Britain as a "talking book" by the Royal National Institute for the Blind.

Juliet McMaster's book, Thackeray: The Major Novels, has just been published by the University of Toronto Press.

Kerry McSweeney has an article, "Swinburne's 'A Nymph-olept' and 'The Lake of Gaube,'" in the current Swinburne double number of Victorian Poetry; another article, "The Pattern of Natural Consolation in In Memoriam," has been accepted for publication in Victorian Poetry at a later date.

Michael Millgate's Thomas Hardy: His Career as a Novelist was published by the Bodley Head and by Random House in May. He gave some lectures on Victorian subjects during his month's visit to the University of Queensland as S.W. Brooks Fellow in July, and he was also able to pursue some of Thomas Hardy's Australian connections.

Paul Phillips delivered a paper on "The Sectarian Spirit" at the ACUTE meetings in Newfoundland. John Kenyon chaired the meeting and commented on the paper.

Ann Robson gave a paper on the background to Mill's Subjection of Women as part of a panel on the Role of Women at the conference on "Britain in the 1870s" held at the University of Massachusetts in April.

John M. Robson, who has recently been appointed Principal of Victoria College in the University of Toronto, also spoke at the "Britain in the 1870s" conference as a member of a final panel which attempted a closing summary of all the other panels.

W.D. Shaw has recently published two Victorian articles: "In Memoriam and the Rhetoric of Confession," ELH, 38 (1971): 80-103, and "Victorian Poetics: An Approach Through Genre," Victorian Newsletter, no. 39 (1971): 1-4.

A.P. Thornton will chair a session on Imperialism at the meeting of the American Historical Association in New York in December.

VICTORIAN THESES AT ONTARIO UNIVERSITIES

Theses Recently Completed at Queen's University

M.A.

Sam, Monica. The Tragic Propensity in Trollope's Irish Novels.

Sorenson, Natalie. The Mystic Way in the Poems of Emily Brontë.

Winterbottom, Irene. Traditional and Modern Heroes in Hardy's Novels.

Theses in Progress at Queen's University

M.A.

Billings, Rosemary. Hopkins's Prose Style.

Donskov, Irene. The traditional hero and the modern hero in Hardy--a comparison between two novels.

Kelly, Jacqueline. A Study of The Mill on the Floss.

McLeod, Ian. Expanding states of consciousness in Sartor Resartus.

Nelson, David. The Political Novels of Benjamin Disraeli.

Shepherd, Catherine. A comparison of the pre-Catholic poems of Gerard Manley Hopkins with the Sonnets of Desolation.

- Tanner, Carol. Moral responsibility and the literary imagination in Arnold's critical writings.
- Turner, Barbara. George Eliot's use of the novel genre in Felix Holt.

Ph.D.

- Clausen, Chris: Edwin Arnold's The Light of Asia, a critical edition with introduction and commentary.
- Tiffin, Christopher: Principles of Literary Criticism 1820-50.
- Wilson, Keith: The relationship between the philosophical view and the literary form in the novels and poetry of Thomas Hardy.

LIBRARY NEWS

Queen's University

As a byproduct of his research on Browning for a Queen's Ph.D., Mr Blair Ross recently compiled a card index to the Douglas Library's holdings of over 370 nineteenth-century periodicals, mainly British, with some American and Canadian titles. Instalments from this list may be published in future issues of the Newsletter.

York University

Maurice Elliott reports that in the four years of his chairmanship of the English Department Library Committee York has made extensive and important additions to its collections of nineteenth-century materials. Recent purchases of periodicals, for example, include:

The Penny Cyclopaedia for the Diffusion of Useful Knowledge, 1833-46.

English Illustrated Magazine, 1883-95.

The London Journal, 1845-8.

The Comick Almanack, 1835-53, edited by G. Cruikshank and H. Mayhew.

Strand Magazine, 1-24, 1891-1902.

Under the Crown, a magazine of general literature, 1 vol. 1869.

Bailey's Magazine, 1-106, 1860-1916.
Chambers's Journal (Edinburgh), 1833-1908.
Hogg's Weekly Instructor, 1845-54.
Longman's Magazine, 1-17, 1882-95.
Macmillan's Magazine, 1-37, 1859-78 (missing vols. 8, 10-12, 14-16, 26-7, 36).
National Magazine, 1-8, 1857-60.
Pearson's Magazine, 1-20, 1896-1905.
Review of Reviews, 1-24 (vol. 16 missing), 1890-1901.
Temple Bar, 1-104, 1861-95 (excluding 96-8, 100).
Tinsley's Magazine, 1-25, 1867-79.
The Dublin Review, 1st series, 1-49, (missing, 9, 21i, 27ii, 33i, 39i, 40, 48); 2nd series, 1-31, (missing, 20); 3rd series, 1-26; 4th series, 1-125 and index (1836-1963).

Several significant author and subject collections have been acquired, among them:

George Meredith collection, from his daughter's library; this collection comprises first editions of nearly all of Meredith's works and many books relating to Meredith.

A major Gissing collection.

A collection of MSS and books by, or relating to, George Borrow.

John Davidson collection.

A substantial collection of minor nineteenth-century poetry.

A collection of theological literature.

Also worth mentioning is a small collection of socialist poetry, including such works as the following:

Adams, Francis: Songs of the Army of the Night, 1910.

Anonymous: Revolt of Ghent, Published by "The Worker" office, Sheffield, n.d.

Bamford, S.: Homely Rhymes, poems and reminiscences, 1864.

Burnley, James: Idonia, and other poems, 1869.

Carleton, W.: Farm Ballads, 1893.

Cooper, T.: The Baron's Yule Feast, 1846.

-----: Purgatory of Suicides, 1847.

Ellis, E.: Woman Free, 1833.

Jones, E. The Battle Day, 1855.

- Jones, J. Poems, 1856.
 Linton, W.J.(?). Claribel, and other poems, 1865?
 Mackenzie, G.L. Brimstone Ballads, 1899.
 Massey, G. My Lyrical Life, 1st and 2nd series, 1889.
 Montgomery, J. Poetical Works, n.d.
 -----, The West Indies, and other poems, 1814.
 Morris, W. The Earthly Paradise, 1890.
 -----, The Life and Death of Jason, 1896.
 -----, Pilgrims of Hope and Chants for Socialists,
 1915.
 O'Shaughnessy, A. Songs of a Worker, 1881.
 Thom, W. Rhymes and Recollections of a Hand Loom
 Weaver, 1845.
 Wilson, T. The Pitman's Pay, 1874.
 "The Whistling Commercial" The Road. Leaves from the
 Sketch-Book of a Commercial Traveller, 1871.

Other items of interest are too numerous to list individually, but here, by way of example, are a few from the decade of the 1850s:

- Beddoes, T.L. Death's Jest-Book (1850).
 Collins, W. The Queen of Hearts (1859).
 -----, Rambles Beyond Railways; or, Notes in Cornwall
 Taken A-foot (1851).
 Hare, J. And A. Guesses at Truth. 1st and 2nd series
 (1851, 1855).
 Hallam, H. Works (1854).
 Hayward, A. Biographical and Critical Essays, 1st and 2nd
 series (1858, 1873).
 Mayhew, H. Gathering Pebbles on the Sea-shore (1854).
 Newman, J.H. Lectures on Certain Difficulties Felt by
 Anglicans in Submitting to the Catholic Church (1850).
 Reynolds, G.W.M. Mary Price; or the Memoirs of a
 Servant Maid (1852).
 Richardson, J. Recollections, Political, Literary,
 Dramatic and Miscellaneous, of the last half century
 (1856).

Professor Elliott adds that his own favourite purchase was: Mary Noel Meigs, Lays of a Lifetime (1857).

REQUESTS, QUERIES, COMMUNICATIONS

Charlotte M. Yonge

Elliot Rose, of the University of Toronto History Department, writes: "Charlotte M. Yonge has a claim to be considered the most strangely neglected of Victorian authors. The measure of this strangeness is the gap between her celebrity in her own day and the ignorance--not contempt--that prevails now. Her market collapsed at the time of her death, but so did Trollope's. Hers has never revived, although I think critics then and (if they know her work at all) critics now would put her closer to the class of Trollope than that of, say, Margaret Oliphant or Mrs Henry Wood. It is hard to judge her real stature because her works are extremely hard to get hold of in Toronto. I am therefore interested in the possibility of compiling a checklist (possibly for future publication in the Newsletter) of Charlotte M. Yonge holdings in libraries and private collections in southern Ontario, and should be glad to hear from Charlotte M. Yonge admirers who own books which might be so listed. It would also be useful to have details of any secondary materials relevant to the study of this undeservedly neglected author."

Francis Turner Palgrave

Robin Biswas would like to hear from anyone who is interested in Palgrave's literary career. He is particularly concerned with the publishing history of the Golden Treasury and would welcome information about nineteenth-century editions of this book in libraries or private collections.

Ebenezer Elliott

The editors have received the third title in the Leicester series of Victorian Studies Handlists. Compiled by Simon Brown and entitled Ebenezer Elliott: The Corn Law Rhymer. A Bibliography and List of Letters, it covers both primary and secondary materials; the list of letters to and from

Elliott contains 180 items from published and unpublished sources. Anyone interested in obtaining a copy of this handlist, or others in the series, should write to Lionel Madden at the University of Leicester Victorian Studies Centre, University Road, Leicester LE1 7RH.

George Borrow

Lucille Herbert (York) writes: "I am studying, mainly through an examination of manuscripts, the composition of George Borrow's Lavengro and The Romany Rye. Borrow wrote slowly and painfully, repeatedly deleting and revising, often recasting entire episodes. Substantial portions of his preliminary notes, cancelled passages, and early drafts have survived, though they are scattered among a number of collections and are difficult to decipher and assemble. These materials make it possible to trace with some exactness the stages by which Borrow's memories of his early life became Lavengro's 'dream of study and adventure.' For example, the story in Chapter Four of Lavengro's friendship with the old man who has seen the King of the Vipers was in the earliest version an account of the boy's solitary efforts to catch and tame a viper; and his 'original' tale of Joseph Sell, the Great Traveller (for which Borrow's biographers searched in vain) was a relatively late interpolation in the episode of Lavengro's departure for London. What is potentially most interesting about the manuscripts, however, is what they may reveal of the pressures behind Borrow's struggle to develop an appropriately ambiguous form for the story of his life. In this respect, the study of Borrow, eccentric though he was, may shed some light on the relationship between autobiography and fiction in the nineteenth century."

Charles Dickens

The Dickens Society is interested in articles and notes relating to Dickens's work and life and to other figures of his time. They will be meeting at the M.L.A. Conference in December. Further information about their activities and their Newsletter is available from Prof. R.B. Partlow, Department of English, Southern Illinois University, Carbondale, Illinois, 62901.

The Tichborne Claimant

Paul Beam (University of Waterloo) is interested in the Tichborne Claimant's alleged connections with Chidiok Tichborne's elegy and would appreciate hearing from anyone who has come across references to this.

Waterloo Periodicals Directory and Microfilm Project

The editors hope to include in the next issue a full account of two important projects currently in progress at the University of Waterloo. One of the projects, the compilation of a computer Directory of Victorian Periodicals, is under the direction of Professor John North, and members who would like further information ahead of the next Newsletter should write to him at the Department of English, University of Waterloo. The other project, closely related to the first, involves the production of microfilm copies of Victorian periodicals which will be available for purchase at low cost; some microfilms have already been made, others are promised in response to demand, and enquiries may be addressed to Micropeer Reproductions, University of Waterloo Microfilms, Waterloo, Ontario.

VICTORIAN STUDIES NOTES

"Three Books on Poetics in the Tennyson Archives, Lincoln"

by

W.D. Shaw

Many of the Victorian poets, including Browning, Arnold, Clough, and Hopkins, left behind interesting critical pronouncements about their art. An important exception is Tennyson, who is disappointingly silent about his theory and practice of poetry. In the absence of direct statements by the Laureate, it is tempting to speculate about what theoretical works influenced him. A survey during the past summer of books in the Tennyson Archives at Lincoln discloses two probable influences that have not been recognized. The first of these are the two

volumes of Rev. John Keble's Oxford lectures on English poetry, published in 1844 under the title De Poeticae Vi Medica: Praelectiones Academicae Oxonii Habitaе, Annis 1832-1841; both volumes were part of Tennyson's own library. The second book is John Foster's Essay on the different nature of accent and quantity, with their use and application in the English, Latin, and Greek Languages; 3rd. ed. (London: Priestley, 1820), a book which was originally part of the Somersby Library, but which the poet later marked as his personal copy.

As M.H. Abrams has observed, Keble's Oxford lectures clearly anticipate a Freudian theory of art. The central tenet of Keble's lectures is that poetry is a form of personal catharsis: it satisfies two conflicting impulses--the pressure of personal passions and the force of modesty--by giving sparing utterance, under veils and disguises, to the poet's deepest feelings. In a provocative review in Victorian Poetry (Summer, 1909), p. 172, John Reed urges Victorian scholars to "transfer some of [their] curiosity about the biographies of Tennyson and Hallam to a curiosity about the manner in which a highly sophisticated ... design emerges [in poems like The Princess, Maud, and In Memoriam] out of reiterated words and images." Given the curious fact that "the core material for Maud originally referring to Hallam later served as inspiration for a poem honoring an exalted female," Reed's advice seems to me extraordinarily suggestive; and Keble's doctrine of veils and disguises offers a theory and defense of just such a way of writing poetry. Tennyson's copy of Keble's first volume appears to have been well used, but the Latin may have proved troublesome, for many pages in the second volume are uncut.

A second book on poetics, John Foster's monograph on accent and quantity, may turn out to have been extremely influential. The young Tennyson would certainly have encountered in Rev. Hugh Blair's well-known Lectures on Rhetoric and Belles Lettres, 8th. ed. (London; Cadell, 1801), a work which was also in his father's library at Somersby, the orthodox view that "mere quantity is of very little effect in English Versification" (Vol. III, Lecture XXXVIII, p. 98). But John Foster makes the revolutionary statement that "Metre depends on quantity alone.

Rhythm is in its nature more complex, and seems to comprehend accent with quantity" (p. 36). Forster's liberating claim that "both accent and quantity do inseparably belong to every language" (p. 14) may have encouraged Tennyson to experiment freely with quantities in his earliest verse. It may have helped him develop a skill in counterpointing quantity against accent that made him unusually sensitive to sound, allowing him to boast in later years that he knew the quantity of every vowel in English, with the possible exception of "i" in "scissors."

A third work in Tennyson's library, though not probably an important influence because of its late date, is "Ut Pictura Poesis:" An Essay on the Poetic Element (Dublin, private printing, 1878), written by an anonymous author who signs himself G.E. This fascinating little offprint distinguishes from the controlled emotion of successful poetry the undisciplined raptures of a poem like "The Human Cry" or a lyric like "Go not, happy day" from Maud. When G.E. affirms that poetry is "not adapted for the direct expression of real emotion, evidence of premeditation being inconsistent with present passion," we can see him groping toward that distinction between "sincere" and "significant" emotion which T.S. Eliot would formulate forty years later in "Tradition and the Individual Talent."

"Julius Hare's apologia pro patria sua"

by

Richard J. Helmstadter

Victorian nationalism on the whole was of that hearty variety proclaimed by Mr Podsnap after dinner and by Palmerston in the House of Commons, or celebrated in Henty's stories and Harrow's song book: it was asserted, believed and gloried in rather than explained or justified. It is probably safe to say that more Englishmen had more doubts about the validity of orthodox Christianity than they had about the preeminent excellence of England. So rare, indeed, are searching justifications or theoretical considerations of nationalism that they are

worth reporting when they are discovered.

Julius Charles Hare, Rector of Hurstmonceux and Archdeacon of Lewes, offered one such justification of nationalism in his charge of 1851 to the clergy of his archdeaconry. Published as The Contest with Rome, it is an interesting illustration of how popular sentiment could be both merged with and justified by an abstract philosophical framework. Archdeacon Hare was himself an interesting figure who deserves more attention. Before taking up the family living at Hurstmonceux in 1832, Hare lectured at Trinity College, Cambridge, where he became a very close friend of his student, F.D. Maurice, and a professed disciple of S.T. Coleridge. Like Coleridge, Hare was an important distributor of German ideas in England: he helped translate Niebuhr's History of Rome and he had the best library of German books in England. At mid-century, when he wrote The Contest with Rome, Hare was an influential member of that circle of broad churchmen which revolved round F.D. Maurice.

Hare wrote The Contest with Rome as a reply to the brilliantly ironical attack on English national sentiment which John Henry Newman delivered in his lectures, The Present Position of Catholics in England, earlier the same year. In his explanation of the emotional anti-Catholicism which had swept through England at the restoration of the Roman Catholic hierarchy in 1850, Newman had mockingly emphasized the childish quality of English patriotism and the primitive, superstitious character of the folk tradition which lay behind English hatred of Rome. Hare's rhetoric betrays all the standard attitudes; even so, he was the only man to attempt a serious answer to Newman.

The intellectual frame for Hare's justification of popular English nationalism was derived from the German idealists, and drew directly on Coleridge's Constitution of Church and State. The principle which underlies The Contest with Rome is that civilized life depends upon the reality of community. Men live in organic corporations, and for these corporations to be successful men must be conscious of and feel their integrated, organic character. Furthermore, the highest form of earthly community is the nation state, what Coleridge called "a body politic having its principle of unity within

itself." History was the story of the emergence of the nation state as an organic unity which, in the English case, became self-conscious at the time of the Reformation. Since then the major theme of English history had been the increasing integration of the national community; the civil war and the development of religious dissent were contrapuntal tragedies. "As the whole community is brought more and more under the influence of the Gospel, the separation between the various classes tends to become less abrupt, to become a distinction of offices, rather than a difference of essence, according to the grand picture set before us in St. Paul's Epistle to the Corinthians" (Contest with Rome, 1851, p. 53). In this progress towards greater unity "the secular power is gradually more and more spiritualized, while the spiritual power grows secularized" (p. 53). Hence the priesthood as a separate order becomes a barrier to progress. The church, ideally, should be indistinguishable from the nation. The English constitution, Hare had remarked in an earlier sermon, The Unity of the Church, was the noblest exemplification of Niebuhr's observation that "as in organic beings the most perfect life is that which animates the greatest variety of members," so in the most perfect state "a number of institutions originally distinct, being organized each after its kind into centres of national life, form a complex whole" (The Unity of the Church, 1845, p. 15).

The great importance which Hare attached to unity and corporate loyalty within the national frame is illustrated in The Contest with Rome in his warning against the dangers of individualism. Pretension to supranational authority, or Romanism, is the enemy without. Excessive individual pride, or protestant dissent, is the enemy within. "If the papacy has been the curse of the Church," he wrote, "the Pope is only the huge symbol of what is found within every breast. . . . Everybody would fain be a pope in his own circle" (p. 59). But with his insistence on the reality of the indwelling, spiritual unity of the universal Church, it is perhaps surprising that Hare did not consider the possibility of a real and truly felt community beyond the nation state. The Contest with Rome contains the ground work for what would probably

have been Hare's own explanation. Communities, he wrote, coalesce round nuclei of truth. Each national church should provide the truth which is at the core of its national community. The absence of a unified Italian nation state is another reason for thinking that the Roman Catholic Church must be short on truths: distrust severs the Italians "because when that which ought to be the central seat of Truth is known to be falsehood, the very notion of Truth as dwelling in men becomes extinct" (p. 40). Why did Hare not extend the relation of national church and national community to a yet broader base and conceive of the universal church as the nucleus for universal community? That, however, would be the end of time, the emergence of Christ's Kingdom on earth. Hare, of course, might have dealt with way stations along the road from nationality to that one far off divine unity. But one suspects that, at bottom, his narrow focus on national unity owed more to patriotism than philosophy.