

**The
Victorian Studies Association
Newsletter**



Ontario, Canada.

THE VICTORIAN STUDIES ASSOCIATION NEWSLETTER

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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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FORTHCOMING CONFERENCES

Ontario Victorian Studies Conference

The fifth annual conference of the Association will be held on the Glendon College Campus of York University (2275 Bayview Avenue, Toronto 12) during the morning and afternoon of Saturday, April 8, 1972.

The conference is open to members of the Victorian Studies Association on payment of a fee of \$5.00, which includes the cost of lunch and all other refreshments. Details of the conference should have reached members in February; anyone who has not received a notice should write to the Secretary-Treasurer of the Association, Professor Michael Laine, Victoria College, University of Toronto, Toronto 5, not later than March 31.

Paid-up members of VSA should send only \$5.00; others should include an additional \$5.00 to cover membership dues (for new members these dues will be applied to the 1972-73 academic year). Graduate students from any university may attend the two lectures and the video-tape showing without charge; if they wish to become full members of the conference (including lunch, etc.) they may do so on payment of the \$5.00 conference fee. Spouses of members may also attend all conference events (including lunch, etc.) on payment of \$5.00 only.

The main programme items and times will be as follows:

- 9.30 a.m. Senior Common Room: REGISTRATION
- 10.15 a.m. Room 204: Professor J.M. CAMERON
(St. Michael's College, Toronto)
"The Tractarian Sensibility."
Chairman: Professor S. Eisen
(York University).
- 12.00 noon Senior Common Room: SHERRY
- 12.30 p.m. Old Dining Hall: LUNCH

- 1.30 p.m. Room 246: BUSINESS MEETING
- 2.15 p.m. Room 204: Professor IAN GREGOR
(University of Kent) "The Mayor
of Casterbridge and History."
Chairman: Professor George Wing
(University of Calgary).
- 4.00 p.m. Room 129: VIDEOTAPE SHOWING
Professor Alan Thomas
(Scarborough College, Toronto)
will present his London Street Folk.
- 5.00 p.m. Senior Common Room: COCKTAILS

EXHIBITION: By courtesy of the McMaster University Department of Fine Arts, a selection from the exhibition, "Victorian Imagery: English Book Illustrations of the 1860s," will be on view in the Senior Common Room throughout the conference.

For a description of this exhibition, see VSA Newsletter, no. 7, pp. 3-5.

University of Western Ontario Middlemarch Conference

We hope to have a report on this conference, scheduled for March 9th and 10th, 1972, in the next issue of the Newsletter. The speakers will be Gordon Haight, Barbara Hardy, U.C. Knoepfelmacher, J.M. Robson, and Earle Sanborn.

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MEETINGS, LECTURES, EXHIBITIONS

Toronto Group

During the 1971-72 academic year the Toronto Group ventured into new areas of Victorian Studies. The first meeting, at which Richard J. Helmstadter and Dorothy Parker differed sharply (though amicably and entertainingly) about the merits and importance of Mrs Gaskell's North and South, was along lines now familiar and well-tried. But at the second meeting Alan Brooks discussed the relationships between the Arts and Crafts Movement and the American architect Frank Lloyd Wright, while at the third and final meeting Trevor Levere talked about the importance of Sir Humphry Davy as a scientist and as a populariser of scientific ideas. There were between twenty and thirty members at each of the meetings, discussion was always lively and forceful, and the group wishes to record its gratitude to the speakers and to the members who generously provided both accommodation and refreshment--Professor and Mrs H.K. Girling, Professor Albert Tucker, and Professor and Mrs W.J. Keith.

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COURSES AND PROGRAMMES

Queen's University: Proposed B.A. Programme in 19th-Century Studies

The possibility of mounting a B.A. Honours programme in Nineteenth-Century Studies is currently being explored at Queen's University. A number of departments (English, Philosophy, History, French, German, Spanish and Italian, Music, Art History, Political Studies, Sociology and

Economics) have taken initial steps in the planning of alternative cross-disciplinary honours programmes. The present intention is that the student will take about eight courses in one subject, distributed over the full range of its offerings, so as to be well founded in one special discipline: two or three will fall within the nineteenth century. He will then be guided in his choice of six courses, all in the nineteenth century, from other related disciplines.

Toronto-York M.A.: Victorian Studies Option

Beginning in the 1972-73 academic year, the Departments of English and History at the two Toronto universities, the University of Toronto and York University, will cooperate in an interdisciplinary M.A. devoted to the study of Victorian Britain and its Empire.

No separate degree is offered, but participating departments offer a "Victorian Studies Option" within the framework of their own existing degree programmes for the M.A. Candidates must complete the following programme of study:

- (a) two full graduate courses (or their equivalent) in their major discipline;
- (b) one full graduate course (or its equivalent) in the other discipline;
- (c) one interdisciplinary seminar;
- (d) any other normal requirements for the M.A. in the department concerned.

Candidates at the University of Toronto may enrol for one of their graduate courses under (a) or (b) at York University, and vice versa--provided that the course does not duplicate one being offered at the other university. The Victorian Studies interdisciplinary seminars will normally involve faculty members from both universities: the seminar for 1972-73, on "John Stuart Mill

and His Times," will be given by Professors S. Eisen (York, History) and J.M. Robson (Toronto, English). Approximately twenty other Victorian graduate courses will be available at the two universities next year; they range from J.M. Cameron's course on "Religious Themes in the 19th-Century Novel" and J.P. Unrau's on "Ruskin" to T.H. Levere's on "The Intellectual Context of 19th-Century Science."

Further information may be obtained from the Coordinators of the Victorian Studies Option at the two campuses: Professor Michael Millgate, c/o Graduate Department of English, New College, University of Toronto, Toronto 5; and Professor Norman Feltes, 326 Stong College, York University, Downsview, Ontario.

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NEWS OF MEMBERS

Peter Allen (Toronto) will be taking part in a panel discussion at the F.D. Maurice Centenary Conference to be held from March 21 to 24 at Trinity Hall, Cambridge. He is currently writing a book on the Cambridge Apostles of the 1820s and 30s.

Marcia Allentuck (City College of New York) read a paper at the University of Edinburgh's Scott Bicentenary entitled "Sir Walter Scott and the Picturesque: Afforestation and History." Professor Allentuck's book, John Graham's System and Dialectics of Art, was published by Johns Hopkins University Press late in 1971.

Alan Brooks (Toronto) has just published The Prairie School: Frank Lloyd Wright and his Mid-West Contemporaries, University of Toronto Press, 1972.

Phyllis Grosskurth (Toronto) had an article, "Pusey's Visit to Ireland in 1841," in the Times Literary Supplement of 3 December 1971. She is currently working on textual problems in one of Tennyson's plays.

Trevor Levere (Toronto) has a new book out entitled Affinity and Matter, Oxford, 1971.

Norman Mackenzie (Queen's) published in the Winter 1971 issue of the Queen's Quarterly an article "On Editing Gerard Manley Hopkins."

Michael Millgate (Toronto) participated in a seminar on Hardy at the December 1971 meeting of the MLA. His paper "Hardy's Fiction: Some Comments on the Present State of Criticism," was published in advance of the meeting in English Literature in Transition, 14 (1971).

Peter Morgan (Toronto) has an article, "Carlyle and Macaulay as Critics of Literature and Life in the Edinburgh Review," in vol. 12 of Studia Germanica Gandensia.

Ann Saddlemyer (Toronto) has just edited a new volume of Synge letters: Letters to Molly: John Millington Synge to Maire O'Neill, Belknap Press, Harvard, 1971.

A PLEA: The editors are anxious to make this news section as full and as comprehensive as possible; they therefore urge members to send in information about themselves at any point of the year.

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REQUESTS, QUERIES, COMMUNICATIONS

Disraeli's Letters and Speeches

Professor John Matthews of the Department of English and Professor Don Schurman of the Department of History at Queen's University are collaborating in the preparation of Benjamin Disraeli's Letters and Speeches for publication. They anticipate that this project will take five years. The immediate task is to survey the surviving MS. material at Hughenden Manor, Buckinghamshire, calendar- ing the documents. Guided perhaps by clues among the papers (such as his notes for lectures or the dates of public meetings), they will then have to search newspaper files in the British Museum Newspaper Library at Colindale for the text of his important addresses. Disraeli represents one of the rare instances of an imaginative genius in the field of literature who rose to become Prime Minister. His political philosophy has greatly influenced conservative politicians of our own day.

The editors will be most grateful for any information concerning either letters or speeches to which other scholars in the Victorian field can draw their attention.

Nineteenth-Century Responses to the Renaissance

Professor William Whitla of York University has sent us a description of the project he will be working on during his sabbatical in 1972-73: "Many studies have been devoted to the impact of the medieval world on the imagination of the nineteenth century, but few to the corresponding impact of the renaissance. Of course many critics have commented on Browning's Italian monologues, Pater's The Renaissance, and Symond's volumes, but since little attention has been given to the notion of the renaissance held by these writers it would seem worthwhile

to examine what their experience of the renaissance was: what they saw in the galleries and private collections, what books they read, what monographs on major renaissance figures were available. I propose to make a critical catalogue of the works dealing with the "culture" of the renaissance which were produced in the nineteenth century. I shall want to look at the assumptions and arguments of such works and attempt to relate them to the increasingly self-conscious understanding of the renaissance in major writers such as Browning and Pater, as well as in others like Symonds and Baron Corvo; Didron's Christian Iconography, Anna Jameson's Sacred and Legendary Art, and the handbooks of Mrs. Clemens are obvious places to begin. A second aspect of the study will be to examine the records of several important museums, such as the National Gallery (London), the Louvre, and the Uffizi, to see what was actually hung there, and in what locations. Further, since Florence was the central city of the renaissance for the nineteenth century, a fuller study should be made of its libraries, galleries, monuments, and cultural life during the period in order to establish the milieu which provides both setting and inspiration for so much nineteenth-century writing."

Waterloo Periodicals Directory and Microfilm Project

The editors had hoped to include in this issue a fuller and up-to-date description of the two related projects at the University of Waterloo. This material is now scheduled for the fall 1972 issue, but in the meantime interested members are reminded that they may write for further information about the directory project to Professor John North, of the Department of English, and about the microfilm copies of Victorian periodicals to University of Waterloo Microfilms.

VICTORIAN STUDIES NOTES

"Richard Jefferies: Some Unnoticed Items"
 by
 W.J. Keith

Not long ago I was pleased, but at the same time somewhat chastened, to discover four hitherto unnoticed early essays of Richard Jefferies. I found these in no more inaccessible a place than the open shelves of the University of Toronto Library bound-magazine section. The find was enticingly accidental. I had heard somewhat indirectly of an essay by Jefferies about an old mill which appeared in the Graphic in the 1870s. This essay, my correspondent noted, was not included in the check-list of articles at the back of my Richard Jefferies: A Critical Study (Toronto, 1965).

The Graphic volume-indices list titles of contributions but not authors. In checking through these, I came upon a number of Jefferies-sounding titles, and soon tracked down the following (all signed):

"In the Pine Wood"	May 19, 1877	(p. 479)
"The Wiltshire Downs"	June 30, 1877	(pp. 614-5)
"The Commonest Thing in the World"	Aug. 11, 1877	(p. 135)
"The Old Mill"	Feb. 9, 1878	(p. 138)

(Three earlier contributions to the Graphic--"Marlborough Forest," first collected by Edward Thomas in The Hills and the Vale in 1909, and "Gaudy as a Garden" and "The Midsummer Hum," both printed by Samuel J. Looker in Chronicles of the Hedges in 1948--are already known; in addition, an unsigned article, "Twenty Years of Mechanical Farming," has been claimed for Jefferies by H.S. Salt, though there is a strong possibility that the attribution is mistaken.)

The four new essays do not represent Jefferies at anything close to his best. They are marred by an overlush prose and a striving after impressive effects, with the result that the tone too often resembles that of a sentimental nature-column. They are of some interest, however, since they show quite clearly that, at a time when Jefferies' best work consisted of crisply written information-packed objective articles on country life and country pastimes, he was concurrently making efforts to express the kind of impassioned aspiration that first became prominent in The Story of My Heart (1883) and culminated in the best of the late essays.

I am recording the discovery here not so much for its own interest, which is limited, but because it raises the question: how many other items of significant interest to specialists in the Victorian period are still awaiting discovery? For instance, in the course of searching through the volumes in question I came across an early review of Daniel Deronda which, Professor D.R. Carroll tells me, is not generally known. How often, I wonder, do colleagues stumble across items which are of interest to me but which they assume, probably erroneously, that I know? I confess that I have on several occasions hesitated to pass on such information to others on the grounds that I might be displaying my own ignorance or, worse, casting doubt upon their competence within their own areas. I realise that this is foolish, but I suspect that we have all had similar feelings. If the Victorian Studies Association, particularly through the Newsletter, can encourage the relaying of this kind of chance information, the results could be of considerable value both for ourselves and for our field of study.

It is possible--perhaps even probable--that more contributions by Jefferies are to be found in the Graphic (and, of course, elsewhere). I find that the Toronto holdings are imperfect since certain pages of individual issues are missing. I have several times looked up a likely title only to find a tantalizing and infuriating blank, and it is only too easy to fail to notice such

lacunae when one is making a page-by-page check. As I am anxious to track down any fugitive Jefferies material that has hitherto escaped attention, I would be grateful if members would convey to me details of any stray items that they may encounter.

"Emma Gifford's Ugly Duckling:
A Glimpse of the Hardys in 1900"

by
Michael Millgate

In March 1900 an artist named Bertha Newcombe stayed with Thomas Hardy and his wife at Max Gate, their home in Dorchester, and reported on the visit in a letter to her friend Mrs Edmund Gosse--knowing, of course, that the Gosses were old friends of the Hardys and would be interested in the latest news of their somewhat troubled domestic situation. The letter, written from Puddletown, Dorset, on March 8, 1900, is in the Brotherton Collection at Leeds, and the extracts below are published with the permission of the Brotherton Collection. I have been unable to trace any members of Miss Newcombe's family and, indeed, I know little about her except that she specialised in landscape painting and exhibited frequently at the Royal Academy and other London galleries from 1876 onwards, so that she must have been at least in her middle forties by the time this letter was written. Her work as a book-illustrator included R.N. Carey's My Lady Frivol (1899), and remarks in the letter suggest that she had been preparing some book or magazine illustrations during her visit to the Dorset countryside:

On Monday [i.e., March 5] I dined and slept at the Hardys. I did not meet anyone especially interesting. There was a very eligible bathelor [sic], who is designed for me by Mrs. Hardy, but he fails to charm me.

I felt a great sympathy and pity for "Emma" this time. It is pathetic to see how she is struggling against her woes. She asserts herself as much as possible and is a great bore, but at the same time is so kind and goodhearted, and one cannot help realising what she must have been to her husband. She showed us a photograph of herself as a young girl, and it was very attractive. I always thought she must have had a certain "beauté de diable". This photo showed a round faced plump girl with immense quantities of hair. She says it was of bright colour, and that she had a fresh complexion, and was nick-named "the peony". Now imagine, to this full-blown young girl, coming an ill-grown, under-sized young architect, who had come down to restore her brother-in-laws church in Cornwall. He had only written a few things for his own pleasure and one day he came with some blue papers under his arm, to read some things to her. She says that it was she who encouraged him to go on writing and to give up the architect's profession. I don't wonder that she resents being slighted by everyone, now that her ugly duckling has grown into such a charming swan. It is so silly of her though isn't it not to rejoice in the privilege of being wife to so great a man?

He is writing a story now for the Cornhill [presumably the poem, "The Souls of the Slain," published in April 1900]. Can nothing be done to make him walk along that pathway he marked out for himself in "Jude"? Now that he is beginning to write again, some influential friend like Mr. Gosse should do everything to make him continue that vein of thought. Do suggest it to him. I do wish Mr. Hardy would invite you both down. I am going to dine and sleep there again this day week to meet Lady Grove [see R.L. Purdy, Thomas Hardy: A Bibliographical Study (London, 1954), p. 256] who interests me rather. It is so kind of Mrs. Hardy to ask me again.