

**The
Victorian Studies Association
Newsletter**



Ontario, Canada.

THE VICTORIAN STUDIES ASSOCIATION NEWSLETTER

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Ontario, Canada

Edited for the Victorian Studies Association of Ontario

Editor: Ann Robson, Department of History
University of Toronto, Ontario, Canada M5S 1A1

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EDITORIAL

We must apologize for the deplorable lateness of the previous issue. It was not our first tottering steps into the editorial world which caused the delay -- although they were responsible for some mysterious typo's -- but the mature tottering steps of homo universitatis. We hope the obstacles in our path have now been removed.

(A.R.)

FORTHCOMING CONFERENCES

Victorian Studies Association of Ontario

The Victorian Studies Association of Ontario will hold its annual conference for 1977 on Saturday, 16 April, at the Glendon College campus of York University. The format which has proved so enjoyable in the past will again be repeated. Papers will be given by Peter Allen (English, Toronto), "Arthur Hallam's Round Table: The Cambridge Apostles Down to 1850", and by Peter Marsh (History, Syracuse), "The Conscience of the Late Victorian State". There will be discussion after each of the papers and the day will be interspersed with coffee, sherry, lunch, business meeting and cocktails. The exhibition is provided by the joint efforts of Michael Laine and the Disraeli Project of Queen's University.

Although late registrands will be welcomed at the conference, it is of enormous help if members remember to send their registration forms and fees to Maurice Elliott, Winter's College, York University in advance.

American Library Association

The 1977 annual Rare Books and Manuscripts Pre-Conference of ALA will be held from 14-17 June at the Park Plaza Hotel, Toronto. The theme of the conference will be nineteenth-century books under the tentative title of "Book Selling and Book Buying: Aspects of the Nineteenth-Century British and North American Book Trades". The Chairman of the section is William Matheson, Library of Congress. The Programme Chairman is Richard Landon, University of Toronto and in charge of local arrangements is Alan Horne, also from the University of Toronto. Included as speakers for the conference are Simon Nowell-Smith, Stuart Schimmel, Robert Nikirk, Terry Belanger, Douglas Lochhead, Franklin Gilliam, Judith St. John and Robert Stacey.

Institutions which will participate in the conference through exhibitions will be the Thomas Fisher Rare Book Library, Massey College, the Osborne Collection of Toronto Public Library, and Victoria College.

The Victorian Society

The secretary, Hermione Hobhouse, of The Victorian Society, 1 Priority Gardens, Bedford Park, London W4 1TT, sent notice of several interesting events: Annual Study Tour (Leeds and York, 24 June - 3 July); Annual Conference on Ruskin (23-5 September); Annual Summer School (10-29 July); David Bruce Exhibition at the RIBA (2-30 August); and Deane and Woodward Exhibition at the Architectural Association (provisionally 26 May-11 June).

Toronto Conference on Editorial Problems

The next Toronto Conference on Editorial Problems will be held on 4 and 5 November 1977 and will concern itself with editing nineteenth-century fiction. Final details of the programme have not yet been settled, but it will include papers on, among others, Thackeray, Hardy, and some major American novelists.

Full information about the programme should be ready by late April and can be obtained by writing to the Toronto Conference on Editorial Problems, c/o Professor J.R. deJ. Jackson, Victoria College, University of Toronto, Toronto, Ontario M5S 1K7.

REPORTS OF MEETINGS, CONFERENCES

Toronto Group

The second meeting of the Group was held on 8 December 1976 at the home of Desmond Maxwell in Thornhill. Harry Girling (English, York) introduced a discussion of "Dynamite Novels of the Eighteen Eighties", although the group was small, the discussion was great.

The third meeting was held on 3 March 1977 at the home of Carol Helmstadter (Dick was in England). A discussion of Charles Darwin's Origin of Species was introduced by a distinguished panel: Brian Alton (Religious Studies, Toronto), J.M. Cameron (English, Toronto) and Herbert Odom (History of Science, Toronto), and continued unabated for two hours.

Conference on British Studies

The Conference on British Studies held its Fall meeting at New

York University on 6 November 1976. The morning session entitled "Perspectives on the British Past" consisted of two papers "Creating a North Atlantic System: A Geographical Perspective" given by Donald Meinig (Syracuse) and "Architectural Evidence of Social Revolution in Modern Ireland" by Henry Glassie (Pennsylvania). There were three speakers in the afternoon session on "Nineteenth-Century Working-Class Politics: A New Look at Some Old Problems": Joel H. Wiener (CCNY), "The Search for the New Jerusalem: Richard Carlile and Working-Class Politics"; Richard Price (Northern Illinois), "Learning the Rules of the Game; The 'Respectability' of Mid-Victorian Labour"; and Barbara Malamet (Queens), "The Origins of the British Labour Party: Some Interpretive Problems".

NEWS OF MEMBERS

John R. Atkin read a paper, "A Designed Locale for Laughter", at a conference on Humour and Laughter held 13-16 July in Cardiff.

Paul Beam (English, Waterloo) is spending a year in South Africa, courtesy of the University of Waterloo and Canada Council, investigating Rudyard Kipling's connection with Cecil Rhodes between 1898-1908.

N.N. Feltes (English, York) has an article "To Saunter, To Hurry: Dickens, Time and Industrial Capitalism", appearing in Victorian Studies, Spring 1977.

Phyllis Grosskurth (English, Toronto) has been appointed official biographer of Havelock Ellis.

H. Kerpneck (English, Toronto) who is on leave this year, attended the RSVP Conference at Vassar, 8-10 October and read a paper on "Anthony Trollope and Female Readers: The Instruction of Young Girls". He recently published a review in the RSVP Newsletter (September, 1976) of Trollope's Clergymen of the Church of England and "Arnold, Wordsworth and 'Memorial Verses'", English Studies in Canada (Summer, 1976), 163-182.

Juliet McMaster (English, Alberta) has been awarded a Guggenheim Fellowship for 1976-1977 to work on her study of Trollope's Palliser novels. In October she went on a tour of research to examine manuscript material in New York, Princeton and Yale, and she gave a graduate seminar for Gordon Ray at NYU and delivered a paper on Trollope at Princeton. She is also currently president of ACUTE. She recently published "Thackeray's Things: Time's Local Habitation", in the book entitled The Victorian Experience (Athens: University of Ohio Press, 1976) edited by Richard Levine, and "The Rose and the Ring: Quintessential Thackeray" in Mosaic 9:4 (Summer, 1976). She has contributed the lecture on Barry Lyndon to the Everett-Edwards Cassette Curriculum in the British Literature Series.

C. Thomas McIntire (Institute for Christian Studies, Toronto) has edited and provided the introduction for God, History, and Historians (New York: Oxford University Press) which will appear in June, and completed a manuscript, England Against the Papacy, 1858-1861: Tories, Whigs, and the overthrow of papal temporal power during the Italian Risorgimento, which has not yet found a publisher.

Kerry McSweeney (English, Queen's) has published "Tennyson's Quarrel with Himself: The Tristram Group of Idylls", Victorian Poetry, 15, 1 (Spring, 1977), 49-59.

John R. Reed (English, Wayne State University) will be directing a forum on Nineteenth-Century Literature and the Pictorial Arts at the Midwest Modern Language Association convention this coming Fall.

Ann Robson (History, Toronto) is giving a paper on "Helen Taylor and the Moral Reform Union" at the British Studies Conference at Claremont in April. Last December she gave a paper, "In Praise of Victorian Women", at the York-Toronto Colloquium in Women's Studies.

John M. Robson (English, Toronto) has completed volumes XVIII and XIX of the Collected Works of John Stuart Mill, Essays on Politics and Society (Toronto: University of Toronto Press, 1977), with an introduction by Alexander Brady (Political Economy, Toronto [Emeritus]).

David Shaw (English, Toronto) has published a book, Tennyson's Style (Ithaca and London, 1976) and an article, "Consolation and Catharsis in In Memoriam", Modern Language Quarterly (March, 1976), 47-67.

Anthony Stephenson (Toronto) recently published an article in the British Radio Times in connection with a TV adaptation of the Shaw-Achurch correspondence entitled, "Shaw and his Adorable Janet."

JOURNALS

The Hopkins Quarterly

The Hopkins Quarterly, now in its third volume, continues to publish articles and notes by and about G.M. Hopkins. Address subscriptions (\$6.00 per year, Canada and U.S.A.; \$7.50 elsewhere), submissions, and inquiries to its new editorial address:

The Hopkins Quarterly
Department of English
University of Guelph
Guelph, Ontario N1G 2W1

Canadian Poetry

The editors of this new venture, D.M.R. Bentley and Michael Gnarowski, have asked us to insert the following announcement:

Canadian Poetry: Studies, Documents, Reviews is a semiannual, scholarly journal devoted to poetry from all periods in Canada. Submissions are welcome and should be accompanied by an sae. We are looking particularly for the longer, scholarly article, the explication de texte, etc., but bibliographies, editions of letters and things along that line are well within our compass. Submissions dealing with the relationship between Canadian poetry and Victorian literature would be most welcome. It is the policy of the editors that each submission will be read by at least two of the journal's referees: Carl F. Klinck (Western), Douglas Lochhead (Mount Allison), and Charles Steele (Calgary). Please address all correspondence to:

The Editors
Canadian Poetry
Department of English
University College
University of Western Ontario
London, Ontario, Canada

Victorian Studies Bulletin

Lynne Sacher, editor of the Bulletin, asks us to remind our readers that she would appreciate any Victorian news, items, etc., sent to her at 820 West End Avenue, New York, N.Y. 10025, U.S.A.

THESES

Elizabeth Kari, "Passion and Crisis: A Reassessment of Bulwer-Lytton's Aesthetic Theories and Early Novels", M.A. Supervisor: Edgar Wright (Laurentian).

A. Gordon Martel, "Rosebery and Foreign Policy: The Politics and Diplomacy of Liberal Imperialism", PhD. Supervisor: A.P. Thornton (Toronto)

Maria Masterson, "The Duel in the Fiction of George Meredith", PhD. Supervisor: Hervey Kerpneck (Toronto).

S. McCormick-Delisle, "Ruskinian and Modern Criticism of Turner: An Examination of the Discrepancy", M.A. Supervisor: J.S. North (Walterloo).

Shirley Scott, "Social Distinction in the Novels of Thomas Hardy: A Study of Selected Minor and Major Novels", M.A. Supervisor: Edgar Wright (Laurentian).

NOTICE OF BOOKS (closely connected with close members of VSA)

Brian Heeney. A Different Kind of Gentleman: Parish Clergy as Professional Men in Early and Mid-Victorian England. Hamden, Connecticut: Archon Books, 1976.

This is a study of the ideology of pastoral care in Victorian England based on the works of contemporary pastoral theologians. Its object is to illuminate the professional lives of an influential element in the population of nineteenth-century England.

P.T. Phillips, ed. The View from the Pulpit: Victorian Ministers and Society.

This book is to be published with the aid of a grant from Canada Council by Macmillan of Canada in September, 1977. Members of our Association who have contributed are: P.R. Allen (English, Toronto), N.M. Distad (Library, Toronto), B. Heeney (History, Trent), R.J. Helmstadter (History, Toronto), P.T. Phillips (History, St. Francis Xavier), E.E. Rose (History, Toronto), and R. Sheffen (Theology, Toronto). Other essays are by H. Senior (History, McGill), D. Bowen (History, Carleton), and R.K. Webb (History, Maryland).

REVIEWS OF BOOKS

The first review is by Judith Skelton Grant of the Departments of English of the Universities of Guelph and Toronto and the second is by Michael Laine of the Department of English of Victoria College at the University of Toronto.

Ian Adam, ed. This Particular Web: Essays on Middlemarch. Toronto: University of Toronto Press, December 1975, pp. 121.

This Particular Web brings together five papers occasioned by the centenary of the publication of Middlemarch. Four of the five writers -- Barbara Hardy, Gordon S. Haight, U.C. Knoepfelmacher, and David Carroll -- have played key roles in the development of George Eliot criticism and scholarship. The fifth, Gillian Beer, is a critic of considerable promise. A review of work by such a group could point to areas of current critical interest, noting

that Ladislaw, Casaubon, and Dorothea are in the limelight and that feeling and myth come up again and again. Ian Adam draws attention to such points of similarity in his Introduction, though of course without making judgment. Consideration of each essay's merits and limitations offers other rewards and those are the focus of this review.

The opening article, Barbara Hardy's "Middlemarch and the Passions", argues that one of the novel's strengths is its subtle depiction of characters' feelings, a depiction enhanced by didactic statement about feeling. As usual Hardy sharpens our reactions as she analyses key passages from chapters 42, 81, and 47. Where her paper falls down is in her opening pages where she gives a series of examples of didactic statement about different characters' inadequate capacity for feeling. Here her analysis lacks precision and she generalizes inaccurately. For example, she quotes a passage about Rosamond falling in love with Lydgate which ends: "Our passions do not live apart in locked chambers, but, dressed in their small wardrobe of notions, bring their provisions to a common table and mess together, feeding out of the common store according to their appetite" (ch. 16). George Eliot's metaphor is military; "mess together" means "eat together". The import of the passage is that the passions both contribute to the quality of life and absorb a portion of a person's daily energy. Presumably they may add little to life's quality, yet absorb much energy, severely reducing life's possibilities. What Barbara Hardy says of the quotation is this: "Rosamond seems to emerge as a case of insufficient discrimination, of a common but dangerous messing together...."

In "George Eliot's 'Eminent Failure', Will Ladislaw" Gordon S. Haight defends Will against charges of "impalpability", dilettantism, low moral behaviour, and effeminacy, and argues that he does not escape George Eliot's pervasive irony, that his relation with Dorothea is presented according to the decorums of the day, that he has the necessary rank to marry Dorothea, is the link among the novel's various plots, and becomes a solid citizen at the end. This painstaking rehearsal of fact misses the point, however. If the evidence that Haight adduces is there (and it is), why did so many readers discount it? It might have been more instructive to compare the handling of one of the novel's other men to see if there are differences of presentation or whether reader reaction rests solely on Will's failure to fulfil Victorian and modern male stereotypes.

U.S. Knoepfelmacher's "Fusing Fact and Myth: the New Reality of Middlemarch" is too clever by half. In running several of George Eliot's brief quotations and allusions to ground, he exhausts the reader. What seemed pleurably simple in the novel

becomes an excuse to display his own erudition. Did George Eliot really intend Casaubon's comment to Dorothea that "the fable of Cupid and Psyche, which is probably the romantic invention of a literary period, and cannot, I think, be reckoned as a genuine mythical product" (ch. 20) to inspire the following?

His measured answer superbly exemplifies his shortcomings. This classifier of myths is totally unmoved by myth itself. The allegorical and erotic implications of the same fable that attracted the neo-Hellenist painters of the end of the eighteenth-century and that drew Coleridge, Keats, and Pater to revive the myth of Psyche in the nineteenth century are of no interest to him. Apuleius and Ovid used the story of Psyche as an example of the powers of metamorphosis; Casaubon's literal mind cannot metamorphose the tale about the maiden who became divine. He must dismiss it as a fabrication, a "romantic invention of some literary period." The scholar who has already been metaphorically associated with underground passages, labyrinths, gloomy catacombs, and Mandeville's "Land of Darknesse" ought at least to have remembered that the story of Cupid and Psyche was engraved on Roman sarcophagi to signify the transmigration of the soul.

One turns with relief to "Middlemarch and the Externality of Fact". David Carroll is here on ground trampled by Bernard J. Paris in Experiments in Life, but where Paris' argument is muddy and his extensive summary boring, David Carroll's brilliant control of George Eliot's dichotomies (inner-outer, subjective-objective, private-public) provides guidance and several intriguing new insights. Investigating the conjunction of "the mind" and that "which is not mind" Carroll begins by isolating "three different modes of perception": scrutiny of external fact, formulation of an hypothesis to be modified by fact, and imposition of hypothesis without reference to fact. Then, using the Bulstrode-Raffles relationship, he shows how George Eliot suggests that the imposition of an inadequate hypothesis on life initiates a curiously melodramatic series of behaviours. Tampering with the evidence of reality results in "bribery and blackmail, the rapid escalation of demands on each side, plotting and counter-plotting, and finally open hostility". As Bulstrode and Raffles move farther and farther from an accurate sense of reality, Gothic horrors -- monsters, vampires, succubi -- image forth the state of their relationship with each other and of their souls. These same images reappear attached to several other relationships that similarly move away from a grasp of reality -- Casaubon's

with Dorothea, Rosamond's with Lydgate. In his closing pages Carroll turns to the second sort of perception, "creative hypothesis". as he examines Dorothea's attempts to rescue Lydgate and Rosamond, and though this part of the paper breaks no new ground, it does provide a fresh frame of reference for the conclusion of Middlemarch.

The last article, "Myth and the Single Consciousness: Middlemarch and The Lifted Veil", offers much of interest and substance. I would fault only its organization; its argument circles in a way that makes for repetition and unnecessary confusion. The first part of the paper considers George Eliot's use of mystery, vision, and insight. Here Gillian Beer uses The Lifted Veil as an example of the withdrawal of mystery since the future and other consciousnesses are both opened to the disillusioned narrator, Lattimer. She then argues that as creator of a world she knows fully, George Eliot had Lattimer's problem of how to maintain a vital relationship with the subject matter of her novels. The solution lay partly in her engagement with her unknown reader, partly in her introduction of relationships only partially explored and revealed, and partly in her decision to relate the limited life of Middlemarch to the real world and to the wider meaning of myth through allusion. By examining the implications buried in some of the novel's allusions, the second part of the paper reveals how much depth there is in Middlemarch's texture.

In sum, this volume brings us disappointing sloppiness from Barbara Hardy, thorough-going dullness from Gordon S. Haight, a mountain of erudition from U.C. Knoepfelmacher, clarity and insight from David Carroll, and an unduly circuitous but interesting argument from Gillian Beer.

(J.S.G.)

Richard Levine, ed. The Victorian Experience: The Novelists. Athens Ohio: Ohio University Press, 1976. Pp. 273.

To produce The Victorian Experience, Richard Levine has commissioned eight papers which proceed from a single set of guidelines basically concerned with the ways in which a critic comes to experience the work of the author with whom he is engaged. Levine begins by citing Pater's dictum that "Not the fruit of experience, but experience itself, is the end." For Levine the fruit of experience is analysis, and he suggests that Pater's priorities might be "unnerving" for the conventional academic or teacher for whom the "intensity of textual analysis...has blunted

the reader's sense of experiencing the artistic work rather than complementing and augmenting it." He then suggests that there might be a kind of experience that grows out of a combination of "experience" and "the fruit of experience", and has asked his contributors to test this theory. Evidently they were to ask themselves why the Victorians in general (as well as each individual author) are "relevant", why they are involved in studying and teaching a Victorian author, and to describe the quality of their own imaginative responses. Levine admits to a good deal of uneasiness, in the main created by his contributors' preliminary remarks, with the idea of relevance, but maintains that he conceives it as a notion which "transcends the immediate while at the same time embracing it." He claims that the result will not be impressionistic or affective criticism but the fruit of much learning and thought, as the critic pauses for a moment and attempts in an "imaginative sweep" to allow his knowledge of his period and his affection for his author to coalesce, so that he can "seize the distillation of all those factors." He goes on: "If we can imagine the contemporary, twentieth-century critic as an experience and the nineteenth century in England as an experience and the particular artist as an experience, then we can sense the possibility of an exciting meeting as these different experiences come together. . . . Three sorts of experience which have been percolating in the same mind and body."

By and large, what is good about all this experience (pace Pater) is the obvious, and what is really interesting and exciting about the collection is the degree to which the individual contributors have refused to be bound by Levine's invitation to self-indulgence and, instead of embracing, distilling or percolating, have persisted in writing about what they think that their author is trying to do. One of the strongest papers is Juliet McMaster's "Thackeray's Things: Time's Local Habitation" in which she describes the way in which Thackeray uses documents and other subjects in which the past inheres to communicate to his reader the sense of a progression of human life stretching backwards as well as forwards in time. Moreover, she sees that Thackeray saw fiction as history and history as fiction and understands that he groups his characters according to their attitudes to the past; she knows, and can show clearly, the ways in which his characters bestow their pasts and communicate their emotions through the attitudes that they have to the things which surround them in their daily lives.

In her conclusion she quotes Arnold, not Pater, and reminds us that Thackeray's present is our past, and that he understood the hold that he has on us. This is very different from the conclusion of the preceding essay, that of William Axton on Dickens. Axton, as well as summarizing the history of Dickens' literary popularity and his critical reception, addresses himself to the hold Dickens has on the reader of today. He is concerned with the

idea of alienation found in Dickens' work, and he seems to be concerned with it in a modern and personal way, using very modern language in his examination: "Thus Dickens' characters characterize themselves and each other so to speak, through their dramatic interplay in action and dialogue as well as through their creator's manipulation of the objective motifs of idiosyncratic speech, gesture, dress or other appurtenance or associated object, which act like synecdoche or metonymy as a kind of vivid shorthand notation or ideogram that is capable of extensive variation." He sees that Dickens' major characters are involved with questions of personal identity and claims him as the precursor of Gide and Camus. This, he says, "enables us to hear his voice as one of our own." It is probably true, but it is possible that Axton's faithfulness to his instructions moves him away from his author in clear contrast to the way in which Juliet McMaster moves toward hers.

Similarly, when Bernard J. Paris chronicles his long experience with Hardy, he seems to tell us more about his experience than about Hardy. He suggests that we ought not to ignore Hardy's own perspective, but that we should regard it as an insight into his phenomenology. "All criticism," he continues, "is, in some measure, autobiographical." On the other hand, Jerome Beaty's paper, "On First Looking Into George Eliot's Middlemarch", is frankly autobiographical, and, in so being, reveals a great deal about the way in which textual scholarship and historical knowledge allow the critic to come to terms with the author. Here, perhaps is a hidden plea for the "fruit of experience". The collection also contains papers by Ruth Roberts on Trollope, Frederick R. Karl on the Brontës, Lionel Stevenson on Meredith and Jacob Korg on Gissing. Many helpful things, and some wise ones are said; the collection is better than it has a right to be.

(M.L.)

VICTORIANA

It appeared to us rather ungracious to ignore the Bicentennial of the United States of America. We hereby make belated amends, courtesy of Eliot Rose (History, Toronto).

The Centennial

To students of the Victorian age, 1976 is the 100th anniversary of the American centennial. How did the Victorians regard it? Mainly, I think, as a respectable non-event. Even to Americans it was not a time of unalloyed national pride and confidence. A thoroughly discredited Republican administration faced the polls with nothing to hope for except from the divisions of the Democrats

and the lack of previous distinction of both candidates. Luckily the actual President on 4 July was reputed a fool rather than a knave; his predecessor had escaped a successful impeachment by the narrowest of margins. But of course there was a show; in Philadelphia there was an Expo 76; for the first time in her history, the republic could fairly expect polite noises from the foreign press.

I have not checked the London dailies. I would bet a pound that they all said much the same editorially: kind remarks about George Washington, disparaging ones about George III, from the Morning Post to the Pall Mall. I did look at a few magazines. (Our library's subscribed runs only go back to the fire of 1890, so holdings for July 1876 are chancy.)

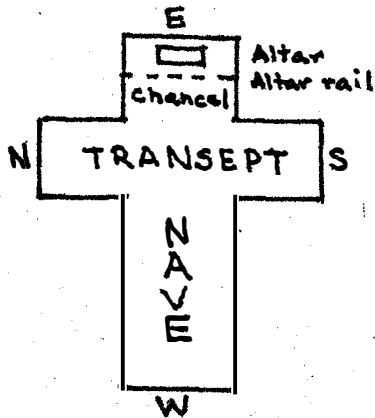
The Illustrated London News, as you might expect, put on the best show and was readier than the press generally to treat the celebration itself as news. On 8 July it promised pictures later; one on the 22 July could have been drawn without leaving London, but there was more on the 29; not bad going considering. Punch - usually rather interested in America - had two American items on 1 July, both about the extradition treaty which the governments were arguing over; nothing about George Washington. Some periodicals did something special about America that year; Trollope's The American Senator was serialized in Temple Bar, which also ran a trivial piece by Mark Twain about the right time but nothing to do with the centennial. The Leisure Hour, an organ of pious family reading, actually ran a serial called 1776: A Tale of American Independence (anonymous). But the events of the day, that July, were the Balkan war, the campaign against vivisection, the volunteer camp on Wimbledon common, and the latest ritual case in the Privy Council, roughly in that order. American items were easier to print if they could just be pushed into other months. The Quarterly, for instance, honored the republic with a review article of five works on American history, one published in 1864. Hardly any editors saw the actual ceremonies as topical. One heavy - the Fortnightly - did follow up an article on the coming election with one on the centennial. It was by Horace White, and it began: "The hundredth anniversary of American independence was celebrated in a becoming manner, but rather in the way of a duty to be performed, or an extensive business transaction, than as a civic festival."

(E.R.)

The following illustrations and descriptions are the second part of a two part series prepared for the Newsletter by Sara Keith (Toronto) and based on her fine exhibition of Victorian Costume shown at the Conference in April, 1976.

HIGH CHURCH AND LOW

1840-1870

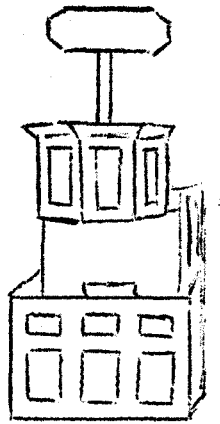


Cruciform church (medieval)

The medieval church was cruciform with the altar at the east end. The Reformation replaced the Papist altar with a wooden communion table. The Age of Reason shifted the emphasis from liturgical com-

munion at the altar to intellectual sermons from the pulpit. Churches became lecture halls.

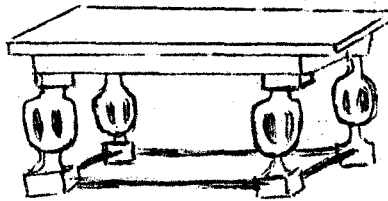
(Pulpit from The Covenanters' Church, Grand Pre, N.S.)



Reading desk and pulpit with sounding board (18th century)



Communion celebrated in ankle-length surplice, black scarf, academic hood



Jacobean communion table

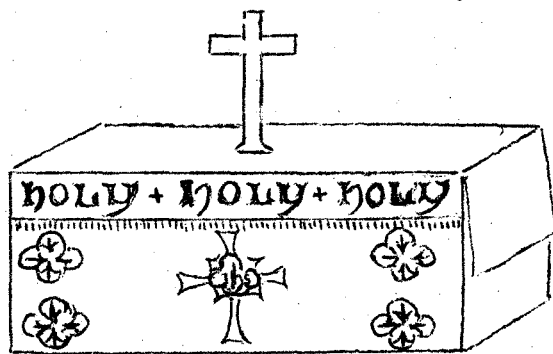


Preaching in black gown and clerical bands worn over cassock and sash

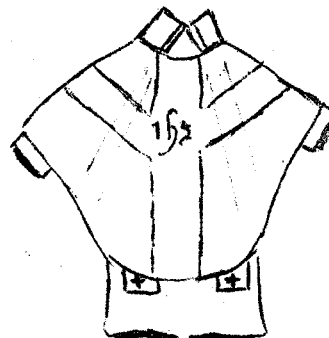
EVANGELICAL LOW CHURCH, 1840



Pugin's 1844 chasuble (1854), red satin with floreated gold cross, hypothetically worn with long surplice

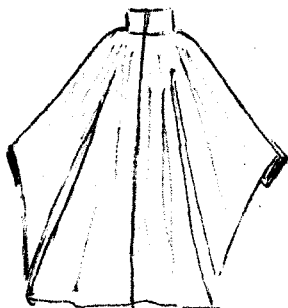


Altar with embroidered frontal



Gothic Revival chasuble, green brocade with gold monogram, worn over alb and amice

MID-CENTURY HIGH CHURCH



Long surplice with standing collar, 1840



Modern surplice with yoke



Modern Low Church cassock, surplice, stole for Communion



Alb with appareled amice

High Church and Low 1840-1870

The drawings are a composite illustrating various tendencies in the middle of the century which may be extrapolated in both directions. It is very difficult to date clerical sartorial developments because the authoritative works on vestments all seem to be dedicated to memorializing the appearance of the church as it was in the catacombs, without reference to the different ways different ages may see the catacombs. It is difficult to construct a model according to metaphysical specifications like that. Nevertheless, the Workwoman's Guide, 1840, Joseph Coats' Practical Guide for the Tailor's Cutting Room, 1848, and J.P. Thorton's Sectional System of Gentlemen's Garment Cutting /189-?/ all take a tailor's-eye view of the matter, and it is largely their patterns that have been used with the aid of certain theological pointers provided by Horton Davies' Worship and Theology in England, v.3 and 4, and Owen Chadwick's The Victorian Church. The fact that three tailors' manuals spanning some sixty years all have sections on clergymen's dress argues something about the position the church occupied in the nineteenth century.

The Reformation left Protestant clergymen wearing gown and surplice for church services, the gown for preaching, the surplice for Holy Communion. The surplice is a modified form of the everyday wear of the first century which the church wore in the catacombs; the gown (and the academic gown is one of the surviving examples) was part of the everyday wear of the Renaissance gentleman at the time of the Reformation. Technically, the cassock, which also survived the Reformation, is not a vestment, but a modification of medieval dress worn under vestments. The Reformation emphasized sermons over sacraments, scrupulously avoided superstition, and replaced altars with wooden communion tables. The Puritans, in dark gowns like John Knox, lengthened the sermons and turned over the hour glass, while Jennie Geddes at St. Giles in Edinburgh threw her stool at the minister if he preached in Latin, a tongue not understood of the people. Eighteenth century Age of Reason churches were lecture halls in which attention was centered on the pulpit and its sounding board, not on the communion table--rational, but cold. Wesley's preaching introduced an emotional element which was lacking in both the High and Dry Church of England and the still drier Deism, and something entirely different from the secularism of the Latitudinarian fox-hunting parsons.

At the beginning of the nineteenth century, and indeed when Charlotte Yonge began writing High Church novels, in most parishes Holy Communion was celebrated about four times a year, though sermons were preached every Sunday. The Workwoman's Guide, which is conservatively closer to 1830 than to 1840, says of clergymen's dress, "The cassock, the gown, the surplice, the badge or sash, the scarf or hood, and the bands, constitute the chief." Presumably this "clergyman's dress" was general to the Church of England about the beginning of the Oxford Movement-- and presumably it could be made up at home. Ecclesiastes, the Preacher, whose costume is on the right side of the page

is wearing cassock, sash, and bands, and, over the cassock, the Clergyman's gown whose pattern is given in the Workwoman's Guide. The cut of the sleeve is certainly very close to that of an academic M.A. gown. The Workwoman's Guide surplice comes to the ankles, is open down the front, and has a standing collar; it looks very much like pictures of Wesley a hundred years earlier. Six yards of linen were gathered to the standing collar. Davies says that the original leaders of the Oxford Movement had little to do with innovations in dress: "Keble and Newman preached in black gowns, according to the custom of the time, and celebrated Holy Communion in surplice and hood at the north end of the altar." Liturgically, the altar is at the east end of the church; the north end of the altar is to the congregation's left. The clergyman's costume on the left is for celebrating Holy Communion according to the custom of the time in surplice, hood, and black scarf, just as Ecclesiastes is preaching in a black gown.

The Evangelical Low Church was as black and white as the Reformation or the Protestant theology of the Age of Reason, but the High Church began to approximate the cut and colour of Catholic Vestments, and even to appropriate some aspects of Catholic theology. Punch cartoons in 1850 show vividly what the average man in the pew thought of it. The red chasuble with the gold cross, here worn over a long surplice, is made up according to a pattern and dimensions given in Pugin's Glossary of Ecclesiastical Ornament and Costume, 1844, because Chadwick's note makes it seem a vivid piece of academic excitement: "Marian Hughes is said to have sewn out of two Oxford M.A. hoods a red chasuble, used for the first time by Chamberlain, vicar of St. Thomas's, Oxford, on Whitsunday, 1854, without complaint from his flock." Whitsunday 1854 was June 4, and Trollope's The Warden did not appear till the year following; Barchester Towers was still three years in the future.

Unlike the preacher, the high Church celebrant faces the altar, not the congregation. Davies explains some of the issues the pose raises:

What might seem to be strictly ceremonial issues also had their doctrinal overtones or implications. ... Obviously, the disuse of the gown and the substitution of a surplice (in the pulpit) were interpreted as an approximation to the usage of the Roman Catholic Church. An apparently minor ceremonial issue--whether the clergy should be permitted to employ the eastward position (facing the altar, with their backs toward the worshippers) in the celebration of the Holy Communion--became an important one because of its implications. For the Anglo-Catholics who used the eastward posture, this was a sign that the Eucharist was a sacrifice, the clergyman a priest, and the communion-table an altar, all of which the Evangelicals denied on Protestant grounds.

As the century wore on, Protestant objections to High Church sacramental worship tended to wear down. Davies says of the latter end of the century, "What had begun as revolutionary innovations in 1850 ... soon became commonplace sights in the proliferating neo-Gothic churches in the course of the half-century." Chadwick gives tables compiled from guidebooks recording a steady increase from 1869 to 1901 in the number of churches in which vestments, a surpliced choir, incense, candles on the altar, and the eastward position might be found. It is on evidence like this that the late High Church clergyman's costume with the green brocade Gothic chasuble is based. The patterns for the chasuble and for the alb and amice over which it is worn are taken from Beryl Dean's Church Needlework (Batsford, 1961). The monogram (IHS) is taken from A. Lambert's Church Needlework (1844), a work apparently intended as a practical workwoman's supplement to Pugin's Glossary of Ecclesiastical Ornament and Costume, 1844, as Anastasia Dolby's Church Vestments (1868) apparently supplements Marriott's Vestiarium Christianum (1868), the authoritative guide for the grand tour of the catacombs. The white linen alb with its rope girdle which is worn under the chasuble can be seen in the last drawing; it is less voluminous than the long six-yard surplice with the standing collar. Without a collar the neck of the alb is filled in with the amice, a piece of white linen to which is attached an embroidered apparel of the appropriate liturgical colour. Albs, amices, apparels, and acolytes are all High Church revivals from the catacombs in the latter half of the century. W.S. Gilbert's "Lost Mr. Blake" says on the subject:

I have known him indulge in profane, ungentlemanly
emphatics,

When the Protestant Church has been divided on the subject
of the width of a chasuble's hem;

I have even known him to sneer at albs--and as for dal-
matics,

Words can't convey an idea of the contempt he expressed
for them.

...
He used to say that he would no more think of interfering
with his priest's robes than with his church or his steeple,
And that he did not consider his soul imperilled because
somebody over whom he had no influence whatever, chose
to dress himself up like an ecclesiastical Guy Fawkes.

Keble's The Christian Year was first published in 1827, and offered the high church something roughly resembling a paraphrase of the prayer book in all its parts, including Forms of Prayer to be Used at Sea, Gunpowder Treason, King Charles the Martyr, the Restoration of the Royal Family, the Accession, and Ordination. A shortened form of the Morning Prayer selection is still found in hymn books as "New Every Morning is the Love," which, in spite of its 1827 origin, remains an excellent summary of much that is most characteristic of the Victorian period:

If on our daily course our mind
Be set to hallow all we find,
New treasures still, of countless price,

God will provide for sacrifice.

The trivial round, the common task,
Would furnish all we ought to ask;
Room to deny ourselves; a road
To bring us, daily, nearer God.

(S.K.)