

**The
Victorian Studies Association
Newsletter**



Ontario, Canada.

THE VICTORIAN STUDIES ASSOCIATION NEWSLETTER

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Edited for the Victorian Studies Association of Ontario

**Editor: W.J. Keith, University College (English Section),
University of Toronto, Ontario, Canada M5S 1A1**

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REPORTS OF CONFERENCES

Victorian Studies Association of Ontario

The Annual Conference was held at the Glendon College Campus of York University on Saturday, 12 April, 1975. The morning paper, "Sidgwick and Victorian Ethics," was delivered by Professor J.B. Schneewind (Philosophy, Pittsburgh University); this session was chaired by J.M. Robson, President of the Association. The afternoon session, chaired by Joan Murray (Director of the Robert McLaughlin Gallery, Oshawa), consisted of an illustrated lecture by Professor Alan Thomas (English, Toronto) entitled "Documentation and Discovery: Uses of the Victorian Photograph." Summaries of these papers follow this report.

In addition to the papers, conference members saw video-tapes of two programmes prepared by the British Open University--"Words, Pictures, and the Novel" and "Isambard Kingdom Brunel." There was a brief business-meeting, and an exhibition of Victorian Printed Books, arranged by Michael Laine (English, Toronto) was on display in the Senior Common Room between sessions.

J.B. Schneewind, "Sidgwick and Victorian Ethics"

Henry Sidgwick's work in ethics has always been admired by professional moral philosophers, and with good reason. Its philosophical merits are great, and in style and content it marks the emergence in Britain of the distinctively contemporary mode of dealing with the classical problems in the field. The work has been largely ignored by those outside philosophy, perhaps for this very reason. Yet students of the Victorian period should find Sidgwick's masterpiece, The Methods of Ethics (1874), of considerable interest for the light it throws on Victorian morality and on Victorian attitudes toward morality.

Sidgwick's methodological views led him to centre his treatise on a comprehensive and dispassionate survey of the major moral beliefs of the common sense of his age. He did not deal with the relatively superficial and changeable beliefs about manners which often seem to preoccupy literary historians and critics when they are discussing 'Victorian morality', but with the basic principles and standards, such as those concerning justice, veracity, and benevolence, which are always the concern of philosophers. The lengthy chapters of his survey contain

valuable evidence concerning the details of Victorian ethics, and might help to correct some versions of that ethics which suggests that it is rather more different from our own than it seems to have been. More interestingly, the conclusions to which Sidgwick was led by his examination suggest a profound ambivalence in the Victorian attitude toward morality as a whole. On the one hand, Sidgwick seems quite unconcerned about relativism and scepticism. He finds several self-evident basic axioms which justify a systematic utilitarian position, and he argues that these axioms show that there is a solid rational core underlying ordinary morality, even though that morality is in need of some correction and supplementation. Yet on the other hand, Sidgwick finds among the self-evident axioms one which he takes to justify a systematic egoistic method of resolving practical problems. And he holds that there is an irreconcilable conflict between the utilitarian and the egoistic approaches. Hence he ends his book with the remark that "the cosmos of duty is really reduced to a chaos" and that the effort to frame a systematic view of rational action inevitably ends in failure.

In 1888 Nietzsche wrote cuttingly that "for the English, morality is not yet a problem." They have abandoned their belief in God, he said, but they have not yet seen or admitted that this entails giving up their morality. Sidgwick's findings are presented, not as simply his own views, but as being what is involved in the heart of enlightened common sense thinking. If that common sense was indeed as ambivalent about its morality as Sidgwick's philosophy suggests, then Nietzsche's belief in the self-assured smugness of the British Victorians-- which embodies a widely held opinion about the era--reflects only a superficial understanding of Victorian ethics. (J.B.S.)

Alan Thomas, "Documentation and Discovery: Uses of the Victorian Photograph"

The Victorian record photography movement understood the desirability of making for posterity photographs which documented the appearance of things, but their application of the concept was limited by, for one thing, a pronounced backwardness of gaze. Consequently we must look for visual records of everyday and obscure aspects of Victorian life to photography taken for more immediate and narrow--even quite casual--purposes. The world of city back streets, for instance, has been recorded in photographs commissioned by municipal councils engaged in slum clearances. The photographic manner of these records is

undramatic and they are perfunctory in composition yet these features contribute a positive quality of authenticity; further, in their background detail these photographs often provide glimpses of unobserved life. Similarly, photographs commissioned to record engineering and construction feats present, between granite pillars and along permanent ways, many views of the Victorian labourer. Factory workers are generally less visible but, again, their figures are often found in photographs taken for reasons of manufacturing pride. By contrast with these plain records, art photography presents lower-class life through studio compositions of certain figures--notably the child streetsweeper--in emblematic poses of despair or, alternatively, self-reliance. The main tradition and practice of Victorian photography continued, however, to apply an actual, or "documentary" manner to back-street subject matter.

A photographic record of the fashionable classes has come down to us in conventional portraits taken by the thousand. For more rewarding views it is possible to steal upon them unobserved in the detailed backgrounds of views-photographers' work. Elsewhere they are revealed--with strong evocations of class: city merchant, landed gentry, the great aristocracy--in the family albums which have come into public archives. Here the presence of sequence, repetition and juxtaposition, devices of narrative art, puts us in touch not only with society but also with the Victorian novel of middle and upper class life. Reaching into these photographs with the television camera we can exploit several particular features: first, the numbers, the large mass of photographs which have come down to us; second, their representative nature, and third, the rich stimulus their detailed content offers to the mind. (A.T.)

Victorian Studies Association of Western Canada

The annual conference was held at the University of British Columbia on 19 and 20 of September, 1975. There were seven papers presented: two from Toronto, Henry Auster on "Autobiography and Fiction in George Eliot" and John M. Robson, "Some Nineteenth-Century Authors' Views of History"; one from Alberta, Norman Page, "The Emigration Theme in the Victorian Novel"; one from Saskatchewan, L.M. Findlay, "The Hippias Syndrome: the Growth of Aestheticism"; one from Simon Fraser, Michael Steig, "Phiz and Dickens: Complexities of Illustration and Collaboration"; one from Nebraska, Lawrence Poston, "Why Endeavour After a Long Poem? The Early Victorian Debate"; and one from Yale, J. Hillis Miller, "The Linguistic Moment: Nature, Self and Language in the Victorians". All the speakers and nearly all the conferees were from English Departments, a circumstance which gave the

conference a narrower focus than one has come to associate with Victorian Studies. The situation was remedied to a large extent, however, by the breadth of the papers both individually and collectively.

Henry Auster discussed George Eliot's fictional portrayal of women and related it to her actual views, shown in her attitude toward the women's movement of her time. Her shone an interesting and revealing light on her fictional methods when she translated her personal views into her novels. In a similar way, John Robson crossed disciplinary boundaries in his discussion of the relation between broad philosophical beliefs and their application in the particular field of the teaching and writing of history. The changing Victorian views of the meaning of man's life and the direction which society was taking or should take, are specifically revealed in the controversy over scientific history and the laws which can be found in the past to instruct the present. Norman Page also borrowed from the discipline of history in his search for the actual models for the fictional accounts of emigration found in many Victorian novels (for example, Dickens and Trollope). He argued convincingly against the accusations of sentimentality or expediency levelled against writers in their solving of fictional situations by shipping characters to or from the colonies, by showing that they often accurately portrayed actual nineteenth-century experiences. Hardy was one novelist he found it more difficult to justify. The study of ideas of aestheticism was not as directly interdisciplinary unless the history of ideas is considered un-English, but L.M. Findlay took a broad approach as he traced the changes in the concept which developed during the century. In his paper on Phiz and Dickens, Michael Steig concentrated more on Phiz than Dickens, arguing that Phiz was not instructed by Dickens about the details of drawings but was left free to exercise artistic licence in the creation of the scene and the characters and in so doing added to Dickens and certainly influenced the reader's perception of Dickens. Part of the paper and the discussion afterwards was on the "reading" of pictures, whether one reads pictures from left to right and how the artist tries to ensure that the story in the picture is read in the right direction, though, interestingly, he had to draw it in reverse for the engraving. In "Why Endeavour after a Long Poem?", Lawrence Poston, concentrating largely on Browning and Tennyson, drew on the controversy among reviewers and poets about the merits and desirability of long or short poems, to add interesting

light on poetic creation. Poets, it seems, are not always divorced from utilitarian considerations; sometimes the form of the poem is determined by the desire of the poet or the critics to emulate past greatness. There was a conflict between the desire for a Victorian Milton and the form most suitable for subjective content. The last paper of the conference was a discussion of, not an attempt to solve, the insoluble problem of expressing the inexpressible, of stating truths which transcend language. J. Hillis Miller showed how through the use of metaphor and related techniques and finally through the breaking down of language itself, poets have tried to express truths of which language is only an unsatisfactory reflection.

After the dinner on Friday night, there was a performance of Enoch Arden, A Melodrama, Richard Strauss's musical version of Tennyson's poem, narrated by French Ticknor with piano accompaniment by Robert Silverman, both of the University of British Columbia. It bore out in an odd way the thesis of Hillis Miller's paper. No matter how many words we use to explicate the Victorians, we achieve only a pale reflection. The performance of Enoch Arden revealed how far we are from grasping the Victorian frame of mind. (A.R.)

Homage to F.E.L. Priestley at the Association of Canadian University Teachers of English

As most members will know, a special banquet was held at the Faculty Club of the University of Alberta on 27 May 1975, during the Learned Societies meetings at Edmonton, to honour F.E.L. Priestley. The speeches made on that occasion were reprinted in a special issue of ACUTE News and distributed to their members. Although the event was organized entirely by A.C.U.T.E. and the speakers were A.C.U.T.E. members, it was appropriate that one of those invited to participate in this tribute to "FELP" was Harvey Kerpneck (English, Toronto), who is also a member of the Victorian Studies Association.

In addition, the second number of English Studies in Canada (Summer 1975) is dedicated to FELP, and contains both an essay on his contributions to humanistic studies in general and Victorian studies in particular and a check-list of his publications. FELP's last book was, of course, Language and Structure in Tennyson's Poetry (1973). It is hoped to include an unfortunately belated review of this book in the next issue of VSN. (W.J.K.)

[Editorial Note: The RSVP Conference took place in Toronto in mid-October. An account of the week-end's events will also appear in the next issue.]

MEETINGS

Toronto Group

The third meeting of the 1974-75 season took place at Principal Albert Tucker's residence at Glendon College on March 6. Those present were rewarded with a rich intellectual feast; those unable to be there will never comprehend what they missed. Professor John McBaird (English, Victoria) gave an assiduously researched and deeply moving academic address on "William McGonagall, Poet and Tragedian"--who is better known to some, perhaps, as the bonny swan of the silvery Tay. McBaird, though a comparatively young scholar, has devoted a lifetime of research and meditation to McGonagall, and this enabled him to sound the intellectual depths of that remarkable genius whom age cannot wither (his dates in the Robarts library catalogue read: "1830- ") and Professor McBaird seemed quite unable to stale. Indeed, so many of the impressive qualities of his subject (wide-ranging compassion, seriousness of purpose, and eloquent rhetorical fervour) were so clearly shared by the speaker, that the present writer evolved the speculative (but, under the circumstances, not unreasonable) suspicion that Professor McBaird is indeed a descendant of the great McGonagall (though possibly on the wrong side of the sporran). (W.J.McK.)

[The group plans three meetings in the coming months. At the first, which will have taken place by the time this appears, William Coles (English, Michigan, Visiting Professor at University College, Toronto) is to give an illustrated talk, "Reflections on Literary Criticism of the Fine Arts in the Nineteenth Century." On 25 November, Arthur Haberman will speak on "Buckle, and the Nature of Historical Inquiry." On March 4, Maurice Elliott (English, York) will speak on a subject to be announced later.]

NEWS OF MEMBERS

Marcia Allentuck (City University of New York and Wolfson College, Oxford) gave a series of lectures at the end of March at the Tate Gallery, London, in connection with the Fuseli exhibition mounted there.

Henry Auster (English, Toronto) has published an article, "George Eliot and the Modern Temper," in The Worlds of Victorian Fiction (Harvard English Studies 6, 1975), pp. 75-101.

J.M. Cameron (English, Toronto) read a paper on "Newman, Propositions, and Common Sense" at an International Newman Conference held in Dublin in June. (1975 is the centenary of the debate over the Vatican decrees between Gladstone and Newman.)

Peter Marsh (History, Syracuse) has been appointed national programme chairman for the next two years for the Conference on British Studies. He writes that the Conference is particularly anxious to increase Canadian participation on its platforms and in its proceedings.

Michael Millgate (English, Toronto) was the recipient of a Killam Senior Research Scholarship during the 1974-75 academic year for his work on a biography of Thomas Hardy and a collected edition of Hardy's letters. In June 1975 he gave the annual Birthday Lecture of the Thomas Hardy Society, entitled "Hardy the Professional."

John R. Reed (English, Wayne State) has recently published Victorian Conventions (Ohio University Press, 1975). The book deals with a variety of literary and social conventions in Victorian literature and life, with an emphasis upon understanding the literature.

Ann and John Robson (History and English, Toronto) took part on 18 September in a panel discussion at the University of British Columbia on J.S. Mill and the Subjection of Women. It was the opening event in a series for International Women's Year at U.B.C. They then attended the conference of the Victorian Studies Association of Western Canada, where John Robson was one of the two key-note speakers (see report above).

Elliot Rose (History, Toronto) read a paper, "The Castle Builders: High Anglican Hopes of the Frontier in the Mid-Nineteenth Century" to the Canadian Society of Church History at the Learned Societies' Conference in Edmonton in June.

David Shaw (English, Toronto) read a paper on "Tennyson's Indirection: Thoughts on Grammar, Rhetoric, Genre," in the Victoria College Public Lecture Series in March.

William J. Whitla (English, York) has published an article, "Browning's Lyrics and the Language of Periodical Criticism" in English Studies in Canada, I (Summer 1975), 188-202.

REQUESTS, COMMUNICATIONS

W.M. Thackeray Newsletter

The publication of a newsletter devoted to Thackeray studies is announced. It plans to print brief notes and comments, queries, bibliographical notes, manuscript locations, etc. It will be issued initially twice a year. Annual subscription price is \$1.50 to scholars publishing on Thackeray elsewhere and to contributors, otherwise \$2.00.

Anyone interested should contact Peter L. Shillingsburg, English Department, Mississippi State University, Mississippi 39762, U.S.A.

Edward Lear

Vivien Noakes and Charles Lewsen write to inform us that they have been commissioned to edit a new edition of Edward Lear's nonsense, to be published by Oxford University Press. They are seeking help in tracing "drawings, letters or any Lear manuscripts, whether nonsense or otherwise." Anyone who has information concerning material in either public or private collections is urged to communicate with the editors (146 Hamilton Terrace, St. John's Wood, London NW8 9UX, England).

THESES ON VICTORIAN SUBJECTS

Laurentian (M.A.):

Shirley Scott. Social Distinction in the Novels of Thomas Hardy.

Elizabeth Kari. Passion and Crisis: A Reassessment of Bulwer Lytton's Aesthetic Theory and Early Novels.

LIBRARY NOTES

Kipling Material at the Thomas Fisher Rare Book Library,
University of Toronto

As part of an effort to build up holdings in the "Transition" period of English literature (defined in this case as 1880-1930), the Rare Book Library of the University of Toronto succeeded in accumulating a not inconsiderable collection of Rudyard Kipling material. Recently the library, named in its new quarters the Thomas Fisher Rare Book Library, became the home of many of Sidney and Charles Fisher's valuable collections, including a substantial gathering of Kipling's work. While not rivalling in importance the better known Fisher benefactions to the library (which is named after their great grandfather), Charles Fisher's Kipling donation, together with what the library already possessed, constitutes an outstanding resource for the University of Toronto and those it serves. For letters and manuscripts scholars will continue to travel elsewhere (notably Dalhousie University, the University of Texas, Cornell, and the Berg Collection in New York), but those working with printed texts will find the Kipling hoard in Toronto adequate to most of their needs.

There are about eight hundred items all told. Six hundred or so of these, the gift of Mr. Fisher and on deposit in the library from the Ontario Heritage Foundation, have not yet been formally catalogued, but they may be examined, read, and studied. Undoubtedly, the bibliographic prize among them is one of the few known copies of Kipling's first book (though not his earliest publication), Schoolboy Lyrics (Lahore, 1881). Only fifty copies of this work are believed to have been printed by his parents, for private circulation only, while Kipling was still at school in England. There are also first and early editions, Indian and English (as well as American in some cases), of Departmental Ditties and Other Verses (Lahore, 1886), Plain Tales from the Hills (Calcutta, 1888), Departmental Ditties, Barrack-Room Ballads and Other Verses (New York, 1890), and of the six volumes in the Indian Railway Library series published in Allahabad in 1888 by A. H. Wheeler: Soldiers Three, The Story of the Gadsbys, In Black and White, Under the Deodars, The Phantom 'Rickshaw, and Wee Willie Winkie. It was these cheap reprints of stories originally printed in the Week's News, the magazine supplement of the Pioneer, for which he worked as a journalist, that first made Kipling known to audiences outside India.

The library also has the other writings of this first exotic stage of his publishing career: his contributions to the "Turnovers" in the Civil and Military Gazette (Lahore, 1888-1890) - a rare complete set of all the twelve volumes- The City of Dreadful Night and Other Places (Allahabad and London, 1891), and Letters of Marque (Allahabad, 1891). Kipling suppressed the last two titles soon after publication. Their contents, consisting of articles and travel sketches, were reprinted in the two volumes of From Sea to Sea (New York, 1899). A somewhat similar fate awaited the fictional pieces in The Courting of Dinah Shadd and Other Stories (New York, 1890) and its authorized and augmented version, Mine Own People (New York, 1891). Most modern readers first encountered the tales in these two publications in Life's Handicap (London, 1891). All three titles are in the collection.

With The Light that Failed a new stage in Kipling's publishing career begins. The library has both the version that appeared first in Lippincott's Monthly Magazine in January 1891 and the trade edition put out by Macmillan's, his publishers from then on, in March of that year. The interesting differences between the two constitute one of the "problems" in Kipling scholarship. They can be studied in the Fisher Library within the context of its collection of Kipling's early work, much of which he drew upon in this first attempt of his at a novel.

All the major and many of the minor publications that followed each other from Kipling's pen from this point on are represented in the collection in first or, in a few cases only, early editions, American as well as English (minor textual differences between the two are common). There are also many examples of copyright issues in pamphlet form (a device to defeat piratical publishers), special printings of individual poems, stories, and addresses, and stories and poems detached from the magazines where they first appeared. The collection thus affords many opportunities for examining variations in the texts of the same work.

Also in the library are newspaper clippings, musical settings, selections of verse and of prose, translations into other languages, collected editions such as the Bombay, the Mandalay, and the Sussex (which was the last to be corrected by Kipling), and a full array of the standard

bibliographical volumes. Three more or less peripheral items in the collection deserve special mention: Quartette, which was the Christmas annual of the Civil and Military Gazette for 1885 and to which Kipling contributed four poems and four stories while his parents and sister produced the remaining eight pieces, Beast and Man in India (London, 1891) by John Lockwood Kipling, with verse headings, two poems, and extracts from letters by the son; and Simla Season, 1892, a collection by Alice Macdonald Kipling, the sister, of clippings from The Pioneer and other newspapers.

Canadians may be rather interested in several minor items. Among the "Articles and Stories on the Boer War and Miscellaneous Poems," a folder of newspaper clippings from 1897-1932, is the first printing (in the Times, April 27, 1897) of the allegorical poem "Our Lady of the Snows"--Kipling's celebration of a new Canadian tariff allowing preferential trade with Britain. There is also a small volume of journalistic pieces, each with a poem at its head, entitled Letters to the Family: Notes on a Recent Trip to Canada (Toronto, 1908). In a tone that is a characteristic mixture of intimacy (the "Family" of the title is his public back in Britain) and the speaker's platform, of hearty, brusque masculinity and serious intent, Kipling's British chauvinism carries him off into a maze of contradictions. In one breath he extols what he considers here the peculiarly English virtues of steadfastness and lawfulness, while in the next he deplores the weakness in the English character that is leading to creeping socialism (which he sarcastically calls "Democracy") and further national debility. Though he finds in Canada a "spirit of sane and realized nationality, which fills the land from end to end," he is dismayed at the thought of what the influx of immigrants from Eastern and Central Europe and from Asia will do to the staunchness of the English "breed".

His interest in Canada is expressed in a lighter vein in Advice to "The Hat" (Charles River, Massachusetts, 1922). In reply to a request from Francis F. Fatt for his opinion, Kipling comes out against a contemplated change in the name of the town of Medicine Hat. The two letters had originally been printed in the Medicine Hat News, December 22, 1910. Another letter is quoted in The Tenth Island (London, 1897) by Beckles Willson, a book about Newfoundland. Kipling explains here, referring to the "white dominions," that he does not think in terms of the "'loyalty' of the 'colonies'"

and proposes instead the notion of imperial kinship: "because the empire is us--we ourselves; and for the white man to explain that he is loyal is about as unnecessary as for a respectable woman to volunteer the fact that she is chaste."

Enough has been said to indicate that the Kipling material in the Fisher Rare Book Library, while not matching in depth the Stewart Collection at Dalhousie, forms a distinguished collection in its own right. Students who are just beginning research into the author, those interested in gaining a broad view of his long, prolific, sometimes eccentric but revealing publishing career, and those engaged in critical analysis who simply require a full representation of his work, will all find it of great practical value.

Henry Auster (English, Toronto)

VICTORIAN NOTES

Jeffrey's Literary Gossip

Francis Jeffrey, born in 1773, edited the Edinburgh Review from its commencement in 1802 until 1829. After this, he helped pilot the Reform Bill through Parliament. He was appointed Judge in 1834. The following are excerpts from his later correspondence, published by permission of the New York Public Library. The first is a playful comment on what seemed to Jeffrey to be Carlyle's infatuation with things German. Jeffrey tried to persuade Carlyle to play a more sociable role, but in vain. The remaining excerpts are from letters to Thomas Noon Talfourd, another younger contemporary, the editor of Lamb and advocate of copyright reform. Jeffrey was delighted that Talfourd like himself felt the avocations of literature and law to be compatible. Carlyle is invoked again. Jeffrey shows a sympathetic interest in Wordsworth, very different in spirit from his earlier reviews. Jeffrey's comments on the affectation of Wordsworth and Lamb and the lack of social polish of Lamb, Burns, Campbell, Hazlitt, John Wilson and Coleridge are naively put. However, they express a valid concern that the man of letters should hold a respectable position in society, to the advantage both of literature and of society.

The last comment on Disraeli's maiden speech is unkind, but an attractive feature of this letter is Jeffrey's continuing interest in contemporary poetry, that of Landor

and the Tennysons. As well as the early works of Alfred and Charles, Jeffrey probably also knew Milnes's poetry. Milnes later dedicated to Jeffrey his Life, Letters and Literary Remains of Keats (1848).

I

31 January 1833, to Mrs. Sarah Austin, on her supposed decision to live in Germany.

The Carlyles are in Edinburgh--both better and more cheerful I think than when you saw them in town--They look upon your Emigration as a great triumph to their cause--and I think it very likely that they will soon follow you into that region of hallucination and imposture--so you see your desertion is not likely to be a single sorrow--but to draw after it, like that of Lucifer, I do not know what part of the angelic host--what a responsibility!--

(Fales Collection, Manuscripts and Archives Division, Astor, Lenox and Tilden Foundation, New York Public Library)

II

22 May 1837, to Talfourd.

I am impatient to see your account of C. Lamb. I have the misfortune to think (or rather to feel) that he is affected--tho with a very original and refined humour--and I cannot get over the same impression as to Wordsworth. Yet I think I can say sincerely that there is no particle of personal dislike or animosity in the feeling--On the contrary, I should not only like, but have actually striven hard, to get over it--I mean as to W.--L has been a less prominent object. I beg your help. There may yet be some chance of conversion as to him--By the way, have you seen that very strange, but most original and venturous book of my poor mystical friend Carlyle, on the French Revolution? There is a great deal of rubbish and affectation--and even affectation of oddity, in it--But very extraordinary power--brilliant images--profound reflections--and deep and pathetic sentiments--It is too long--and full of absurdities--but yet it is the most poetical history the world has seen since Homer--and with magnificent descriptions, as full of life and colour as those of the great prince Poet himself.

III

30 July (1837), to Talfourd.

I have read your Lamb, with great pleasure. He must have been a delightful creature--tho' it is a pity that he was so much given to strong drinks, and tobacco. These habits exclude men of genius from polished society--and are apt, not only to give the tone of a vulgarish clique to their humours and indulgences--but to beget a foolish spite and ill humour towards such of their fellows, as follow less exceptionable courses. I see this in Burns--and in Campbell and Hazlitt [sic. Hazlitt's name is added]--and pace tua--even in your friend Wilson, whose habitual excesses--and excessive monologue--have very much limited his admission into private society. Coleridge I take it, suffered in the same way--and good society suffered also--It is time that these things should be correctd.

IV

17 December 1837, to Talfourd.

What of Poetry? Is your friend Wordsworth's muse effete? and are we to have nothing but republications from the once prolific brotherhood of the Lakes? are there [word illegible] no young aspirants to take their places, and redeem the character of the age? Do you know Walter Savage Landor? and what do you think of him? I was very much struck with some passages in his fragments of a Greek drama....Do your read the Tennysons and the other ambitious Cantabs of that school? I know only their earlier pieces--which seemed to require sobering--Was D'Israeli's speech as complete a failure as the newspapers make it? He is a great coxcomb I believe--and I fancy not very amiable [Landor's "Death of Clytemnestra" and "Madness of Orestes" were published this year.] (The last three items: Pers. Misc., Manuscripts and Archives Division, Astor, Lenox and Tilden Foundations, New York Public Library).

Peter Morgan (English, Toronto)