

# Victorian Studies Association Newsletter



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THE VICTORIAN STUDIES ASSOCIATION NEWSLETTER

Number 23, March 1979

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Edited for the Victorian Studies Association of Ontario

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## EDITORIAL

Members of our association are aware of the healthy state of Victorian studies in our midst. Wondering about the situation of the rising generation of scholars, however, the editors last month wrote to English graduate schools in the province inquiring after Victorian theses in progress. The specifics of our replies appear below. While offered as no more than an indicative sampling, the list provides assurance of what we all could have reasonably surmised in any case: the attraction of Victorian studies continues unabated.

## THESES IN PROGRESS

Arnold, Matthew.

Feldman, Jocelyn. "Arnold's Early Poetry: the Response to Wordsworth." Supervisor: Professor D. S. Hair. Ph.D., Western.

Bronte, Charlotte.

Skogberg, Kristina. "Character Development and some Religious Analogues in Jane Eyre." Supervisor: Professor Edgar Wright. M.A., Laurentian.

The Brontes.

Campbell, Donna. "The Poetry of the Bronte Sisters." Supervisor: Professor A. Heidemann. M.A., Carleton.

Browning, Robert.

Davis, Corinne. "A Study in Poetic Relationship: the Poetry of Robert Browning and T. S. Eliot." Supervisor: Professor B. Rajan. Ph.D., Western.

Ketley, Stefanie. "The Development of Browning's Poetic Representation of the Renaissance." Supervisor: Professor T. J. Collins. Ph.D., Western.

Manson, Michael. "A Critical Examination of Five of Browning's Late Poems." Supervisor Professor T. J. Collins. Ph.D., Western.

Clough, Arthur Hugh.

Davies, Robin Edwards. "The Dramatic Art of Arthur Hugh Clough: a Study of The Bothie of Tober-Na-Vuolich, Amours de Voyage, and Dipsychus." Supervisor: Professor D. S. Hair. M.A., Western.

Dickens, Charles.

Daw, Laurence. "Satire in Dickens and Thackeray: Sympathetic and Cynical Uses of Romance and Comedy." Supervisor: Professor B. R. Lundgren. M.A., Western.

Disraeli, Benjamin.

Hamilton, James. "A Critical Study of the Early Novels of Benjamin Disraeli." Supervisor: Professor John Matthews. Ph.D., Queen's.

Eliot, George.

Thomas, Elizabeth. "George Eliot." Supervisor: Professor T. Middlebro'. M.A., Carleton.

Gaskell, Elizabeth Cleghorn.

Steele, Pamela. "Art and its Purpose in Mrs. Gaskell's Writing." Supervisor: Professor Elizabeth Waterston. M.A., Guelph.

Gissing, George.

Knight, Lynne. "The Treatment and Types of Women in Selected Novels of George Gissing." Supervisor: Professor Dorothy Zaborszky. M.A., Laurentian.

Hardy, Thomas.

Fiske, Ingrid. "Hardy's Poems of 1912-13." Supervisor: Professor Kerry McSweeney. M.A., Queen's.

Ford, Mary. "'Tracked by Phantoms': the Voice of Remorse in the Poetry of Thomas Hardy." Supervisor: Professor A. M. Beattie. M.A., Carleton.

MacDonald, George.

Bleasdale, Joanne. "Guide Figures in George MacDonald." Supervisor: Professor C. Harland. M.A., Queen's.

Meredith, George.

MacCoubrey, Gary. "Meredith's Changing Views of Marriage in Three of his Late Novels." Supervisor: Professor Dorothy Zaborszky. M.A., Laurentian.

Morris, William.

McAuley, Alex. "The Romances of William Morris." Supervisor: Professor M. Wiebe. M.A., Queen's.

Tennyson, Alfred.

Montemurro, Cheryl. "A Consideration of Essential Thematic Material in In Memoriam." Supervisor: Professor Edgar Wright. M.A., Laurentian.

(Thackeray, William. See: Dickens)

Various authors.

Stephen, Sidney J. "Nineteenth-Century Short Fiction in Canadian Periodicals." Supervisor: Professor George L. Parker. M.A., Royal Military College of Canada.

#### CARLYLE NEWSLETTER

The Carlyle Newsletter will begin annual publication in March 1979. Contributions of items of information, news or short articles (up to about 1500 words in length) are invited and should be sent by 1 November each year to the Edinburgh editors (K. J. Fielding and Ian Campbell, English Department, University of Edinburgh, David Hume Tower, George Square, Edinburgh EH8 9JK) or to the American editor (Anne Skabarnicki, English Department, Lafayette College, Easton PA 18042). North American subscribers should send \$5 U.S. for the first three issues to Ann Skabarnicki (to whom checks should be made payable); U.K. subscribers should make payment of 2£ to the Carlyle Newsletter and send to the Edinburgh editors. The Newsletter is being published by the University of Edinburgh in collaboration with Lafayette College.

## ARTICLE

By Kristin Brady

"Hardy's 'Mixed Novels': The Uniqueness of A Changed Man"

When Thomas Hardy collected his novels and short stories for the "definitive" Macmillan Wessex edition of 1912, he classified all of his prose fiction previously published in volumes according to three separate categories: "Novels of Character and Environment," "Romances and Fantasies," and "Novels of Ingenuity." It is clear that Hardy's concern in making these distinctions was chiefly with quality, subject-matter, and theme rather than with form, because the novels and the short-story volumes are not distinguished from each other, and A Group of Noble Dames falls into a different category ("Romances and Fantasies")<sup>1</sup> from that of Wessex Tales and Life's Little Ironies ("Novels of Character and Environment").<sup>2</sup> The terminology of Hardy's letters--in which he uses the words story, tale, and novel interchangeably--seems also to indicate that he made no strict theoretical distinction between the novel and short story as literary genres. This disinclination to classify his fiction according to its length may explain in part why Hardy used the term "Mixed Novels" for A Changed Man, The Waiting Supper, and Other Tales, Concluding with The Romantic Adventures of a Milkmaid,<sup>3</sup> the volume of short stories which was published by Macmillan in October 1913 and simultaneously in America by Harper & Brothers.<sup>4</sup> Yet Hardy's willingness to interchange his terms for fictional genres still fails to explain why he kept A Changed Man in a class entirely by itself, separate from all of his other works. The answer to this question lies in the history of the volume's publication rather than in any of Hardy's theories about the novel or the short story.

Hardy's reason for finally bringing together the narratives in A Changed Man was entirely of a practical nature. The publication by Macmillan of all of his work, prose and poetry, prompted the suggestion that he assemble in one final volume of fiction all of his still uncollected stories. This was something which Hardy had been reluctant to do. He told Mrs. Henniker as early as 1898 that he did not "take kindly to publishing [his] stray short stories" because they did not seem "to be worth reprinting,"<sup>5</sup> and he was still disinclined in 1913 to recover what he said in a letter he would gladly have left uncollected.<sup>6</sup> But Hardy nonetheless agreed to have the stories published "in order" as he put it in the volume's preface "to render them accessible to readers who desire to have them in the complete series issued by my publishers."<sup>7</sup> A preface which Hardy had earlier sent to Macmillan, but which he abandoned before the book's publication, was more specific in its description of his reasons for assembling the stories, saying that they "would probably

never have been collected by me at this time of day if frequent reprints of some of them in America and elsewhere had not set many readers inquiring for them in a volume."<sup>8</sup> Hardy was referring here to the six stories in A Changed Man which had been published before the introduction in 1891 of the International Copyright Law: "What the Shepherd Saw" (1881), "The Romantic Adventures of a Milkmaid" (1883), "A Tryst at an Ancient Earthwork" (1885), "A Mere Interlude" (1885), "Alicia's Diary" (1887), and "The Waiting Supper" (1888).

Hardy's chagrin at this profligate reprinting of his work is evident not only in his original preface to A Changed Man, but also in several letters which speak of his being "almost compelled" to publish the stories in book form, "There being wretchedly printed copies of some of them in circulation in America."<sup>9</sup> Of the six stories, "The Romantic Adventures" in particular was widely printed, and misprinted, in America, and Hardy expressed his annoyance at this situation by refusing to autograph an admirer's copy of a pirated edition.<sup>10</sup> But although Hardy's motives in collecting the stories in A Changed Man may at first have had only to do with these early uncopyrighted stories, he also collected, once the project was begun, most of the short fiction he had already published, both before and after the copyright law came into effect. The latter included "Master John Horseleigh, Knight," which had appeared in 1893, and five stories which Hardy published after the appearance of Jude the Obscure, when he continued to write prose fiction for a few years in response to the importunities of magazine editors: "A Committee-Man of 'The Terror'" (1896), "The Duke's Reappearance" (1896), "The Grave by the Handpost" (1897), "Enter a Dragoon" (1900), and "A Changed Man" (1900).

Hardy assembled the twelve stories of A Changed Man, many of which he had lost and was forced to solicit from periodicals, during the summer of 1913.<sup>11</sup> He complained repeatedly to publishers and friends that he thought the stories were "mostly bad,"<sup>12</sup> but he never attempted to improve them. Indeed, he could scarcely have had any appetite for such a task at this stage, and put the volume together quite hurriedly.<sup>13</sup> Except in the case of "The Waiting Supper," few revisions were made to the stories,<sup>14</sup> and Hardy's preface to the volume, which speaks of the narratives "for what they may be worth,"<sup>15</sup> is defensive in tone. The only principle underlying the organization of A Changed Man seems to have been that Hardy drew attention to his three presumable favourites (those mentioned in the title) by placing them at the beginning and end of the collection.

Both the haphazard arrangement of A Changed Man and Hardy's dissatisfaction with its contents would have been enough reason for him to give the book its separate classification of "Mixed Novels," but there seems also to have been a more concrete basis for this exclusive category. A Changed Man was reprinted by Macmillan in 1914 as the eighteenth volume of the Wessex edition.<sup>16</sup> Hardy had originally placed the collection in the division of "Novels of Ingenuity," but was forced to create a new designation for A Changed Man,<sup>17</sup> apparently because of a printer's error which numbered as XVIII-XX the first three volumes of verse.<sup>18</sup> This problem was later ironed out by renumbering the volumes of verse I-III,<sup>19</sup> but Hardy tried to prevent confusion at the time by labelling A Changed Man "IV" for its category and "18" for its place in the sequence of the fiction.<sup>20</sup> It was therefore necessary to keep the additional classification even though Hardy had had no intention of introducing it when the book was first published.

Despite this extraneous and temporary reason for the extra category of "Mixed Novels," Hardy was afterwards glad that he had given A Changed Man a general heading of its own which described more accurately the miscellaneous quality of its contents, and might include any subsequent volume of still uncollected stories.<sup>21</sup> The term, indeed, summarizes more successfully than any of Hardy's three original divisions of the Wessex edition the variance in length, kind, and quality which characterizes the stories in this particular collection. Unlike Wessex Tales, A Group of Noble Dames, and Life's Little Ironies, A Changed Man has no coherent unifying principle, and this fact is brought directly to the reader's attention by the book's classification as an assortment of "Mixed Novels." It was, however, only by a happy accident, a simple printer's error, that Hardy was impelled to provide this franker and more appropriate description of his last volume of prose fiction.

Notes:

1. Richard Little Purdy, Thomas Hardy: A Bibliographical Study (1954; rev. ed., Oxford: Clarendon Press, 1968), p. 284.
2. Purdy, p. 282.
3. Purdy, p. 284.
4. Purdy, p. 156.



5. Hardy to Florence Henniker, 22 July 1898, in One Rare Fair Woman: Thomas Hardy's Letters to Florence Henniker, 1893-1922, ed. Evelyn Hardy and F. B. Pinion (London: Macmillan, 1972), p. 68.
6. Hardy to W. M. Colles, 31 Mar. 1914 (British Library).
7. Thomas Hardy, A Changed Man (London: Macmillan, 1926), p. vii. This text includes the revisions for the Wessex edition supplied by Hardy to Macmillan in 1919.
8. Cancelled preface to A Changed Man, quoted in TLS, 25 Sept. 1913, p. 402.
9. Hardy to Sydney Cockerell, 13 Sept. 1913, in Friends of a Lifetime: Letters to Sydney Carlyle Cockerell, ed. Viola Meynell (London: Jonathan Cape, 1940), p. 276. See also Hardy to Sir George Douglas, 27 Aug. 1913 (British Library), and Hardy to Colles, 31 Mar. 1914 (British Library).
10. Carl J. Weber, Hardy and the Lady from Madison Square (Waterville, Maine: Colby College Press, 1952), p. 236.
11. In his preface to A Changed Man, Hardy thanks all "the proprietors and editors of the newspapers and magazines" (vii) who had sent him copies of stories. One of these was "What the Shepherd Saw," which Hardy had lost, and which was supplied by Macmillan (Hardy to Maurice Macmillan, 6 Aug. 1913 [British Library]).
12. Hardy to Henniker, 2 Nov. 1913, in One Rare Fair Woman, p. 156. See also: Hardy to Maurice Macmillan, 6 Aug. 1913 (British Library); Hardy to Douglas, 27 Aug. 1913 (British Library); Hardy to Cockerell, 3 Sept. 1913, in Friends of a Lifetime, p. 276; Hardy to Colles, 31 Mar. 1914 (British Library).
13. Most of the work must have been done between 6 Aug. 1913, when Hardy said he was not sure about having the stories ready in time (Hardy to Maurice Macmillan [British Library]), and 19 Aug. 1913, when he sent the copy of A Changed Man to Macmillan (Hardy to Sir Frederick Macmillan [British Library]).

14. Purdy, p. 154
15. A Changed Man, p. vii.
16. Purdy, p. 157.
17. See Hardy to Sir Federick Macmillan, 14 Dec. 1913  
(British Library).
18. Purdy, p. 284.
19. Purdy, p. 284.
20. See Hardy to Sir Frederick Macmillan, 14 Dec. 1913  
(British Library)
21. See Hardy to Sir Frederick Macmillan, 14 Dec. 1913  
(British Library)

#### VICTORIAN PERIODICALS

Beginning with the current volume (XII, 1979) the journal of the Research Society for Victorian Periodicals (RSVP) shall be known as Victorian Periodicals Review (formerly Newsletter). VPR is published quarterly for the Society at University College, University of Toronto, Toronto M5S 1A1. Subscription details upon request.

After serving five years Peter F. Morgan (English/Toronto) has stepped down as co-editor of Victorian Periodicals Review (formerly Newsletter). Professor Morgan's many friends and readers know the magnitude of his contribution to the journal and to the Ontario Victorian Studies scene. His successor as co-editor, Merrill Distad (Toronto), will work with Hans de Groot to maintain the high standards which VPR established during its first ten years of publication.

Merrill Distad (Toronto) "fathered" a book in January, Guessing at Truth: The Life of Julius Charles Hare (1795-1855). Shepherdstown, W. Virginia: Patmos Press, 1979. Pp. xii, 260. US \$19.95. The breadth of Hare's activities renders him interesting to students of Victorian intellectual, literary, and religious history.

## BOOK REVIEW

By Albert Tucker (English, Glendon College, York University)

Peter Marsh, ed., The Conscience of the Victorian State,  
Syracuse: Syracuse University Press, 1979.

The problem arises from the use of that word "conscience." Newman called it a "stern, gloomy principle," connoting guilt and anticipating punishment. He feared in the 1830s that the Christian conscience was being too readily assimilated to secular standards. Apprehensions about this transition in spiritual feeling were not unique to Newman, shared as they were by devout Evangelicals and by men such as Thomas Arnold, pursuing their goal of making the English a people governed by the passion for high moral earnestness.

How does one transpose this preoccupation with righteous Christian conduct to the abstract entity of the State? As the political embodiment of the nation, the State may have form, which in turn generates ideas; but how can the State have a conscience? How can the State itself represent a deeply felt principle or standard by which one judges moral conduct? The essays collected here go some way toward responding to, if not resolving that question.

The book contains six essays altogether. Through a study of the political ideas of Macaulay, Joseph Hamburger writes on the conscience of the Whigs. David Roberts discusses a group of politicians and journalists whom he has grouped under "the Utilitarian conscience." For the middle of the book, Derek Schreuder has written a wide-ranging and imaginative essay on Gladstone. Then follow essays by Richard Helmstadter on the Nonconformist conscience and by John Cell on the conscience of the imperialists, while Peter Marsh concludes with an essay on the conscience of the Conservative Party at the end of the century, with a focus on Lord Salisbury. The editor has also written a substantial introduction together with a short essay on suggested further reading that will be especially useful for students wishing to clarify or elaborate different parts of the book.

The difference of the parts and the list of essays suggest that the breadth of the subject is indeed wide. The State in this book included sometimes groups and sometimes individuals who wrote and spoke from moral conviction on issues that could be resolved ultimately only by political means. The individual conscience, the conscience of the Protestant Christian in nineteenth-century England, could therefore be associated with those groups intent upon an active public life, generally in the service of reform.

A number of questions arise inevitably from the very concept of such a subject. Can the introspection of the private, individual conscience be subsumed within a general ethic of public discussion? What principles determine the groups to be included, such as the Nonconformists but not the Evangelicals or the Anglicans; or the Conservatives and Whigs, but not the Liberals, the Tories, or the Radicals?

Schreuder's essay on Gladstone, for example, shows the richness implicit in pursuing the subject of conscience through the study of a central individual. Throughout the conduct of Gladstone's public life there is the recurring theme of his dependence on God's will, a will which he interpreted not only as a guide to decision and action but as a supernatural moral force which had singled him out for a special and prominent role in the political life of the nation. On such major issues as the Bulgarian atrocities in the 1870s and on Ireland in the eighties, he could only conclude in his journals that the Almighty had employed him as a particular instrument for "the accomplishment of God's work in the world. . . ." That was the position he had reached in his public life, some forty years after having written to Newman: "The State cannot be said now to have a conscience . . . inasmuch as it acts . . . in such a way as . . . no personal conscience . . . can endure."

Quotations of this kind, taken from letters and diaries, together with commentary by the historian, point directly to the relationship between high standards of morality, defined according to Christian doctrine, and the deep individual consciousness of applying those standards. In that context, conscience has real meaning.

The discussion can also be convincing when Richard Helmstadter acknowledges that the term "Nonconformist conscience" did not come into common use "until the last decade of the nineteenth century." At that time the various Protestant sects desperately needed a synthesis to hold them together, one which they found by uniting against "the three deadly enemies of England, . . . drink, impurity and gambling." John Cell dwells on an imperial conscience that was also plausible, beginning with the protection of aborigines and the opposition to slavery, and ending with the deep moral division over the Boer War at the end of the century.

Even to Cell, however, the groups upholding conscience became marginal and ineffectual amid the forceful tide of the new imperialism, which swept imperialist ideology into a related outcome of the changing strategy of empire. Conscience had little place in trimming that ideology. Much the same has to be said of the Utilitarians, whose passion for reform makes more sense when discussed as an ideology than as a conscience. Macaulay's preference for balance fits more readily into a discussion of ideas, on the premise that for him the political

standard was replacing the moral.

Peter Marsh readily and honestly faces this same problem in his essay on the Conservative Party, referring to it as cloistered but also conscientious by the end of the century. Its loyalty to the three institutions of Church, land, and party constituted an "ethic" rather than an ideology, though the difference between those terms might better have been defined. The Conservative Government of Sir Robert Peel "clothed a disinterested, altruistic intent." Salisbury at the end of the century, even as Prime Minister, elevated the loyalty of the party leader "to the level of a moral imperative." That principle helps to explain a fundamental difference between Salisbury and Gladstone, for Salisbury placed loyalty to party followers above any divisive policy of home rule for the whole Irish people.

It is ponderous and not always fruitful to discuss the political conscience of Salisbury or Macaulay, of Utilitarians and Whigs, as though the word meant the same as it did to Newman or even to Gladstone. But the attempt to place so many issues from Victorian England in terms of conscience proves in the end an illuminating exercise, and a useful tool for interpretive teaching on the history of the period.

Unread Articles are sweet . . .

as we know from a letter from Edgar Wright: page 9 in his copy of the last Newsletter was blank. "The beginning of page 10--'that list should give some sense of the richness of the work'--" (he says) "will forever haunt me with a sense of richness unknown and categories unrealized."

Apologies to Professor Wright: we hope he was the only one of our readers tantalized with the pleasure/pain of an unread article.

## BOOK REVIEW

By A. M. Ross (English, University of Guelph)

John Unrau, Looking at Architecture with Ruskin, Toronto: University of Toronto Press, 1978.

Few collected works of great authors are as undisturbed on library shelves as those belonging to John Ruskin whose popularity among Victorians was so very considerable. No one reads him now, say many critics, because even intelligent readers cannot follow his arguments. As late as 1946 George Sampson offered another explanation when he asserted that "the piety of [Ruskin's] executors [had] buried him beneath a monumental memorial edition" which has "frightened readers away ever since".

But despite statements such as these some scholars today are finding much to talk about as they search within the covers of the thirty-nine volumes of the "Library Edition" (1905). Distinguished art historians like Sir Kenneth Clark have come to Ruskin's defense, pointing out that, although he wrote much nonsense, posterity has sadly underestimated the quality of his mind and his aesthetic sensibility.

In Looking at Architecture with Ruskin, Dr. John Unrau of York University in Toronto has succeeded admirably in giving readers a "concentrated survey of how Ruskin looked at buildings and interpreted what he saw". The survey gains much in clarity because Dr. Unrau has ignored "the ethical, religious and historical theories woven round architecture" in Ruskin's writings. His "introduction" makes pertinent distinctions between "architecture" and "building", noting that Ruskin and Le Corbusier would agree "that architecture begins where construction and utility end". No time is lost in revealing Ruskin's competence as a draughtsman and artist and in demonstrating by how much his architectural sketches excel those of his contemporaries like Henry Gally Knight.

Subsequent chapters treat of space, irregularities in two-dimensional compositions, ornament, adaptation of detail to viewer, and colour. Professor Unrau lets Ruskin speak for himself wherever possible and explains what he meant by directing the reader to pertinent illustrations, many of which are very competent photographs of Ruskin's own drawings, sketches, and water colours. These are especially helpful because Ruskin was astonishingly faithful in reproducing architectural detail.

Within the text, something of Ruskin's own personality is evident: his wry humour as when he admitted to a distinguished Cambridge audience that he was never satisfied he had "handled a subject properly till [he had] contradicted

[himself] at least three times"; his success in polemic which won for him the accolade of being a "malevolent of the worst description"; and his unwillingness--or was it inability--to be thoroughly systematic. "Analysis", he said, "is an abominable business. I am quite sure that people who work out subjects thoroughly are disagreeable wretches."

For those of us in the twentieth century, who must live with the austerity of the unadorned angularities of board-marked concrete, much delight and instruction in this book come about because of the attention which Dr. Unrau directs to Ruskin's ideas about the composition of façades and the use of ornamentation. Ruskin's aesthetic interest in the irregularities of medieval architecture, especially carving, sets him in opposition to the formalism of Vitruvius and the much later mechanical designs of those like A. W. N. Pugin who were promoting the revival of Gothic in Victorian England. To support this argument, Unrau offers very effective illustrations taken from cathedrals like those in Pisa, Bayeux, and Rouen and from the Doge's Palace in Venice.

Professor Unrau deserves much praise for the way in which he examines Ruskin's statement--held by many to be a foolish one--that "ornamentation is the principal part of architecture". The three chapters in Looking at Architecture with Ruskin on ornament and its relation to the viewer and to the structure of which it is a part make clear what Ruskin meant. Decorative art was not, he explained, "a degraded or a separate kind of art. Its nature or essence is simply its being fitted for a definite place; and in that place, forming part of a great and harmonious whole".

The chapter on colour revives an old controversy and raises aesthetic questions which remain unanswered in our own century. As with ornament, Ruskin comments upon the importance of chiaroscuro; he has much to say, too, about the gradation of colour harmonies. These comments win acceptance from the reader especially when he studies the splendid colour plates of Ruskin's own work done in Venice, Verona, and Lucca.

Altogether, Looking at Architecture with Ruskin is a book deserving great praise: the text is both helpful and well written; the quotations from Ruskin are apt, perceptive, and distinguished prose; the illustrations--effective and something to treasure; the type and layout--pleasing and generous. Notes, bibliography, and index are gathered at the end of the text.

Professor Unrau's scholarship and patient commonsense make this the sort of book which should compel us--as Ruskin's own work compelled Anthony Trollope and Marcel Proust--to travel in France or Italy and to look again at what we failed to comprehend the first time.

LETTER

Dear Sir:

Clearly Ruskin had not read E. G. Withycombe's Oxford Dictionary of English Christian Names when he showed such concern as to whether "guinea" was a permissible rhyme for "Jenny."

Jenny: the usual pet name for Jane, properly pronounced Jinny, though a spelling pronunciation is now often heard. In Scotland, where it is the usual pet-form of Janet, the spelling pronunciation is general.

Withycombe is often dogmatic on scant authority (in my experience the more usual Scottish diminutive for Janet is Jinty), but I do know that my mother, a Jane who became a Jenny, was always called Jinny by the older members of the family. Perhaps the shift to a spelling pronunciation was aided by the increasing number of Jennys who began life as Jennifer (a Cornish version of Guenever/Guinevere, according to Withycombe, which only "of recent years has become fashionable in the rest of England"). As to why Ruskin should not have known what Withycombe and I are so familiar with, perhaps Jane and Jinny were too exclusively names for "downstairs" personages for so "upstairs" a figure to have known many of them.

Yours sincerely,

James Harrison  
University of Guelph