

**The
Victorian Studies Association
Newsletter**



Ontario, Canada.

VICTORIAN STUDIES ASSOCIATION OF ONTARIO

TORONTO GROUP

Members are reminded that the second meeting will be held on Thursday, November 30 at the Principal's Residence, Glendon College where David Shaw will comment on Tennyson's political poems, specifically: "You ask me, why, though ill at ease," "Love thou thy land, with love far-brought," "Ode on the Death of the Duke of Wellington," "Ode Sung at the Opening of the International Exhibition," "A Welcome to Her Royal Highness Marie Alexandrovna, Duchess of Edinburgh," "Rifleman Form," and the verses "On the Jubilee of Queen Victoria." Jim Conacher will respond from the point of view of a historian.

The third meeting will be held at the home of Jack and Ann Robson, 28 McMaster Avenue, on Thursday, February 1 when John Unrau will talk to us about Ruskin.

Members are also reminded that 1972-73 subscriptions became due in September, and that the Secretary-Treasurer will receive gratefully any which remain outstanding.

THE VICTORIAN STUDIES ASSOCIATION NEWSLETTER

Number 10, October 1972

Ontario, Canada

Edited for the Victorian Studies Association of Ontario

Editor: Jane Millgate, Victoria College, University of
Toronto, Toronto 5, Ontario

Associate Editor: Robin Biswas, English Department,
York University, Downsview, Ontario

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EDITORIAL

The Editors would like to thank members for their prompt response to the questionnaire sent out with the membership notice; as a result the News of Members section has been much easier to compile this time. Since there may not be another mailing before the next issue, members are urged to send news about their own activities and Victorian occasions in their area direct to Jane Millgate, Victoria College, University of Toronto, Toronto 5, at any time before 15 February, 1973.

Submissions for possible publication in the Victorian Notes section should also be sent to the same address. The following description of this section of the Newsletter first appeared in Issue 8:

The intention of this section 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. Since space is limited, nothing over 1000 words can be considered.

REPORTS OF CONFERENCES

Victorian Studies Association of Ontario

The Association's own fifth annual conference was held on Saturday, April 8, at the Glendon College Campus of York University. Principal Albert Tucker once again made all the arrangements and extended to the conference members the hospitality which they have now come to associate with this annual occasion at Glendon. The display this year was made available by the McMaster University Department of Fine Art and consisted of a representative selection from an exhibition first mounted at McMaster and entitled "Victorian Imagery: English Book Illustrations of the 1860s." Alan Thomas gave a showing of his Videotape "London Street Folk" and answered members' questions about the tape and the larger problem of preparing teaching materials in this form. Summaries of the

Conference papers by J. M. Cameron (Toronto) and Ian Gregor (Kent) follow this report.

At the business meeting reports were presented by the retiring President, Michael Millgate (Toronto), and the Secretary-Treasurer, Michael Laine (Toronto). R. J. Helmstadter (Toronto) was elected President of the Association for the next two years and H. W. McCready (McMaster) was elected to the committee.

J. M. Cameron, "The Tractarian Sensibility."

Professor Cameron noted that the word ethos was commonly used by the Tractarians in a variety of contexts but was often linked with a characteristic temper or sensibility: "a quiet resignation and temper of repose remarkable in those . . . who have . . . drunk most deeply the spirit of our own Church" (Isaac Williams, Tract No. 86). It was suggested that while the characteristic ethos and sensibility of this particular Anglican tradition were shared by most of the Tractarians, a partial exception has to be made of Newman and Hurrell Froude; the latter "did not seem to be afraid of inferences" and the former always "strove to get out of the narrow ring fence of Tractarianism" (Brilioth). The ethos and sensibility are Oxford phenomena and linked closely with a system in which the life of the colleges swallowed up the life of the University. This was illustrated from Newman's essay on the abuses of the colleges in Vol. III of Historical Sketches and from other writings; and from the climactic scene on the occasion of Newman's sermon "The Parting of Friends." It was emphasized that down to the secession of Newman Tractarianism presupposed a background of life in the countryside and the small town. This was illustrated from passages in The Christian Year and in Charlotte Yonge's novels. The reticent and withdrawn character of Tractarian piety was illustrated from these novels and supported by an analysis of Isaac Williams's Tract referred to above. It was then argued: 1) that the characteristic Tractarian sensibility was in great part lost by the Anglo-Catholic party who were the Tractarians' successors; 2) that it enlarged but also limited - especially in questions raised by natural science and by historical criticism - Anglican religion; 3) that it was rooted in a partly mythical (in the rich as well as the reductive sense) account of the Anglican tradition.

Finally it was argued, with illustrations from Dean Church's letters, that the Tractarians of the first generation had little skill in communicating with the common people and felt this as a deficiency in themselves. (J. M. C.)

Ian Gregor, "The Mayor of Casterbridge and History."

Professor Gregor took as his main concern the obliquity of Hardy's imagination as it found expression in his fiction. Although the Wessex novels appear to involve-- and in a certain sense do involve--history and philosophy, the more we make these elements central to our account of the novels, the more distorted our reading becomes. Taking for guidance Hardy's own repeated disclaimers about the miscellaneous nature of the universe, Ian Gregor went on to isolate the phrase "a series of seemings" from Hardy's Preface to Jude the Obscure, and used this as his perspective for viewing The Mayor of Casterbridge.

His account of the novel was illustrated largely by analyses of three sections of the book. In the first of these, he looked at the opening two chapters and pointed out the way in which the second chapter reversed, or at least severely modified, the first: whereas in the opening chapter we have staleness and frustration, precipitating in the wife-sale, and aspirations to a new freedom, we have in the second chapter, resolution and vitality, precipitating in the vow, and acquiescence to the bondage of time. The second analysis dealt with the central chapter in which Lucetta and Elizabeth-Jane contemplate the various activities of the Casterbridge market place; its aim was partly to show the interlocking of public and private themes, partly to examine the way in which Elizabeth-Jane is initiated into her role as a mediating voice for the author. The last section for analysis was the concluding two chapters which serve as an epilogue to the novel, very much in the way that the first two chapters constitute a prologue. In the penultimate chapter the emphasis is on Henchard as an individual figure, and our concern at the particular circumstances of his final rejection by Casterbridge. In the final chapter, the angle of vision changes and Henchard becomes assimilated into the tragic pattern of the tale as a whole. But it is a tragic pattern which moves two ways,

emphasising the smallness of man in the life of the heath but also--in Abel Whittle's attention and concern for Henchard because he was "kind-like"--the importance of this man in this place at this time. We are in need of the microscope as well as the telescope, if we are to do justice to human vision.

In the concluding part of his lecture, Ian Gregor took up again the question of history in the light of his reading. While acknowledging that the novel had a historical significance in that, as the Preface suggested, it involved historical events, he argued that it was concerned with history in a much wider sense. Inseparable from our experience of reading it was an implied tension between past and present, an awareness that it was a novel about the 1840's being read in the 1980's. The lecture concluded with reflections on the way in which Hardy was to bring the public themes, which he had expressed in the relationship between Henchard and Farfrae, and the private themes, expressed in the relationship between Henchard and Elizabeth-Jane, into an increasingly close union in the two Wessex novels which he was still to write--The Woodlanders and Tess of the d'Urbervilles--so that economic and sexual possession came to be seen as different aspects of a common process. (I.G.)

F. D. Maurice Centenary Conference

An F. D. Maurice Centenary Conference was held at Trinity Hall, University of Cambridge, 21-24 March, 1972. Five papers were given and discussed: Don Cupitt (University of Cambridge), "The Language of Eschatology: Maurice's Treatment of Heaven and Hell"; Cleve Want (Texas A & M University), "Maurice and Eustace Conway"; Torben Christensen (University of Copenhagen), "Maurice's Idea of Incarnation"; W. G. Styler (University of Hull), "Maurice's Educational Thought"; John Coulson (University of Bristol), "Maurice, Newman and the Problem of Religious Subscription." Members of the conference--there were about fifty of them, representative of a wide variety of areas of research and interest--also heard a sermon on Maurice by the Archbishop of Canterbury and were entertained at a commemorative dinner by the Master and Fellows of Trinity Hall. The conference was ably

organised by its secretary, David Isitt, and chairman, A. R. Vidler. (P. R. Allen)

Middlemarch Conference at University of Western Ontario

Five papers were given at the University of Western Ontario's Middlemarch Conference of 9-10 March, 1972. Barbara Hardy, speaking on "Middlemarch: Public and Private Worlds," energetically reassessed the plurality of personal worlds in the novel in order to demonstrate that its reinforcement on literal and metaphorical levels of an acute historical consciousness allowed two dimensions to be distinguished: the private and the public, the unhistorical and the historic. Middlemarch, she declared, was a novel about past and present which recorded the "unhistoric acts"--the innumerable biographies of individuals--of which history is composed. Gordon S. Haight took "Mary Garth" as his subject, arguing that her portrait and conduct are directly opposed to Dorothea's and that too narrow a concentration on the latter distorts the way in which the various narrative strands interpret and complement each other. George Eliot's allusion in the "Prelude" to St. Theresa's uncles as representatives of "domestic reality" provided a point of departure for Ulrich C. Knoepfelmacher's "Middlemarch: An Avuncular View" and for his suggestion that Mr. Brooke, like other uncles in the novel (Casaubon, Bulstrode, Sir Godwin Lydgate), perverts the traditional role of father-substitute and thus enacts that erosion of traditional kinship patterns which George Eliot saw as one of the crises of her times. John M. Robson's "Narrative Transitions in Middlemarch," a dramatically new focus on the rhetorical method of the novel, provided a non-impressionistic criticism of style which emphasised the articulation of style in the narrative transitions, many of which were illustrated diagrammatically. In his concluding analysis of the narrative flow in Chapter 10 of the novel Professor Robson showed that he was, in effect, refining a new technology for the specific analysis of all prose fiction. Finally, Earle Sanborn's "An Italian with White Mice" took as its starting point Mrs. Cadwallader's

statement that Dorothea "might as well marry an Italian with white mice" as Will Ladislaw and went on to demonstrate the extreme subtlety with which George Eliot used such allusions (another is the revelation of his grandfather as "a thieving Jew pawnbroker") to establish Will in his context and make it necessary for Dorothea to pronounce a positive judgment to counter the negative judgments of others. The book's tensions between novel and romance, between sympathy judgments and value judgments, Professor Sanborn concluded, were essential elements in that range and subtlety which made corresponding demands upon the reader--and provided both the need and the material for such a centenary conference. (Bruce R. Lundgren)

Victorian Studies Association of Western Canada

The inaugural conference and first business meeting of this newly-formed group was held at the University of Alberta on 6-7 October. Juliet McMaster (Alberta) was elected President and Ian Adam (Calgary) appointed Secretary-Treasurer; the executive committee consists of Lionel Adey (Victoria), Ira Bruce Nadel (British Columbia), and Christopher Kent (Saskatchewan). George Wing (Calgary) reports on the conference papers as follows:

Alison White (Alberta) and Ira Bruce Nadel (British Columbia), from very different bases, foraged far and wide across Victorian country and illumined its people in unexpected lights. "The Child on a Cloud: the Literary Fairy-Tale," the title of Alison White's paper, was a mixture of wit and erudition--all the papers had this leavening so that literally we, in the audience, never had a dull moment--and was fascinating in its sheer range of reference. Alison White started basically with Blake, as the title indicates, in the eighteenth century and hunted well into the twentieth in the presentation of her essentially Victorian theme. Never again, if ever we were, can we be faintly condescending about "Children's Lit." Ira Bruce Nadel also gave a paper of wide reference, "From Rebirth to

Annihilation: Renunciation and the Victorians." His basic textual references were The Mill on the Floss, The Autobiography of Mark Rutherford and Tess of the d'Urbervilles but in his illustration of the "destructive and redemptive features of renunciation" he played extensively but discriminatingly across the whole gamut of Victorian writing--not only the strictly "literary."

In his paper, "The Idea of Bohemia in Mid-Victorian England," Christopher Kent (Saskatchewan) drew geographical and artistical maps of London's Bohemia--as opposed to Parisian--and we got insights into literary clubland; R. D. McMaster (Alberta) moved easily from the Dickens ground where we have come to expect him to Thackeray territory and his address "The Pygmalion Motif in The Newcomes" possessed, among other things, sharp commentary on the man (or woman) being the father (or the mother) of the child; and F.E.L. Priestley, who was one of our two distinguished visitors from outside Western Canada, got persuasively and cogently to the heart of Browning's poetry in his paper "The Central Paradox in Browning: the Problem of Expression." Our other visitor, Michael Wolff (Massachusetts), gave the final paper. In "A Future for Victorian Studies" he deplored the restriction of such studies within departmental limits, stressed "the notion that interdisciplinary studies is not enough," and looked forward to the study of Victorian Britain as an "emerging culture" where we see the "prototype of modernization." (George Wing)

FORTHCOMING CONFERENCES

The annual conference of the Association will be held in Toronto at the Glendon College Campus of York University on Saturday, April 7, 1973. Confirmation of this date and details of the programme 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

The programme for the three meetings during the present academic year is as follows:

28 October 1972, 8 p.m., 448 Davisville Ave:
Edmund Gosse's Father and Son. (Peter Allen
and Polly Winsor)

30 November 1972, 8 p.m., Principal's Residence,
Glendon College: Tennyson's Political Poetry.
(Dave Shaw and Jim Conacher)

1 February 1973, 8 p.m., 28 McMaster Ave:
Ruskin. (John Unrau)

Anyone who did not receive notice of the first meeting and would like to receive detailed announcements in future should write to Professor Michael Laine, Victoria College, University of Toronto, Toronto 5.

McMaster University

The English Department Seminar Series last academic year included a talk by Thomas J. Collins of the University of Western Ontario on Browning. The English Department Critical Society heard papers from John Unrau of York University on Ruskin and Tolstoy and from Alan Bishop of McMaster on Wuthering Heights.

COURSES AND PROGRAMMES

Laurentian University

The English Department began to offer M.A. work this fall with emphasis on the Victorian field.

McMaster University

Two Victorian graduate courses are being offered this year: one by Michael Ross on the Victorian Novel

(George Eliot, Hardy, and Lawrence), the other by John Ferns on Victorian Poetry (Tennyson, Browning, Arnold, and Hopkins).

Queen's University

Norman Mackenzie sends this report on the proposed B.A. Programme in Nineteenth-Century Studies: "After further discussion, the implementation of this proposal has been postponed, mainly because the historians appear unconvinced that the interdisciplinary approach to a single century would meet either their present requirements or new students' needs. When misunderstandings have been cleared away and the programme has been more clearly formulated in writing, a new attempt to obtain its acceptance will be made."

Toronto-York M.A. (Victorian Studies Option)

The Victorian Studies Option offered in co-operation by Toronto and York (see VSN 9, pp. 5-6) has a small but satisfactory enrolment for its first experimental year of operation. At the centre of the programme this year is the interdisciplinary seminar on "John Stuart Mill and His Times" being given by S. Eisen (York) and J. M. Robson (Toronto). Announcements of the 1973-74 programme will be sent out shortly to all universities in Canada and to selected universities in Britain and the United States; copies may be obtained by writing to Michael Millgate at F303, University College, University of Toronto, Toronto 5, or to Norman Feltes at 125 Atkinson College, York University, Downsview, Ontario.

NEWS OF MEMBERS

J. E. Chamberlin (Toronto) is working on a book on Oscar Wilde and published "Oscar Wilde and the Importance of Doing Nothing" in the Hudson Review, 25 (1972): 194-218.

H. J. Ferns (McMaster) has recently published two articles, "The Wreck of the Deutschland: Voice and Structure," Victorian Poetry, 9 (1971): 383-93, and "Oliver Twist: The Destruction of Love," Queen's Quarterly, 79 (1972): 87-92.

George Ford (Rochester) reports that after twelve years as departmental chairman he is giving up the position and looking forward to a return to full-time teaching; he will be succeeded by a fellow-Victorian, Rowland Collins. In late October Professor Ford is reading a Victorian paper at the regional conference of the College English Association at Rochester Institute of Technology.

Joseph Gold (Waterloo) has a new book: Charles Dickens: Radical Moralists (Toronto: Copp Clark; Minneapolis: University of Minnesota Press, 1972).

J. M. Gray (Nottingham) has completed monographs on two of the Idylls of the King, and one of them is to be published by the Tennyson Society early in 1973; he is now working on a longer work, to be entitled The Victorian Quest for the Grail.

Phyllis Grosskurth (Toronto) delivered an address on "Shaw's Sexual Politics" to the Shaw Festival, Niagara-on-the-Lake, in August 1972.

Peter Hinchcliffe (Waterloo) is at present in Vancouver on a Killham grant, working on a study of Kipling.

Trevor Levere (Toronto) gave a public lecture at the University of Toronto in September 1972 on the subject, "Poetry Realized in Nature: Humphry Davy and Samuel Taylor Coleridge."

Peter Marsh (Syracuse) has recently contributed an article on "Lord Salisbury and the Ottoman Massacres" to the May issue of the Journal of British Studies and a review-article, "The Other Victorian Christians," to the March issue of Victorian Studies. He has been elected to a visiting fellowship at Emmanuel College, Cambridge, for 1973-74 to complete a book on Lord Salisbury and the Conservative party after the death of Disraeli.

Norman Mackenzie (Queen's) reports that the winter issue of the Malahat Review will publish a sample of his forthcoming Oxford English Texts edition of the Collected Poetry of Hopkins. He hopes that the sample--an edition of "Spelt from Sibyl's Leaves," with all extant MS. variants and accompanying commentary--will provoke helpful reactions from Hopkins scholars. A separate study of the MS. drafts, "The Making of 'Spelt from Sibyl's Leaves,'" has also been prepared for publication.

Juliet McMaster (Alberta) has published "'The Unfortunate Moth': Unifying Theme in The Small House at Allington," Nineteenth-Century Fiction, 26 (1971): 127-44. Her book, Thackeray: the Major Novels, was reported in our last issue.

Ann Robson (Toronto) is the author of "Bertrand Russell and his Godless Parents," due to appear in the Autumn 1972 issue of Russell: the Journal of the Bertrand Russell Archives.

Michael Ross (McMaster) recently taught in Florence and Rome a course which included study of works by Browning and James and visits to sites connected with both writers, notably the Casa Guidi, the Brownings' Florence home.

Ann Saddlemeyer (Toronto), recently appointed as Director of the Graduate Centre for the Study of Drama at the University of Toronto, spoke on "The Irish Theatre" at a conference at Oregon State University in April, chaired a panel on "Producing Irish Plays" and delivered a report on the future of studies of Irish drama and W. B. Yeats at the annual meeting of the American Conference of Irish Studies in May, and was special guest lecturer at an "Arts in Education" conference at the University of Victoria in August.

Joe Sigman (McMaster) is currently working on Carlyle and the Bible and on George MacDonald's Phantasies.

David Shaw (Toronto) published "Imagination and Intellect in Tennyson's 'Lucretius'" in the June 1972 issue of Modern Language Quarterly (pp. 130-39).

Alan Thomas (Toronto) presented a paper on "The Victorian Street 'Arab'" at the ACUTE meetings at McGill University in June.

George Wing (Calgary) is in the process of taking over the editorship of ARIEL, A Review of International English Literature from A. Norman Jeffares of the University of Leeds. From January 1973 ARIEL will be printed and published in Calgary, and the new editor would welcome critical articles on any aspect of literature in English; submissions should be addressed to him at the Department of English, University of Calgary, Calgary T2N 1N4, Alberta.

REQUESTS, QUERIES, COMMUNICATIONS

Cowper and the Victorians

John Baird (Victoria College, University of Toronto, Toronto 5) is currently at work on a study of Cowper and the Victorians and would welcome reports of any references to Cowper which members come across in their reading of Victorian authors.

D. G. Rossetti

Peter Morgan writes: "Readers of the Victorian Studies Association Newsletter may like to know that the very carefully compiled and well organised notes prepared by the late Dale Tuttle towards a Ph.D. thesis on the visual and poetic art of D. G. Rossetti are now available to any interested student in the Department of Rare Books, University of Toronto Library."

Oscar Wilde

Mrs. M. J. Lundquist (3923 N. 15th St., Tacoma, Washington, U.S.A.) would be grateful for any information about the location of Wilde manuscripts for a bibliography of such holdings on which she is currently at work.

Journals

Members will have already noted the item about ARIEL included under George Wing's name in the News of Members Section. Norman MacKenzie sends the following report on Yeats Studies: "McGill-Queen's University Press has taken over the production of Yeats Studies from the Irish University Press. The first number, published last year, dealt with 'Yeats and the 1890's.' The editors will continue to be Professor Robert O'Driscoll of St. Michael's, Toronto, and Professor Lorna Reynolds of University College, Galway. Queen's University office will guide the annual monographs into print, with Norman MacKenzie as chairman of the editorial committee. Those interested in securing future numbers are invited to write to him: the membership fee for the new Canadian Association for Irish Studies (\$6) barely covers the annual volume, which will be sent post free to members. Vol. I is already out-of-print! Vol. II (mainly on Jack Yeats and J. M. Synge) was published in August, 1972, and Vol. III is almost ready for the publishers. It is intended to include unpublished work by Yeats in each volume--lectures, early drafts of stories, essays, poems, and letters. Canada has been making an outstanding contribution to Anglo-Irish scholarship and it is hoped that the new Association will be strongly supported."

The editors have also received the following announcement from L. W. Conolly and J. P. Wearing (Department of English, University of Alberta, Edmonton, 7) "We propose to launch a new journal entitled Nineteenth Century Theatre Research which we hope will fill a long-felt gap in theatre studies; the first issue is scheduled to appear in the Spring of 1973. The journal will deal with all aspects of the nineteenth-century theatre from both a scholarly and critical viewpoint and will include articles, an annual bibliography, work-in-progress, notes and queries and book reviews. At the moment we are inviting the submission of articles and news for inclusion in the first issue."

Waterloo Periodicals Projects

John North (Department of English, University of Waterloo) reports: "We have met with delay and frustration, but are making the progress indicated below:

1. Waterloo Directory of Victorian Periodicals, 1824-1900. Phase I. This listing is now in excess of 30,000 main entries, with about 8,000 alternate titles and cross-references. It has now been closed and is expected to be in print shortly.
Analytical Subject Guide to the Waterloo Directory of Victorian Periodicals. A proposal is under way for the production of a guide to the Directory, to be prepared by a librarian with experience in classifying Nineteenth Century materials. Such a guide would be much more helpful than a word-index. For instance, in mid-century a "phonographer" was a person who took shorthand.
Waterloo Directory of Victorian Periodicals, Phase II. A pilot project has just been completed in which a shelf-check was made of some 500 titles appearing in the Phase I Directory in order to find whether a more complete Directory could feasibly be prepared over a five-year period. The results of the pilot project, which have not yet been fully tabulated, show that 50% more titles might be added, and that it is possible to work on a shelf-check, to develop a system which can work under the limitations of the libraries concerned, and to complete the project within a decade or less. The pilot project was made on the "A" titles in the Phase I directory, and twenty-five British libraries were visited.
2. The Waterloo Microfilm project has been delayed for several months due to financial limitations. Future plans remain indefinite."

THESES ON VICTORIAN SUBJECTS

France

The Newsletter has received a catalogue of theses in Victorian and Edwardian literature in progress at

French Universities. This has been prepared by the Centre d'Études et de Recherches Victoriennes et Édouardiennes in Montpellier. For any member of the Ontario Association who would like to get in touch with this Montpellier group the address is Université Paul Valéry, B.P. 5043, 34032 Montpellier-Cedex, France. The following list indicates some of the Victorian authors included in the catalogue and the number of theses in progress on these authors, but there is also a section in the catalogue for theses on more general subjects: R. D. Blackmore (1); Algernon Blackwood (1); Brontes (5); Elizabeth Barrett Browning (1); Robert Browning (2); Samuel Butler (1); Carlyle (1); Lewis Carroll (2); Dickens (6); Ernest Dowson (1); George Eliot (6); Mrs. Gaskell (1); Hardy (7); Hopkins (1); Henry Arthur Jones (1); Charles Kingsley (2); Harriet Martineau (1); Meredith (4); William Morris (2); Newman (2); Charles Reade (2); Samuel Rogers (1); Rossetti (3); Sir Leslie Stephen (1); Stevenson (1); Gilbert and Sullivan (1); Swinburne (1); Thackeray (1); Trollope (2); Mrs. Humphry Ward (1); Oscar Wilde (3).

McMaster: Recently completed M.A. Theses

Stack, Michael. Tennyson and Yeats: A Comparative Study of Their Early Poetry.
 Stothard, Margaret. Hopkins and Arnold: A Study of the Influence of Matthew Arnold upon the Critical Theories and Poetic Practice of G. M. Hopkins.

Queen's: Recently completed M.A. and Ph.D. Theses

Brock, Michael. Aspects of Time and Change in the Writings of Gerard Manley Hopkins.
 Clausen, Christopher. An Annotated Edition of Sir Edwin Arnold's The Light of Asia.
 Elliot, Kathryn. Matthew Arnold and the Concept of the Heroic.
 Goodwin, Carolyn [nee Chiddicks]. Charles Kingsley and the Vision of Childhood: A Study of Water Babies as a Response to Darwinism.
 Harrison, Fiona. Tennyson's use of Saga in the Early Poetry.
 Keppel-Jones, David. "Truth" in the Aesthetic of John Ruskin.

- McGregor, Brent. The Literary Appreciation of Gothic Architecture in the Eighteenth and Nineteenth Centuries with particular reference to John Ruskin and Gerard Manley Hopkins.
- McVie, Catherine [nee Cullen]. The Idea of the Hero in the Poetry of Matthew Arnold.
- Pinkerton, David. Lewis Carroll: Logic, Language and Imagination.
- Ploude, Roger. The Poetry of Tennyson before 1850.
- Tanner, Carolyn. The Great Betrayal: Arnold as Critic.
- Tiffin, Christopher. Principles of Literary Criticism in England in the Years between Coleridge and Arnold.

Rochester: Recently completed Ph.D. Theses

- Davis, Mary Ann. Browning as Satirist.
- Thomas, Deborah. Dickens' Short Fiction.

Ph.D. Theses in Progress

- Benazon, Michael. Thomas Hardy. (McMaster).
- Miller, John. Tennyson. (McMaster).
- Njoku, Matthias. George Eliot: The Technique of Unfolding Character from Within. (Alberta).
- Pomfret, Frances. William Morris. (McMaster).

LIBRARY NEWS

The McMaster University Charles Dickens collection is described in Library Research News for September 1972.

VICTORIAN NOTES

Pugin in Punch
by
John Unran

As early as 1837, when Augustus Welby Pugin was only twenty-five, the Athenaeum described him as "the representative of Gothic art in this country" (Jan. 14, 1837, p.32). When Pugin became mentally deranged

fifteen years later and it was found necessary for financial reasons to place him in a public asylum, a writer in The Builder declared this a disgrace to the nation, and suggested that a subscription be organized (July 10, 1852). Lord John Russell promptly subscribed ten pounds, and within a week The Builder was able to announce that "offers of assistance are numerous" (July 17). Soon the Art-Journal joined in the appeal, stating that "Pugin and Gothic architecture have been intimately associated in our day . . . Mr. Pugin's case belongs not to sect nor party; it is one in which the whole country is concerned" (Aug. 1, 1852). A great many other references to Pugin published between the late 1830's and the mid- 1860's in various periodicals provide support for Eastlake's claim that Pugin's name had been "for at least a quarter of a century a household word in every house where ancient art was loved and appreciated" (A History of the Gothic Revival, 1872, p. 151).

But the most striking evidence of Pugin's fame during the height of his career is furnished by Punch. Although its references to architectural matters are not frequent, such references during the 1840's almost invariably include a dig at Pugin. Thus in the issue for Nov. 11, 1843, we find a full-page "FACADE FOR THE BRITISH MUSEUM. (A GRAND ARCHITECTURAL ALLEGORY.)", poking fun at

An argument ...sustained with much ability by Mr. PUGIN to the effect, that the plan and details of every building of whatever kind, should be characterised by an appropriate expression. . . . Attention will be ... attracted to the cupola in the centre, which, it will be seen, bears some resemblance to a nightcap. This feature of the building relates to the Egyptian mummies which are sleeping within its walls. . . . (p. 213).

During the debate as to whether or not Cromwell should have a statue in the new Houses of Parliament Punch portrayed a hilarious statue of Cromwell in mediaeval costume which is "DEDICATED TO A. W. PUGIN, ESQ., FOR HIS DETERMINED ZEAL IN KEEPING UP THE BAD DRAWING OF THE MIDDLE AGES" (Oct. 26, 1845, p. 186).

A month later we find an even more flagrant assault. A huge ornamental letterhead depicts a mediaeval personage in long curly-toed boots assisting a fierce "mediaeval" lion to raise high a shield on which is engraved Pugin's well-known monogram. Underneath these figures is an inscription of Pugin's motto, "EN AVANT", in bad Puginian script. A mock advertisement follows:

PUGSBY begs to acquaint Bishops, Priests, Commissioners of Fine Arts, patrons of "Pure Art," and dealers in Ancient Windows, that he has opened a manufactory for every article in the Mediaeval line at very reduced prices. . . . New door-handles, pump-handles, water-vats, candlesticks, and weather vanes, warranted to look five hundred years old. . . . Modern Portraits, antiquated as per specimen annexed, at fixed prices, with lions or griffins extra, according to the length of their tails. . . . N.B. Designs for Cathedrals made in five-and-forty minutes; superior ditto in one hour; ditto ditto for Churches in twenty-six minutes. Episcopal chapels in fifteen minutes -- and, to save trouble, no Dissenters need apply. . . . (Nov. 22, 1845, p. 238).

A year later, in the midst of another controversy over a statue -- this time the Duke of Wellington's at Hyde Park -- Punch devotes a page to "DESIGNS AND DECISIONS OF THE COMPETENT PERSONS." The first letter of a series which includes contributions from Landseer and Turner is from "A. WELBY PUGIN, ESQ., Architect." In accordance with Pugin's habit of dating his letters according to Catholic feast days this letter is headed "Feast of St. Idomeneus" and proceeds:

MY LORD, -- I consider the Statue, in its present position, an eyesore and a disgrace to the Metropolis. Our forefathers of the fourteenth century would have turned such an opportunity to very different account. The work is altogether out of proportion, and, what is worse, utterly deficient in devotional character. I am of opinion it should be at once removed. If anything be required to replace it, I venture to suggest something that may recal [sic.] the

earnest symbolism and deep Christian significance of Gothic monumental art. The accompanying design will explain my meaning. . . .

A sketch of a demurely demented "Gothic" knight on horseback is subjoined, bearing the motto "UP GUARDS AND AT EM" [sic] (Nov. 21, 1846, p. 205).

On June 26, 1847, a letter from "MR. BEATO ANGELICO PUGIN HARDLINES" indignantly denounces the Commissioners of the Westminster Hall Exhibition (p. 267), and on May 13, 1848, a hilarious "Contrast" between a picture drawn in the "MEDIAEVAL-ANGELICO-PUGIN-GOTHIC, OR FLAT STYLE", and one in the "FUSELI-MICHAEL-ANGELESQUE SCHOOL" is perpetrated (p. 197).

Evidently Punch could assume a connection between Pugin and the Gothic Revival in the public mind which would make such satire immediately intelligible. The connection is in fact openly (if with more than a hint of obscenity) celebrated by Punch in a subsequent pictorial essay entitled "A FEW KNOCKS ON KNOCKERS":

Our great object is, that you shall know a man instantly by his knocker. For instance, if your hand was on a Gothic door-handle, you would jump at once to the conclusion that some member of the family of PUGINS lived inside, and you would knock accordingly in the Gothic style. Great feeling, and a deal of meaning, may be thrown into these simple appendages to the Wooden Doors of Old England.

The humorist concludes with a thrust at the stylistic revivalists, of whom Pugin was still in 1848 the most famous, which is surely a minor classic:

We hope, before long, to see our doors hung with Venetian, Egyptian, Byzantine, Ethiopian, and Raphaelic knockers; and we think something might be done with the Old Fathers. We leave the knockers in the hands of our elegant contemporary, and we are confident he will not go to sleep upon them.

(July 8, 1848, p. 15).

Croker on Fiction and History: a Note
by
Peter F. Morgan

John Wilson Croker is unfortunately remembered for his savage articles attacking Keats and Tennyson in the Quarterly Review (1818 and 1833). He is less well remembered as an important political figure and as a mainstay of the Quarterly for nearly half a century, from 1811 to 1856. There is no doubt that Croker had impressive political, satirical and critical talents which stood him in good stead as a reviewer, and also as the editor of collections of eighteenth-century correspondence, as well as of Boswell's Life of Johnson, for which he was attacked by Macaulay. He was unable to achieve his aspirations to edit the works of the greatly admired Pope and Shakespeare, though his work on Pope bore fruit in the edition of Elwin (1871-2). Nor was Croker able to make a major contribution on the basis of his intense interest in, and zeal for collecting materials concerning, the French Revolution. The positive achievement was left to the poets whom Croker attacked, Keats and Tennyson, and the historians Macaulay and Carlyle.

Nevertheless, Croker's intelligent conservative views of fiction and history are of some interest. Croker insists on differences, so he regrets Scott's attempt to combine the two kinds of fiction and history in Waverley (Quarterly, July 1814). In discussing Guy Mannering and The Antiquary two years later, he declares the attempt to show stages of Scottish history in fictional form to have been a failure. Croker makes a further distinction between fiction and history in reviewing Fanny Burney's memoirs of her father (April 1833): "Fictitious life, of which novels are the history, is made up of words, of epithets, of amplification, of touches--the smaller the better; real history is made up of the larger facts--of what a man did, not what he said,--of how a lady acted, not how she looked; fictitious life is described by fancied feelings and imputed motives--which it is given to the omniscient author alone to develop--real life, of those broad interests and

plain actions of which all mankind are the witnesses and the judges--and it is, we surmise, by confounding these distinctions, that a charming novelist . . . has become the most ridiculous of historians". Thus, fiction is minute, verbal, subjective, whilst history is majestic, active and objective.

For Croker the mistaken combination of fiction and history takes away from the dignity and truthfulness of history itself. He indeed thinks of history very austere, carefully distinguishing later still, for example, between the quality of Horace Walpole's letters and that of his memoirs: "the gossip and scandal, which in a familiar letter are not merely tolerated, but, as it were, expected and welcomed, are grievous offences against good taste as well as good faith when it is attempted to array them in the grave and responsible character of history" (December 1845). Thus the historian must work very carefully with memoirs, like a conscientious lawyer or picture-restorer: "Walpole is like any other prejudiced witness: though there may be a predominance of falsehood and a general discolouration, there will yet be, in a long and varied narration, a considerable portion of voluntary or involuntary truth. The art of using such a witness to advantage is a minute study of the admitted facts--a general balancing of the antagonist testimonies, and a conscientious sifting of the evidence in each minute portion of the case, so as finally to discriminate between the real colour of the transaction and the partial colour of the narrative. It ought to be something like restoring an old picture which has been painted over: you must wash off the whole varnish, and then proceed with great care and caution to remove the supposititious touches from the original ground" (December 1845). Similarly, Croker would examine such a work as Macaulay's "to discover, to analyze, to decompose the anecdotal colouring, and to separate the general course of events from the exceptive instances which the anecdotal historians build so much upon" (Myron F. Brightfield, John Wilson Croker, Berkeley, 1940, 371).

From such an austere, craftsmanlike, yet philosophical point of view Croker criticises Sir James Mackintosh as an historian because of his declamatory and hyperbolic

style, as well as on account of his intellectual pretensions (July 1835). He also sees Thiers' historical work as spoilt by rhetoric (December 1836), and later Lamartine's as spoilt by egotism (June 1850), as well as partisanship and romantic colouring (September 1851). On the other hand, Croker admires Guizot's "grave, eloquent, and high-toned lucubrations" (March 1850).

These various comments can all be read as subordinate to Croker's grand attack on Macaulay as a merely literary historian, following the wrong path in the footsteps of Scott (March 1849), relying heavily on flashy rhetoric and insubstantial anecdote. Croker's attitude is well summarised in a letter written before reading and reviewing Macaulay's work: "I should like to distinguish History properly so called, from history moralized or dramatized as by Shakespeare and Scott, or made anecdotal like, as I presume from the extracts, Macaulay's. History should be a statue, cold, colourless, if you will, but giving the limbs and features, the forms and the dimensions with unalterable, severe mechanical exactness; and not a picture to be coloured to the artist's eye, to be seen in a particular light, and to be helped out with accessories of detail selected not for truth but for effect. I admit that such pictorial history is more amusing; but does it really give you a truer view of the state of things? I doubt--and I can quite understand your eye being relieved in turning from the gaudy gas-light of Macaulay to the soberer taper of Mr. Grote" (Brightfield, 370-1).

Thus Croker's theory of history is still an aesthetic one, though he attempts to minimise the role of the artist. The attempt may be valid, and is eloquently stated, but it bore but little fruit in his own work. Still, Croker states one side of the case. Though he attacks Keats, Tennyson, Scott and Macaulay, he contributed materials making possible a fuller understanding of the French Revolution and he laid the foundations for the modern appreciation of Pope as well as of Johnson.