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Victorian Studies Association Newsletter



NUMBER 29, SPRING 1982

Ontario, Canada

THE VICTORIAN STUDIES ASSOCIATION NEWSLETTER

Number 29, Spring 1982

Ontario, Canada

Edited for the Victorian Studies Association of Ontario

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In addition to news of members, communications, an article, and a book review, this issue includes the first half of a list compiled by Professor Kathryn Chittick (University of New Brunswick) of British Victorian periodicals in the University of Toronto Library system. The second half of the list will form part of the fall number of the *Newsletter*.

NEWS OF MEMBERS

Marcia Allentuck (Art History, Graduate Faculty, City University of New York) published "William Hazlitt's *Spirit of the Age* and Sir William Allan: An Unpublished Commentary," in the *Keats-Shelley Journal*, XXX, 1981.

The Short Stories of Thomas Hardy: Tales of Past and Present, a book by Kristin Brady (De Paul University), will be published by Macmillan of London and St. Martin's Press in New York in June 1982.

Michael Darling (McGill University) has contributed articles on Owen Meredith and Austin Dobson to the Victorian Poetry volume of the *Dictionary of Literary Biography*. He has also participated in the Union List of Victorian Serials Project based at Washington State University. At present, he holds a Killam Research Associateship and is a Visiting Assistant Professor at McGill University.

Ina Ferris has published "The Demystification of Laura Pendennis" in a Special Issue on Thackeray of *Studies in the Novel*, 13 (Spring-Summer 1981), 122-32.

Martin Fichman (Glendon College, York University) has published *Alfred Russel Wallace: A Critical Analytical Biography* (Boston: Hall, 1981).

Richard Giles (Wilfrid Laurier) recently published "Symonds' Annotations in the 1860 *Leaves of Grass*" in *Leaves of Grass at 125*, ed. William White (Detroit: Wayne State University Press, 1980); "Marvell's 'On a Drop of Dew'" in *The Explicator*; and "'Wulf and Eadwacer': A New Reading" in *Neophilologus*. He was named regional editor of *The Journal of Pre-Raphaelite Studies*, to which he invites all interested VSA members to subscribe.

Trevor Levere (Institute for the History and Philosophy of Science and Technology, Toronto) has published a book entitled *Poetry Realized in Nature: Samuel Taylor Coleridge and Early Nineteenth-Century Science* (New York: Cambridge University Press, 1981).

Kathleen E. McCrone (Windsor) is on sabbatical leave in London, England. She has received an SSHRC grant for work on "Victorian Women and Sport."

Juliet McMaster (Alberta) gave a talk on Anne Brontë at the Brontë Conference at Leeds last summer. Her paper on *Philip*, "Funeral Baked Meats:

Thackeray's Last Novel," came out in the special 1981 Thackeray issue of *Studies in the Novel*. *The Novel from Sterne to James*, a collection of her essays and Rowland McMaster's, has recently been published by Macmillan of London.

David Stafford has recently published "Spies and Gentlemen: The Birth of the British Spy Novel, 1893-1914" in *Victorian Studies*, 24, no. 4 (Summer 1981); and "Conspiracy and Xenophobia: The Spy Novel of William de Queux, 1893-1914" in *Europa* (Montreal), Winter 1981.

John Unrau (York University) attended an international conference on Ruskin held at the Ruskin Galleries, Bembridge, Isle of Wight, in July 1981, and gave a paper on Ruskin's study of the church of San Marco in Venice. A report on his paper and on the conference as a whole appeared in the *Times Literary Supplement*, 31 July 1981. He has also contributed an essay entitled "Ruskin, the Workman, and the Savageness of Gothic" to a volume of new essays on Ruskin, *New Approaches to Ruskin*, ed. Robert Hewison, recently published by Routledge and Kegan Paul of London.

COMMUNICATIONS

The Trollope Centenary Conference will be held at University College, London University, from June 24 to 26, 1982. The opening address will be by Philip Collins, and the program includes sessions on Trollope and Ireland, Trollope and the Concept of the Gentleman, Trollope and the Law, Trollope and His Contemporaries, Love and Mirth in Trollope, Trollope and Politics, and Trollope as Clubman. Among the speakers are Marcia Allentuck, Ruth apRoberts, A.O.J. Cockshut, Robert Colby, K.J. Fielding, N. John Hall, John Halperin, Coral Lansbury, Juliet McMaster, Rowland McMaster, Robert Polhemus, Donald Stone, Robert H. Taylor, Reginald Terry, and Robert Tracy. For further information, please contact Professor N. John Hall, 44 West 10th Street, New York, NY 10011, or Andrew Wright, 21 Strutton Ground, London, SW1P 2HY.

The University of Leeds' Seventh Brontë Conference will take place at the University from August 2 to 7, 1982. The theme of lectures and discussion will be the novels and poetry of Charlotte and Emily Brontë. There will be the opportunity to consider the development of the Brontë sisters' work against the Yorkshire setting of their childhood and maturity, and visits will be made to various houses associated with the Brontë sisters. There will be a series of lectures that will explore the nineteenth-century circumstances of Charlotte and Emily Brontë's development as writers. Special emphasis will be given to Charlotte Brontë's interest in teaching, including her friendship with Sir James and Lady Kay-Shuttleworth, and the place of music in life in Haworth Parsonage. It is hoped that special consideration will be given to Emily Brontë's poetry. For further information, contact the Director of Special Courses, Department of Adult Education and Extramural Studies, The University, Leeds LS2 9JT, U.K.

A conference on "Scott and His Influence" is to be held at Aberdeen from August 16 to 21, 1982.

The Australasian Modern British History Association will meet in Sydney, at Women's College, University of Sydney, from August 23 to 25, 1982. Many of the papers will be "Victorian." This conference follows a successful pioneer meeting of the Association in Melbourne last year. A list of proposed papers will be out in due course--in case VSA members happen to be passing through New South Wales in August 1982. (This from Deryck Schreuder, our Australian correspondent.)

VICTORIAN STUDIES ASSOCIATION OF ONTARIO

CONFERENCE PROGRAMME

Glendon College, Toronto
17 April 1982

- 9:20 a.m. Senior Common Room: REGISTRATION
Coffee will be available
- 10:15 a.m. Room 204: LECTURE
Mark Girouard
"Modern Babylons: Aspects and Attitudes in the Nineteenth-century City"
Chairman: Allen Brooks (Toronto)
- 12:00 noon Senior Common Room: SHERRY
- 12:30 p.m. LUNCH
- 1:30 p.m. ENTERTAINMENT
"Readings from Dickens"
Presented by Joseph Gold (Waterloo)
- 2:00 p.m. Senior Common Room: BUSINESS MEETING
- 2:30 p.m. Room 204: LECTURE
Michael Millgate (University of Toronto)
"Hardy the Professional"
Chairman: Eleanor Cook (Toronto)
- 4:00 p.m. Senior Common Room: DRINKS

IN WONDERLAND, A PERFECT CIRCLE:
ALICE IN CIRCLES

Gary H. Paterson
King's College, London, Ont.

About half-way through *Alice in Wonderland*, the Cheshire Cat answers Alice's request for directions as to "'which way I ought to go from here?'"

'That depends a good deal on where you want to get to,' said the Cat.

'I don't much care where---' said Alice.

'Then it doesn't matter which way you go,' said the Cat.

'---so long as I get *somewhere*,' Alice added as an explanation.¹

This interchange, which leads directly into the subject of Alice's possible madness, points to one of the fundamental assumptions that she brings with her from above-ground: the concept of linear movement from one point to another in both space and time. This notion, linked obviously with Victorian ideas of progress and possibly evolutionary perfectibility, is at the heart of Alice's view of the world, and there are continual references to beginnings and endings from the moment she enters the rabbit-hole: "Would the fall *never* come to an end?" (p. 8), to her final triumph over the King of Hearts: "'It's the oldest rule in the book,' said the King. 'Then it ought to be Number One,' said Alice" (p. 93).²

Opposed to this sense of linear movement and progression is the essential circularity with which, for better or worse, Wonderland functions. Constantly ending where one begins without even a spiralling sense of progress contributes to much of Alice's annoyance with Wonderland and ultimately to what Donald Rackin has referred to as "Alice's Journey to the End of Night."³ One thinks of *Little Gidding* and Mary Queen of Scots and also, perhaps, the "justness" of Donne's circle around Anne More as symbols of infinity and perfectibility. What is significant, I think, is the fact that Lewis Carroll uses the concept of circularity in its diverse forms in *Alice in Wonderland* as a structural principle that is as firmly and carefully laid out as the chess game or the mirror image in *Through the Looking Glass*.⁴ Circles, spheres, tube-like structures, as well as circular dialogues and plot structure inevitably determine the development of Alice's character and provide a clue to the organization of this seemingly most formless book.

Structurally, there are four episodic clusters involving circularity that highlight the change within Alice from willing participant in the illogical affairs of Wonderland to her total rejection of them: the Caucus-Race, the Mad Tea-Party, the Croquet Game, and the Lobster-Quadrille.

In the Caucus-Race, which is rather symmetrically preceded and followed by the animals' all sitting down "in a large ring, with the Mouse in the middle" (p. 21), the race course is marked out "in a sort of circle, ('the exact shape doesn't matter,' it said,) and then the party were placed

along the course, here and there" (p. 23). Donald Gray suggests that the word "caucus" evokes the "frantic futility" (p. 23n) of politics and, because of the lack of progression from point to point, the Dodo says, "'Everybody has won, and all must have prizes'" (p. 23). At this point, Alice is an active participant in the race as well as a distributor of prizes. Although she does not understand the race within her own terms of reference (i.e., linear movement from start to finish), she accepts the race as game and willingly joins the party.⁵

Chapter VII, "A Mad Tea-Party," provides Alice with another source of puzzlement, essentially linguistic: the characters are moving *round* a rectangular table.⁶ It is precisely the "circular" aspects of the table and the idea of the Mad Hatter, March Hare, and Dormouse proceeding around--likely to come to an end--that cause Alice's concerned questions about Space and Time:

'Then you keep moving round, I suppose?' said Alice.

'Exactly so,' said the Hatter: 'as the things get used up.'

'But what happens when you come to the beginning again?'

Alice ventured to ask.

'Suppose we change the subject,' the March Hare interrupted, yawning. (P. 59.)

"The Queen's Croquet-Ground" is an even more crucial moment for Alice,⁷ who has been politely acquiescent to the mouse, the caterpillar, and even the Duchess amidst the violence of the "Pig and Pepper" chapter. Croquet is essentially a circular game: one sets out upon a more or less hexagonal course, cuts through the centre of the "circle" and returns "home first" in order to win. Alice is expecting all this.⁸ Instead, of course, she is bewildered with the anarchic proceedings of the game:

'--and you've no idea how confusing it is all the things being alive: for instance, there's the arch I've got to go through next walking about at the other end of the ground and I should have croqueted the Queen's hedgehog just now, only it ran away when it saw mine coming! (P. 67.)

She does manage, however, to continue her attempt to participate in the game although, like everything in Wonderland, it is hardly worth finishing.

After her brief and rather nauseating encounter with the Duchess's about-turn to overly sentimental effusiveness, we are prepared for the episodes with the Mock Turtle and the Gryphon. Kathleen Blake has noticed that the Lobster-Quadrille is like other games, the Queen's croquet, for example, in its circularity.⁹

So they began solemnly dancing *round* and *round* Alice . . .
while the Mock Turtle sang this, very slowly and sadly:-- . . .

Will you, wo'n't you, will you, wo'n't you, will you
join the dance? (P. 79; my emphasis.)

Although the dance seems to be the most organized aspect of Wonderland so far, together with its most symmetrical refrain, Alice stands

apart: "'Thank you, it's a very interesting dance to watch,' said Alice, feeling very glad that it was over at last" (p. 80). Through her elaborate process of initiation in the episodes with the White Rabbit, the Caterpillar, the Duchess, and the Queen, she is now able to refrain from active participation in circular activities that have neither beginning nor end. Of course, the irony of all this is that Alice was prepared to go through the essentially circular course of the contests and games available to her in Wonderland: they simply do not measure up to her expectations of linearity. It is no wonder, then, that she remains inactive in this final circular episode and that her state of mind is entirely prepared when she comes to the climactic moments with the King and Queen of Hearts in Chapters XI and XII.

Another way of assessing the actually double circularity of the structure of *Alice in Wonderland* is by examining the emphasis placed upon Alice's motivation to enter "the loveliest garden you ever saw" (p. 10). This basic desire begins as early as Chapter I, when she has become too large to enter the little door that leads "into a small passage, not much larger than a rat-hole" (p. 10). At several points before Chapter VIII, Alice reassures herself that she must get to that garden; her motivation is constantly checked by her current size.¹⁰ It is almost as if Alice has a certain number of rites of initiation to perform. She must--successfully or unsuccessfully--encounter the bedraggled birds and mouse, the "puppy," Caterpillar, Duchess, Cook, Cheshire Cat, Mad Hatter, and March Hare before she can find herself "at last in the beautiful garden, among the bright flower-beds and the cool fountains" (p. 61).

Given this plan for her eventual entry into the ultimately disappointing Queen's Croquet-Ground, we continue to follow Alice's adventures which, in the final chapters, form another structural circle. Having reached the garden, she proceeds to the two-chapter encounter with the Gryphon and Mock Turtle and arches back to the court scene, once more presided over by the King and Queen of Hearts. The circle "ends" here, with Alice's denial of Wonderland and her return to the presumably more stable world above-ground.

Circularity exists also in aspects of dialogue in *Alice in Wonderland*. Alice obviously expects to "get somewhere" in a conversation;¹¹ usually it is the acquisition of some new knowledge. The Caterpillar's speech in Chapter V begins and ends with "'Who are you?'" (pp. 35, 36), while the gist of the conversation is essentially off-putting to Alice's sense of identity in terms of size, growth, and emotional security. Equally frustrating to Alice's presumed sense of linearity in conversational logic is the fact that she is constantly thwarted in her attempt to arrive at an ending in thought or dialogue. Carroll continually uses *non-sequiters* to indicate the false ending of Alice's hopefully linear conversations:

'And how many hours a day did you do lessons?' asked Alice, in a hurry to change the subject.

'Ten hours the first day,' said the Mock Turtle: 'nine the next, and so on.'

'What a curious plan!' exclaimed Alice.

'That's the reason they're called lessons,' the Gryphon remarked:

'because they lessen from day to day.'

This was quite a new idea to Alice, and she thought it over a little before she made her next remark. 'Then the eleventh day must have been a holiday?'

'Of course it was,' said the Mock Turtle.

'And how did you manage on the twelfth?' Alice went on eagerly.

'That's enough about lessons,' the Gryphon interrupted in a very decided tone. (P. 77.)

The three references to imagery of spheres and globes in *Alice in Wonderland* suggest that Alice's preconceptions of the nature of earth and its turning in space are upset by her experience in Wonderland. On her way down the rabbit-hole, she is terrified, first, that she has come to the centre of the earth: "that would be four thousand miles down, I think---" (p. 8), and then that she shall fall actually *through* the earth, mentioning rather vaguely, "The Antipathies, I think---" (p. 8). She is obviously "getting somewhere" at this point but, like the criss-crossing of the quasi-circular croquet ground later on, her destination in the endless corridor does not prove to be particularly satisfying.

In Chapter VI, the Duchess involves Alice in a futile pun concerning the turning of the earth: "'If everybody minded their own business . . . the world would go round a deal faster than it does'" (p. 48), a comment that, like Jim Hawkins's "Dead men don't bite," Alice hurls back at the Duchess--again ineffectively--in Chapter IX (p. 70).

The third instance of spherical imagery is predictably a destructive one, representing the progression of Alice's alienation from Wonderland: ". . . and there they lay sprawling about, reminding her very much of a globe of gold-fish she had accidentally upset the week before" (p. 92). Alice's concept of the world as a logically apprehensible sphere with a radius of four thousand miles, complete with Latitude and Longitude and "Antipathies" has dwindled into the shattered microcosm of a gold-fish bowl. At this point she is prepared to overthrow the pack of cards and declare her own identity once and for all.

Often the circularity of Wonderland is reinforced by linguistic trickery. Alice, expected to reward all the participants in the Caucus-Race, distributes "exactly one [comfit] a-piece, *all round*" (p. 23; my emphasis). Here, in a sense almost of creativity, she gives. Later, at the croquet game, creativity (the idea of beginning) is not the watch-word as the Cheshire Cat's head gradually disappears and the Wonderland adults, befuddled with beginnings and endings, make the appropriate ruling: "The Queen's argument was that, if something wasn't done about it in less than no time, she'd have everybody executed, all round" (p. 69).

Possibly the most fascinating use of circles in *Alice in Wonderland* combines the sense of circular infinity (and Wonderland futility) with the idea of linear progression in the concept of cylindrical or tube-like structures which recur frequently throughout the book. Alice, after all, does get down the rabbit-hole, although there is some interesting comment that the hole, seemingly like a "very deep well"

(p. 8) (round, presumably) has *sides* filled with cupboards and bookshelves as well as the disappointingly empty jar labelled "ORANGE MARMA-LADE" (p. 8). Another well, linguistically opposite to the "ill" sisters who lived on treacle, also proves to have a bottom where the three sisters learn to draw treacle (p. 59). The expulsion of the lizard, Bill, in Chapter IV, through the cylindrical chimney leads only to his--and Alice's--discomfiture. The most disturbing instance of cylinder imagery is decidedly Alice's distorted neck, which contributes to the Pigeon's mistaking her for a serpent. All of these examples of "circular linearity" hold out possibilities of hope for Alice's "getting somewhere," yet each in its own way only contributes to her final outrage.

Circles in *Alice in Wonderland* provide a tension between the linear, progressive expectations she has for coping with life from the above-ground world, and the disturbing realities of an illogical and confusing nonsense world. They comprise significant aspects of structure and characterization and they relate to the dominant themes of madness and futility. Carroll did, in fact, create the "perfect round" in Wonderland --but it was about as far as imaginatively possible from Abt Vogler's "heaven."

NOTES

¹Lewis Carroll, *Alice in Wonderland*, ed. Donald J. Gray (New York: Norton, 1971), p. 51. Subsequent references to this edition will be incorporated into the text.

²Other examples: ". . . afraid that it might end in going out like a candle" (p. 12); "'Please come back, and finish your story!' Alice called after [the Mouse]" (p. 26); "'It is wrong from beginning to end,' said the Caterpillar, decidedly" (p. 41); "'Begin at the beginning,' the King said, very gravely, 'and go on till you come to the end: then stop'" (p. 94).

³Donald Rackin, "Alice's Journey to the End of Night," *PMLA*, 81 (1966), 313-26.

⁴Critics are unanimous in their agreement that *Through the Looking Glass* is a much more tightly structured work than *Alice in Wonderland*. See, for instance, Harry Levin's remark: "For him, *Alice's Adventures in Wonderland* had been a discovery, an improvisation, a series of serendipities; whereas *Through the Looking Glass*, seven years later, was faced with the usual difficulty of sequels. It made up in systematic elaboration for what it lost in spontaneous flow." ("*Wonderland Revisited*," in *Aspects of Alice*, ed. Robert Phillips [New York: Vanguard Press, 1971], p. 188.)

⁵Kathleen Blake has noticed the lack of progression associated with games: "And the shape that the race takes also demonstrates something characteristic about games: their circularity. In spite of all the purposiveness displayed by the players . . . the game literally does not

get anyone anywhere." (*Play, Games, and Sport: The Literary Works of Lewis Carroll* [Ithaca: Cornell University Press, 1974], p. 114.)

⁶The same sense of puzzlement is elaborated much more fully in the description of the mushroom on which the Caterpillar sits smoking. Carroll introduces the paradox of a circle with sides quite casually: "There was a large mushroom growing near her, about the same height as herself; and, when she had looked under it, and on both sides of it, and behind it, it occurred to her that she might as well look and see what was on top of it" (p. 34). Later, the Caterpillar actually refers to the circular mushroom's having sides, and we are given Alice's baffled reaction:

'One side will make you grow taller, and the other side will make you grow shorter.'

'One side of *what?* The other side of *what?*' thought Alice to herself.

'Of the mushroom,' said the Caterpillar, just as if she had asked it aloud. . . .

Alice remained looking thoughtfully at the mushroom for a minute, trying to make out which were the two sides of it; and, as it was perfectly round, she found this a very difficult question. However, at last she stretched her arms round it as far as they would go, and broke off a bit of the edge with each hand.

(P. 41.)

Obviously, the puzzle of finding "sides" to a circle or going "round" a rectangular table would have been amusing to Carroll, who published a pamphlet in 1890 entitled "Circular Billiards," describing the "rules for playing billiards on a round table with cushions but no pockets or spots. The table was actually made and used, but the game never caught on." (Anne Clark, *Lewis Carroll, a Biography* [New York: Schocken Books, 1979], p. 252.)

⁷Preparation for this episode comes as early as Chapter I in the delineation of Alice's two-sided personality: ". . . and once she remembered trying to box her own ears for having cheated herself in a game of croquet she was playing against herself" (p. 12).

⁸Lewis Carroll was quite fascinated with this popular Victorian pastime and invented his own version of the game, which he called "Castle Croquet." See *The Letters of Lewis Carroll*, ed. Morton N. Cohen and Roger Lancelyn Green (New York: Oxford University Press, 1979): "Dodgson's four-page pamphlet, privately printed, entitled *Castle Croquet for Four Players*. Different editions are reprinted in *Picture Book*, pp. 271-4 and in *Circular I*, pp. [14-18]" (I, 293). Stuart Dodgson Collingwood's book gives the following description: "The soldiers are played first in the order given in the figure, then the sentinels in the same order & so on. Each player has to bring his soldier out of his castle, & with it 'invade' the other castles in order . . . to re-enter his own, & touch the flag, & then to touch it with his sentinel . . . and whoever does all this first, wins." (*The*

Unknown Lewis Carroll: Eight Major Works and Many Minor [New York: Dover Publications, 1961], p. 272.) If this version of the game was what Lewis Carroll had in mind in *Alice in Wonderland*, the format is decidedly more "circular" than the usual game.

⁹"Of special interest about the Lobster-Quadrille is that it is specifically identified as a game. This emphasizes again the basic circularity, the real pointlessness of play, which like a dance is primitively more of a here-we-go-round-and-round activity than a getting-somewhere activity. . . ." (Blake, pp. 127-28.)

¹⁰See pp. 32, 43, and 61.

¹¹*Alice in Wonderland* opens with Alice's sister reading a book which has neither pictures nor conversations. Presumably Alice expects some wish fulfillment for this lack in Wonderland.

BOOK REVIEW

Tennyson and Swinburne as Romantic Naturalists. By Kerry McSweeney. Toronto, Buffalo, London: University of Toronto Press, 1981, pp. xvii, 222.

To divide a book between Tennyson and Swinburne is a hazardous undertaking. Tennyson is so considerable a writer that even those who dislike his sentiments must respect his art. T.S. Eliot begins his 1936 essay on *In Memoriam* with an unstinting tribute to Tennyson's technical ability--the only unstinting tribute in the entire essay. Much earlier, he is grudging about Tennyson's mental capacities, but in no doubt about his technique. "I do not care to pose as a champion of Tennyson. . . . But Tennyson was careful in his syntax; and, moreover, his adjectives usually have a definite meaning; perhaps often an uninteresting meaning; still, each word is treated with proper respect. And Tennyson had a brain (a large dull brain like a farmhouse clock) which saved him from triviality." But those who dislike Swinburne's sentiments do not commonly feel compelled to respect his art--certainly not all 2,254 pages of his poetry, and sometimes not much of it at all, which is a pity. A book divided between two such writers runs the risk of an imbalance of interest in favour of the more considerable writer.

This is not what happens in *Tennyson and Swinburne*, chiefly because of McSweeney's vigour in argument, but the grounds of argument and the reader's responses differ greatly in the two parts of the book. McSweeney begins with "Swinburne's Tennyson." Chapters 2 to 4, some hundred pages, treat Tennyson's work (ten well-known poems written from 1830 to 1842, *In Memoriam*, *Idylls of the King*). Chapters 5 and 6, sixty-five pages, concentrate on Swinburne's poetry (and include stimulating discussions of four late poems). The final ten-page chapter draws the two poets together, but avoids conclusive or thorough comparison.

McSweeney is concerned to claim a place for Tennyson's "naturalism"—"the ambiguous attractions of a naturalistic vision" in the poetry of 1830 to 1842, the "natural magic" of *In Memoriam*, and the naturalistic force of the "Tristram group" of idylls. ("Romantic" in McSweeney's title indicates simply that Tennyson and Swinburne are heirs to the naturalism of the Romantic poets.) Such a claim, if pressed very far, can be problematic for Tennyson. Naturalism is "action arising from or based on natural instincts, without spiritual guidance; a system of morality or religion having a purely natural basis" (*OED*). As Tennyson's poetry has a good deal of the spiritual in it, McSweeney has his work cut out for him. His case is more persuasive for Tennyson's early work than for *In Memoriam* and the *Idylls*, where the reader wonders how far Tennyson's "naturalism" can be separated from his spiritual and moral concerns. For example, what is a "psychological necessity" (pp. 104, 105, etc.)? What happens when my psychological necessity conflicts with your psychological necessity? And "vitalism"? "Tristram manifests a disinterested and unconditioned vitalism that should not be called immoral or cynical because . . . it does not define itself in opposition to the moral or the idealistic" (p. 110). I can see and admire the force of any vitalism, but I do not know of any unconditioned vitalism, and I have never yet met a disinterested one. And is Arthur's wooden moralizing in *Guinevere* altogether unacceptable as art? The woodenness is dramatically persuasive; it might well be a psychological necessity for a man addressing an adulterous and still-loved wife. We should not miss the unobtrusive effect of the past tense in: "for indeed I knew / Of no more subtle master under heaven / Than is the maiden passion for a maid. . . ." Had Tennyson written "for indeed I know," these lines would have been more susceptible to McSweeney's attack on them. Nonetheless, for all that a reader may remain unpersuaded of the extent of McSweeney's claim for Tennyson's naturalism, he must grant that insufficient attention is sometimes given to the force of the natural in Tennyson's work.

The chapters on Swinburne do not evoke this kind of response, for naturalism is hardly problematic in Swinburne. To say he espouses naturalism is much like saying Dante espouses Christianity. One has to go on from there. What McSweeney does is to argue that naturalism provides that "internal centre" which George Meredith found lacking in Swinburne's poetry. He extends the argument to try to answer William Morris's charge that Swinburne's work is "founded on literature, not on nature," and Eliot's charge that "the morbidity is not of human feeling but of language. Language in a healthy state presents the object, is so close to the object that the two are identified." McSweeney counters (shifting the terms of the argument) that "Swinburne's interests are never in language per se but in language as the expression of his own 'human feelings,' as the articulation of a distinctive vision of human existence" (p. 125). This vision is at the least a stoic acceptance of the pain of a naturalistic outlook, and sometimes the celebration of the dignity and grandeur possible to such an outlook. McSweeney is eloquent in defence of Swinburne's naturalism, judicious in his selection of poems to discuss, and candid about the considerable quantity of poor work by Swinburne.

Yet the art of poetry is precisely the art of "expression" and "articulation." It may well be that "what holds one's attention is . . . what in the narrative has been transformed by the intensity of each poet's personal vision--by their exploration of man's relationship to the natural world and to the forces that shape his destiny" (p. 193). But the interest as poetry is in the transformation, not in any orthodoxy. One can write bad poems that are informed by naturalistic vision and good poems that are informed by celestial vision. Eliot's quarrel is with Swinburne's "expression" or "articulation" or "transformation"--ground on which he had no quarrel with Tennyson. For all that I may rejoice that anyone can fulfil a death with joy, I also know that this is poor poetry:

The first good steed his knees bestrode,
The first wild sound of songs that flowed
Through ears that thrilled and heart that glowed,
Fulfilled his death with joy.

It is when lines like the following jump off the page that I know I am in the presence of a poet:

. . . all dispeopled here of visions
Lies, forlorn of shadows even, the shore.
(Swinburne, "By the North Sea," quoted, p. 159.)

"Dispeopled": the unusual word among the usual, with the negative prefix Milton and Wordsworth knew how to use so well, though Swinburne probably learned the value of the word from Pope. "Shadows": natural shadows, but also, in a secondary meaning hovering ghost-like, the shadows or shades of the dead, so that even classical "visions" like those of the shadows on the shore in *Odyssey* XI or shadows crowding that famed, dread shore in *Aeneid* VI are now "dispeopled." (Swinburne was a classicist.) "Forlorn": the Keatsean word that dispels visions and brings one back to one's sole self. "Shore": delayed effectively by a Latinate syntax, and recalling Milton's "genius of the shore" from *Lycidas* (an unavoidable poem here), as well as those classical shores. This shore is forlorn of Christian *figurae* as well as classical *tenebrae*, forlorn even of Arnold's vision, also by a "distant northern shore."

These lines are naturalistic lines. They are also "founded on literature," as a glance at their context makes clear. They are technically good; the man who made them knew what he was doing. Pound said it best: "Technique is the only gauge and test of a man's lasting sincerity."

Whether or not we agree with McSweeney's thesis, it is a tribute to his own technique that this book sends its reader back to the poetry of Tennyson and Swinburne to test their peculiar excellence.

Eleanor Cook
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UNIVERSITY OF TORONTO LIBRARY: BRITISH PERIODICALS 1824-1900

Kathryn Chittick
University of New Brunswick

This list was originally undertaken as part of the project to compile a North American union list of Victorian serials. Work on the ULVS Project began in 1980 and is being co-ordinated by Richard D. Fulton at Washington State University; the list is to be published by Garland Press and is expected to be in manuscript form by 1984. So far 270 core libraries have been assigned to compilers, and 1500 additional libraries are being circulated. The control list of selected serials consists of the entries in Volume III of the *New Cambridge Bibliography of English Literature* with the addition of 150 titles covering the field of science and engineering periodical literature and taken from the *Waterloo Directory*.

The University of Toronto section contains 315 periodicals listed in 452 entries. In compiling the list I have consulted the Microcatalogue and its microfiche supplements, the microfiche Serials Titles, the New Class and Old Class card catalogues, the periodicals listings for Erindale and Scarborough and their latest supplements, the Theological Serials list, and also a list of the periodicals recently transferred from the Ontario Legislative Library. In addition to the libraries represented in the Microcatalogue system, the libraries at the Best Institute, the Canadian Institute of International Affairs, the Institute for Policy Analysis, New College, University College, and the United Church Archives were also consulted. Every entry was checked on the shelf, and any found in the catalogue but not on the shelf were eliminated. The work of compilation was conducted from September 1980 to April 1981.

The *Waterloo Directory* number assigned to each serial title is noted at the right-hand margin of each entry. Within an entry, each holding is distinguished, generally for convenience, by its location, rather than by any sort of numbering system. The abbreviations for these locations follow the codes used by the University library system in its own directories; the full address for each is given in these directories.

BMES	Science and Medicine, Serials
BOTA	Botany
CHEM	Chemistry
DUNO	Dunlop Observatory
ENGS	Engineering, Serials
ERIN	Erindale College
KNOW	Knox College
LAWL	Law Library
MASS	Massey College
MATH	Mathematics
MUSIC	Music
OISE	Ontario Institute for Studies in Education

PASS	Science and Medicine, Serials
RBSC	Thomas Fisher Rare Book
REGC	Regis College
ROBA	Robarts, Stacks
ROM	Royal Ontario Museum
SCAR	Scarborough College
SIGS	Sigmund Samuel, Stacks
SMC	Saint Michael's College
STAS	Saint Augustine's Seminary
TRIN	Trinity College
VUEM	Emmanuel College
VUL	Victoria University
WYLL	Wycliffe College

In addition to these location codes, I have used a separate abbreviation LEGL to show items recently transferred from the Ontario Legislative Library to the University library system. At the time of compilation these were still uncatalogued. In many cases they will be integrated with the Robarts holdings, but often they have been placed in Thomas Fisher, where it is in fact best to begin the search for the exact location of these copies.

Periodicals marked as "stored" need to be consulted with the assistance of library staff. Otherwise, each periodical is readily accessible by the call number given.

A colon precedes each entry.

Semi-colons are used within the entry to distinguish between series, although in the case of *Ludgate*, for example, they were needed to distinguish between volumes.

There is no abbreviation used for "volume"; "no." = number; "nos." = numbers.

Commas have been used sparingly. Hence there are no commas between volumes and numbers, or between volumes and their part numbers. Similarly, I have preferred to write "1900 Ja-Jun" rather than "1900, Ja-Jun." There are no commas between any series number and its volume numbers.

Parentheses are used to set off dates.

Square brackets denote "imperfect."

Where the holdings continue beyond 1900, it is shown by the sign "+", although I have usually tried to determine the number of the volume in 1900. Given the defining dates of the project I have generally listed only those volumes between 1824 and 1900, but in most cases where 1824 is given as the first date it will be obvious that this is an arbitrary use of that date and not an indication of when the library's holdings begin.

	19
<i>Abstracts of Physical Papers from Foreign Sources.</i> see <i>Science Abstracts. Physics and Electrical Engineering.</i>	138
<i>The Academy.</i> ROBA: 11-16 (1877-79), 19-23 (1881-83), 37-57 (1890-1900)/ Old Class P LE A TRIN: 1886, 1890/ Per Stored	154
<i>Ainsworth's Magazine.</i> ROBA: 1-26 (1842-54)/ mfm AP A4	382
<i>The Albemarle.</i> ROBA: 1-2 no. 3 (Ja-Sept 1892)/mfm AP A 434	397
<i>All the Year Round.</i> ROBA: 1-20 (1859-68); n.s. 1-32 (1868-83)/ Old Class PE LE A SMC: 4 nos 77-100 (1860/61); 5 nos 101-26 (1861)/ Rarebook Room	483
<i>The Amulet.</i> ROBA: 9 (1834)/ AY 13 A6	676
<i>The Anglo-Saxon Review.</i> RBSC: 1-10 (Jun 1899-Sept 1901)/ E10 3067 TRIN: 1899-1901/ Per Stored	796
<i>Annals and Magazine of Natural History.</i> BMES: 1-17 (Mar 1838-46); 2s 1-20 (1848-57); 3s 1-20 (1858-67); 4s 1-20 (1868-77); 6s 4-20 (1849-97); 7s 1-6 (1898-1900)/ QH 1 A6 Stored	814
<i>Annals of Botany.</i> BOTA: 1-14 (Aug 1887-1900) +/ QK 1 A7	819
<i>Annals of Natural History or Magazine of Zoology, Botany and Geology.</i> see <i>Annals and Magazine of Natural History</i>	6277
<i>The Annual Biography and Obituary.</i> ROBA: 9-21 (1825-37)/ CT 100 A6 : 9-15 (1825-31)/ Old Class P HB A	859
<i>The Anthropological Review.</i> ROBA: 1-8 (May 1863-Apr 1870)/ GN 1 A6	957
<i>Arcana of Science and Art.</i> see <i>Year-Book of Facts.</i>	1069
<i>The Archaeological Journal.</i> ROBA: 1-53 (Mar 1844*-96); Indexes 51-75 (1894-1918)/ DA 20 A7 : 54-75 (1894-1918)/ mfe DA A725	1082
*Marked as 1846 on spine; 2nd ed of 1844 contents.	

- The Archaeological Review.* 1088
ROBA: 1-4 (Mar 1888-Ja 1900)/ Old Class P Archael & Philol A
see *Folklore*.
- The Architect (& Building News)* 1101
ROBA: 19-20 (1878), 21-22 (1879)/ NA 1 A4
- The Architectural Magazine.* 1126
ROBA: 1-5 (1834-38)/ NA 1 A58 Reprint
- The Argosy.* 1159
ROBA: 1-2 (1865-66), 17-58 (1874-94)/ AP 4 A7
- Art and Poetry.* 1235
RBSC: 1-4 (Ja-May 1859)/ D-10 4296 Reprint
- The Art-Journal.* 1248
ROBA: 11-42 nos 62-72 (1849-80); 47-51 (1885-89)/ N 1 A287
: 1851 (Ill. Catalogue for Great Exhibition)/ Old Class
Fo Art Cat A
TRIN: 1849-56, 1862-63/ Per Stored
- The Asiatic Journal and Monthly Miscellany.* 1359
ROBA: 3s 1-4 (May 1843-Apr 1845); 4s no. 1 (May 1845)/
mfe DS A753
- The Asiatic Journal and Monthly Register.* 1360
ROBA: 1-28 (1816-29); 2s 1-40 (1830-1843 Apr)/ mfe DS A753
- Atalanta.* 1488
ROBA: 1-10 (Oct 1887-Sept 1896)/ AP 201 A7
- The Athenaeum.* 1495
ROBA: Ja 1828-82; 1883 Ja-Sept; 1890-1900/ AP 4 A8
TRIN: 1886-1900 +
VUL: Ja 1841-Mar 1842; 1843; 1845 Aug-Dec; Feb 1847; 1889 Ja-Jun,
nos 3194-3217; Jul-Dec, nos 3219-3244; Ja 1890-Nov 1899
Missing: 3248-3735, 3737-40, 3742-43, 3746-54, 3757-58; May
1900-Aug 1901./ Stored B-C
KNOW: 1832/ A7 ATH
- Aunt Judy's Magazine.* 1580
RBSC: 4-7 (May 1868-Christmas 1869)/ RBSC H-10 353
- Authors and Artists.* 1619
ROBA: 11, no. 64 - 12, no. 68 (1881)/ mfm AP L6483
- Baily's Magazine of Sports and Pastimes and Turf Guide.* 1712
ROBA: 5 (1863)/ GV 1 B3
: 8 pt 52 (1864); 31 pt 216 (Feb 1878)/ Old Class P LE B

- Bankers' Circular.*
see *Circular to Bankers.*
- Bell's Weekly Messenger.* 2225
ROBA: 1824-37/ AP 4 B35
- Beltaine.* 2233
RBSC: 1 nos 1-3 (May 1899-Apr 1900)/ Y439 Z5B44 1899a De Lury
- Bentley's Miscellany.* 2250
ROBA: 1-23 (1837-48)/ AP 4 B38
- The Bijou.* 2417
ROBA: 1 (1828)/ AP 4 B4
- Black Dwarf.* 2614
ROBA: 1-12 (29 Feb 1817 - 1824)/ mfm AP B6
- Blackwood's Edinburgh Magazine.* 2659
ROBA: 15-119 (1824-76 [v. 17 lacks pp. 1-5, 122-30] 1877-81);
132-52 (1882-92); 157-60 (1895-96); 166 (1899); 168 (1900)/
AP 4 B6
: 1-168 (1817-1900) + / LEGL
TRIN: 71-106 (1852-69)/ Per Stored
VUL: 25 (1829), 39-40 (1836), 44-45 (1838-39), 55-57 (1844-45),
59 (1846), 62-69 (1847-50), 71-152 (1852-92), 157-58 (1895),
164-68 (1898 Nov-Dec - 1900) Missing: 145 (Ja 1889), 150
(Jul 1891), 153-56, 159-63, 164 (Jul-Oct 1898)/ Stored
- The Book of Beauty.* 2780
ROBA: 1845/ AY 13 B7
- The Bookman.* 2811
ROBA: 1-19 (1891-1901)/ Old Class P LE B
VUL: 1-15 (1891-99) Missing: 3 nos 14, 18; 14 no. 79; 15 nos
88-90/ Stored B-C
- Botanical Magazine.* 2913
BMES: 91 (1865)/ Old Class P Biol B Stored
- Bradshaw's Railway Time Tables.* 3095
RBSC: 1839/ Old Class smb 1839
- Brain.* 3101
BMES: 1-23 (1879-1900)/ RC 321 B7
- The British Almanac of the Society for the Diffusion of Useful
Knowledge.* 3344
ROBA: 1828-77 Missing: 1852/ Old Class P Alman B

- The British and Foreign Medical Review.* 3376
 BMES/PASS: 1-15, 18-19 (1836-45), 22, no. 44 (1846, Oct),
 23-24 (1847, Oct)/ P MED B Stored
- The British and Foreign Review.* 3381
 ROBA: 1-18 (Jul (1835-44)/ mfm AP B753
- The British Association for the Advancement of Science.* 3412
 ROBA: 1836, 1845, 1849-57, 1865-1900 + / LEGL
 PASS: 1831-85, 1890-1900/ Q41 B8
 TRIN: 54 (1885)/ Per Stored
 ROM: 1875-76, 1896-1900 +
 RBSC: 1831-32, 1897/ Science Per 50
- British Astronomical Association. Journal.* 3420
 DUNO: 1-10 (1890-1900 Oct)
- British Critic.* 3475
 ROBA: n.s. 21-23 (1824-25); 3s 1-2 (Oct 1825-Jul 1826);
 4s 1-22 (1827-37), 23 pt 45 (Ja 1838), 24 pt 47 (Jul 1838),
 27 pt 54 (Apr 1840)/ Old Class P LE B
 : 1 (May 1793) - 3s 34 (1843 Oct)/ mfm AP B755
 TRIN: 4s 9-16 (1830-35), 25-27 (1838-40), 30-33 (1841-43)/ Per
 Stored
- British Empire Review.* 3495
 ROBA: 1, nos 1-2, 6 (Jul 1899-Dec 1900)/ Old Class P HBE B
 VUL: 1-2 (Jul 1899-Dec 1900) Missing: 2, nos 5, 7/
 Per Stored B-C
- British Imperial Calendar.* 3553
 ROBA: 1848/ JN 106 B8
- British Medical Journal.* 3605
 BMES: 1860 pt 2, 1861-68, 1869 pt 2, 1870-72 pt 1, 1877-79 pt 1
 nos 1, 3-20, 22-26, pt 2 nos 1-26, 1880-1900/ R31 B93
- British Ornithologists' Club. Bulletin.* 3643
 ROM: 1-9 (1892-99), 10-18 (1900-06)
- British Review & London Critical Journal.* 3678
 ROBA: 1-23 nos 1-50 (Mar 1811-Nov 1825)/ mfm AP B76
 KNOW: 2-23 (1824-25)/ E124 Rare
- British Weekly.* 3728
 KNOX: 23-29 (17 Feb 1898-28 Dec 1900)/ A7 BRI
- Builder.* 3864
 ROBA: 20-36 (1862-78), 38 (1880 Ja-Jun), 40-41 (1881), 61-79
 (Jul 1891-1900)/ NA 1 B8

- The Butterfly.* 4009
 ROBA: n.s. 1-2 (Mar 1899-Feb 1900)/ AP 4 B95
 RBSC: n.s. 1-2 (Mar 1899-Feb 1900)/ D-10 4879
- Cabinet of Modern Art.* 4053
 RBSC: 1829/ RB 86799
 VUL: 1825, 1827-29/ AY 13 C3 Coleridge
- Cassell's Magazine.* —
 ROBA: n.s. 8 (1873/74) - ? (1898/99 May)/ AP 4 C3
- The Catholic Directory.* 4430
 SMC: 34 (1871), 39 (1876)/ BQX 2003 .C28
- The Celtic Magazine.* 4519
 ROBA: 1-13 (Nov 1875-Oct 1888)/ DA 750 C3
- The Century Guild Hobby Horse.* 4569
 RBSC: 6 (1891)/ C458 oversize De Lury
- Chambers's Edinburgh Journal.* 4593
 ROBA: n.s. 1-50 (1844-73); 4s 12, nos 575-600 (1875 Ja-Jun);
 n.s. 60 (1883), 62 (1885), 64-77 (1887-1900)/ AP 4 C46
 : 1832-42; 3s 1-20; 4s 1-20; 5s 1-14; 6s 1-4 (1900) + / LEGL
 VUL: 3s 11 (1859); 4s 12 (1875), 16-20 (1879-83), 5s 1 (1884),
 3 (1886)/ Per Stored
 SMC: n.s. 13 (1850), 16-17 (1851-52)/ Per
- Chambers's Papers for the People.* 4600
 ROBA: 2, 7, 9 (1850-51); 5, 11 (1870)/ AP 4 C5
- The Chartist Circular (Glasgow).* 4693
 ROBA: 1-2 (1839-42)/ HD 8396 C52 Reprint
 RBSC: 1-2 (1839-42)/ E-10 2089
- Chemical Society of London. Abstracts of the Proceedings.* 4778
 PASS: 1-5 (1885-89), 6-16 (1890-1900)/ QD 1 C63 Stored
 CHEM: 1-5 (1885-89), 6-16 (1890-1900)/ QD 1 C63
- Chemical Society of London. Memoirs and Proceedings.* 4779
 PASS: 2 (1843-45), 3 (1845-48)/ QD 1 C62 Stored
 CHEM: 1 (1842), 2 (1843-45), 3 (1845-48)/ QD 1 C62
- Christian Keepsake.* 5164
 ROBA: 1836, 1838/ Old Class P Relig C
- Christian Observer (and Advocate).* 5207
 TRIN: 1824-37/ Per Stored
 WYLL: 1839, 1854, 1868, 1875-77/ Stored

- Christian Remembrancer.* 5238
 ROBA: 1-22 (1819-40)/ mfm BR C 575
 : n.s. 1-20 (1841-50), 22, nos 71, 73-74 (1851),
 23, nos 75-76, 78 (1852)/ BR 1 C637
 TRIN: 11-12 (1824-30)/ Stored
- Church of England Quarterly Review.* 5516/5517?
 TRIN: 1841-53/ Stored
- Church Times.* 5607
 ROBA: 7-8 (1869-70)/ Old Class P Relig C oversize
 TRIN: 28-30 (1890-92)/ Stored
- Circular to Bankers.* 5664
 ROBA: nos 616 suppl (1844, 2 May), 617-24, 626-30, 634-39, 641-47,
 649-63, 665-74, 676-701, 703-15 (1841 15 Oct-21 Dec)
 Indexes 1-627 (Jul 1828-Jul 1840)/ HG 1503 C5
- The Clergy List.* 5871
 ROBA: 1851, 1885/ Old Class P Relig C
- Cobbett's Political Register.* 5998
 ROBA: 16 Ja 1802 - 12 Sept 1835/ mfm DA C7
- Colburn's United Service Magazine.* 6017
 see *United Service Magazine.*
- Colonial Office List.* 6112
 ROBA: 1867, 1873-1900/ JV 33 G7 A2
- Comic Annual.* 6162
 ROBA: 1877, 1879-81/ PN 6173 H62
 RBSC: 1830-37, 1839, 1842/ H-10 233
- Commonweal.* 6260
 ROBA: n.s. 1-4 (Feb 1885 - 4 Sept 1892), 1 May 1893 - 12 May
 1894/ mfm HX C655
 OISE: 1s; 2s (1885-94)/ mfm FM
- The Companion.* 6272
 ROBA: nos 1-28 (9 Ja - 16 Jul 1828)/ Old Class P LE C
 : 9 Ja - 16 Jul 1828/ mfm AP C666
 RBSC: 9 Ja - 23 Jul 1828/ D-10 368
- Companion to the Newspaper.* 6279
 ROBA: 1 (nos 1-13) (1833/34)/ Old Class P Pol Sci C
- Contemporary Review.* 6413
 ROBA: 1 (1866), 10-29 (Ja 1869-1877 May), 38-46 (Jul 1880-1884
 Dec), 48 nos 283-85, 287-88 (1885)/ AP 4 C7

Contemporary Review (cont.)

KNOW: 1 (Feb 1866), 52-78 (Jul 1887-1900)/ A7 CON
 VUL: 1-16 (1866-70/71), 19-20 (1871-72), 23-25 (1873-75),
 26-30, 32-35, 37 (1875-80), 45 - [65] - 78 (1900)
 Missing: 16 nos 2, 3; 17; 18; 19 nos 2, 3; 21-22;
 23 no. 6; 26 nos 1-5; 27 Apr; 28; 29 no. 1; 30, 4
 issues; 33 Nov; 35 May; 36 Dec; 37-44; 65 Apr.
 ERIN: 4 (1867), 9 (1868), 10 (1869 Ja, Mar-Apr), 11 (1869 Jun, Aug),
 21 (1873 Mar-May), 22 (1873 Jun-Nov), 23 (1873 Mar-May),
 24 (1874 Jul-Aug, Oct-Nov), 25-32 (Ja 1875-Jul 1878), 33
 (1873 Aug-Nov), 34 (1878 Dec-1879 Feb), 36-40 (1879-?), 45
 (1884 May-Jun)*, 46 (1884)*, 48-50 (1885-86)*, 53 (1888),
 55-57 (1889)*, 58 (1890 Jul-Aug, Oct-Nov)*, 59-60 (1891)*,
 63 (1893)*, 65-70 (1894-96)*, 72 (1897 Aug)*, 73-78 (1898-
 1900)*.

* American Edition.

Cornhill Magazine

ROBA: 1-65 (1860-Jun 1892), 67-73 (Ja 1893-Jun 1896), 82 nos 5-6
 (Nov-Dec 1900)/ AP 4 C76
 SMC: 1-11 (1860-65), 14 (1866)/ Per

6518

Curtis's Botanical Magazine.

BMES: 91 (1865)/ Old Class P Biol B

6988

Debrett's Peerage, Baronage, Knightage & Companionage.

ROBA: 1876, 1893, 1898/ CS 420 D32

7298

The Dome.

RBSC: 1-5 (1897-May Day 1898); n.s. 1 (Oct 1898), 2, 4, 5, 6,
 7 (May/Jul 1900)/ D 652 1897 De Lury

7539

The Downside Review.

SMC: 1-19 (1880-1900)/ Per

7639

The Drama.

ROBA: 1 (1821)-4, 6-7 (1824-25 May)/ PN 2580 D7

7653

Dublin and London Magazine.

ROBA: 1-4 (Ja 1825-1828 Jun)/ Old Class P LE D
 : Mar 1825-1828 Jun/ mfm AP D835

7746

Dublin Review.

SMC: 1-14 (1836-43), 16-53 (1844-63), 57 (1865), 62-79 (1868-76),
 81 (1877), 85-94 (1879-84), 98-99 (1886), 101 (1887), 106-20
 (1890-97)/ Per
 REGC: 1-255 (1836-1900) + / Per
 STAS: 1-52 (1836-63); n.s. 1047 (Jul 1863-86), 49 (1887), 56-57
 (1891), 59-61 (1892-93), 63-67 (1894-96), 69 (1897), 71
 (1898), 74-75 (1900) + / Per

7801

- Duffy's Hibernian Sixpenny Magazine.* 7843
SMC: 2 (1862 Jul-Dec), 4 (1863 Jul-Dec), 5 (1864 Ja-Jun)/ Per
- Eclectic Review.* 8186
ROBA: n.s. 29 (1828 Feb-Dec); 4s 1-15 (1837-44)/ Old Class P LE E
: 2s 1-30 (Ja 1814-Dec 1828) - 8s 1-15 (1868)/ mfm AP E 343
- Economic Journal: The Journal of the British Economic Association.* 8195
ROBA: 1-10 (1891-1900)/ HB1E4
- The Economist.* 8200
ROBA: 1-7 (2 Sept 1843 - 29 Dec 1849), 17 (Ja-Dec 1859), 21 (Ja-Dec 1863), 24 nos 1-331, 801-53, 1010-61, 1167-1218 (Ja-Dec 1866)/ HC 10 E64
- Edinburgh Annual Register.* 8221
TRIN: 1824-26/ Per Stored
- Edinburgh Christian Instructor.* 8228
KNOW: 23-30 (1824-31); 2s 1-4 (1832-35); 3s 1 (1836); 4s 1 (1838), 3 (1840)/ A7 EDI
- Edinburgh Evening Courant.* 8244
RBSC: 3 Dec 1832 no. 18/ Map Case (Newspapers)
- Edinburgh Journal of Science.* 8262
PASS: 1-10 (Jul 1824-Aug 1829); n.s. 1-6 (Jul 1828-Apr 1832)/ Q1 E3
- Edinburgh Magazine and Literary Miscellany.* 8275
ROBA: 1-97 (1739-Jun 1826)/ mfm AP E344
- Edinburgh New Philosophical Journal.* 8286
PASS: 1-13 (1826-32); n.s. 2 (1855)-13, 15-17 (1863)/ Q1 E37
ROM: 2 nos 105, 718 (1827-28)
- Edinburgh Philosophical Journal.* 8291
PASS: 1-14 (Jun 1819-Apr 1826)/ Q1E36
- Edinburgh Review.* 8296
ROBA: 39-150 (1823/24-1879), 159-60 (1884), 163-92 (1886-1900)/ Old Class P LE E
: 151-58 (1880-83), 161-62 (1885)/ LEGL
TRIN: 1824-25/ Per Stored
KNOW: 39 (Oct 1823-Ja 1824), 41 (Oct 1824-Ja 1825)/ A7 EDI
VUL: 40-70 (1824-39/40), 72-73 (1840-41), 75 (1842), 77-84 (1843-46), 86-89 (1847-49), 99-146 (1854-77), 148-52 (1878-Apr 1881), 155 (1882), 159-62 (1884-Jul 1885), 163 (Oct 1895), 191-92 (1900)/ Per Stored
N.B. v. 99-132, 134, 145-55, 175+ = American Edition

- Engineering.* 8492
 ENGS: 2-8 (1866-69), 15-70 (1873-1900)/ TA 1 E415 Stored
- English Chartist Circular.* 8529
 ROBA: 1-3 (1841-44)/ HD 8396 E52 Reprint
- English Historical Review.* 8550
 ROBA: 1-15 (1886-1900); Index 1-20 (1886-1905)/ DA 20 E58
 : 1-15 (1886-1900)+/ LEGL
 TRIN: 1886, 1888, 1892-95, 1897, Apr 1899, Oct 1899-Apr 1900,
 Oct 1900-Apr 1901/ Per Lampman
 VUL: Indexes 1-20 (1886-1905)/ Per Stored
- English Historical Society. (Publications).* 8551
 ROBA: 1) GILDAS 1838 - Original/ DA 140 G5 c.1
 - Reprint/ DA 140 G5 c.2
 2) NENNII 1838 - Original/ DA 140 N46 c.1
 - Reprint/ DA 140 N46 c.2
- English Illustrated Magazine.* 8555
 ROBA: 1-[8][14] - 18 no. 1 (1883-97)/ AP 4 E5
- English Review.* 8588
 ROBA: 1-19 (Apr 1844-Apr 1853)/ mfm AP E527
- Englishman's Magazine of Literature, Religion, Science and Art.* 8614
 ROBA: 1-2 no. 2 (Apr-Oct 1831)/ mfm AP E534
- Ethnological Society of London. Journal.* 8774
 see *The Anthropological Review.*
- European Magazine and London Review.* 8799
 ROBA: 1-87 (Ja 1782-Jun 1825); n.s. 1-2 (Sept 1825-Ja 1826)/
 mfm AP E876
- Evangelical Magazine.* 8815
 TRIN: n.s. 1-6 (1823-28)/ Per Stored
 VUEM: n.s. 5-6 (1827-28), 13-14 (1835-37)/ TH R.R.
- Every-Day Book.*
 ROBA: 1-3 (1830)/ DA 110 H65 (2 copies)
- Examiner.*
 ROBA: 3 Ja 1808 - 26 Feb 1881 / mfm AP E83
 : nos 1718-69 (1841)
 RBSC: 1835-36 Unbound/ LEGL
- Expository Times.* 9046
 TRIN: 1-12 (1889-1900)+/ Per Stored
 KNOW: 1-12 (1889-1900)+/ A7 EXP

Expository Times (cont.)

WYLL: 1-12 (1889-1900)+/ Stored
 VUEM: 1-12 (1889-1900)+/ TH R.R.
 REGC: 1-12 (1889-1900)+/ Per

Family Magazine.

ROBA: 1-2 (1830)/ AP 4 F35

9161

Figaro in London.

ROBA: 1-3 (10 Dec 1831 - 17 Aug 1839)/ mfm AP F543
 VUL: 1 (1832)/ Stored B-C

9384

Fisher's Drawing-Room Scrapbook.

ROBA: 1832/ AY 11 F4

9514

Folklore.

ROBA: 1-11 (1890-1900)/ GR 1 F47

9600

Foreign Quarterly Review.

ROBA: 1-29 (1827-42)/ Old Class P LE F
 N.B. v. 14-16 (1834-35) - 23-25 (1839-40), 32-33 (1843) - 34-35
 (1844-45) = American Edition

9687

Fortnightly Review.

ROBA: 1-74 (15 May 1865-1900)+/ AP 4 F7
 VUL: 3-6 (1866 Ja-Nov), 17 (Feb 1875), 21-22 (1877 Jun-Dec),
 23-26 (1878-79), 35-68 (1884-1900) Missing: 1891 Ja,
 Sept, Nov; Nov 1896; Jul 1898/ Stored B-C

9728

Fraser's Magazine for Town and Country.

ROBA: 1-80 (1830-69); n.s. 1-26 (1870-82)/ LEGL

9777

Free Review.

ROBA: 1-2 (Oct 1893-Dec 1894)/ AP 4 U58

9848

Friendship's Offering.

ROBA: 1841/ AY 13 F7
 : 1833-35, 1838, 1844/ Old Class P LE F

9950

Fun.

ROBA: 1-8 (21 Sept 1861 - 13 May 1865); n.s. 1-23 (20 May 1865 -
 Jun 1901)/ mfm AP F862

9971

Gem.

ROBA: 4 (1832)/ Old Class P LE G

10171

Gentleman's Magazine.

ROBA: 1-289 (1731-1900)+/ AP 4 G3
 from v. 222 (1867)-289 = Reprint
 SMC: 225 (1868), 227 (1869)/ Per

10246

- Geologist.* 10275
PASS: 1-7 (1858-64)/ Old Class P Geol G Stored
- George Cruikshank's Table Book.* 10280
RBSC: 1 no. 1 (Ja 1845)/ Pamphlets
- The Germ.* 10285
ROBA: 1-4 (Ja-May 1850)/ AP 4 G222 Reprint 1901
RBSC: 1-4 (Ja-May 1850)/ D-10 4296 Reprint 1965
- Good Words.* 10609
ROBA: 1861-73, 1875-95, 1897-1900/ AP 4 G74
KNOW: 1861-67, 1870-72, 1875, 1880, 1882/ A7 GOO
- The Graphic.* 10752
ROBA: 2-19 (Jul 1870-Jun 1879), 21-28 (Ja 1880-Dec 1883),
32-35 (Jul 1885-Jun 1887), 44 (Jul-Dec 1891), 52 (Jul-
Dec 1895)/ AP 4 G74
: 1-62 (1869-1900)+/ LEGL
- Guardian.* 10940
ROBA: 11 (1856)/ Old Class P LE G
: 11 (1856), 19-23 (1864-68), 28 (1873), 38 (1883)
Missing: 1864-65 nos 975-76, 978-79, 981-82, 1011, 1033,
1046; 1866 nos 1057, 1059, 1073, 1076; 1867-68 nos 1107,
1109, 1120, 1143-64, 1167-68, 1177; 1873 nos 1456, 1460/
AP 4 G83
- Harmsworth Magazine.* 11269
ROBA: 1-5 (1898-Ja 1901)/ AP 4 L4843
- Heath's Book of Beauty.* 11409
ROBA: 1845/ AY 13 B7
- Heath's Picturesque Annual.* 11410
ROBA: 1832/ Old Class H1 R5995tr
: 1833/ DD 801 R75 R58
: 1834/ DC 27 R59
RBSC: 1837/ D-10 5256
- Hobby Horse.* 11677
RBSC: 1-3 (1893-94)/ H626 1893 C458 oversize
- Hogg's Weekly Instructor.* 11687
ROBA: 2s 4 (1850), 6 (1851), 9-10 (1852-53)/ AP 4 T62
- Home and Foreign Review.* _____
ROBA: 1-4 (Jul 1862-Apr 1864)/ mfm AP H664
- Household Narrative.* 11971
ROBA: 1850-51/ AP 4 H89

- Household Words.* 11977
 ROBA: 1-19 (30 Mar 1850 - 28 May 1859)/ AP 4 H9
 SMC: 1-11 (1850-55)/ Rare Book Room
- Howitt's Journal.* 12007
 ROBA: 3 (Ja - 24 Jun 1848)/ Old Class P LE H
 Defective: pp 263-65
- Ibis.* 12173
 ROM: 1 (1859) - 7s 6 (1900) & Indexes
- Idler.* 12186
 ROBA: 1-13 (1892-99)/ AP 4 13
 VUL: 4-5 (Aug 1893-Jul 1894)/ Stored B-C
- Illustrated London News.* 12274
 ROBA: 14 May 1842 [1844 Jul-Dec] - 1845, 1847-88, 1889 Jul-Dec,
 [1890] - 92, 1894 Ja-Jun, 1895-1900 Missing: 1900 Jul-Dec
 lacks pp 1-64, 129-60, 321-52, 705-36; 1891 Ja-Jun lacks
 pp 65-96, 365-96, 525-end/ AP 4 I5
 : 1-117 (1842-1900)+/ LEGL
 VUL: May 1842-Jun 1843, Jul 1844-Jun 1845, 1848, 1851 Ja-Jun,
 1871 Ja-Jul, 1872 Jul-Dec, 1874 Ja-Jun, 1875 Ja-Jun,
 1891 Jun-Dec, 1894 Ja-Jun, 1896 Ja-Jun, 1898 Jul-Dec -
 Dec 1900/ Stored B-C
 SCAR: Jul 1869-Jun 1876, Ja 1877-Jun 1900/ Stored
- Illustrated Sporting and Dramatic News.* 12322
 ROBA: 4-15 (1875-81)/ Old Class P LE I
- Industries and Iron.* 12526
 see *Mechanics' Magazine.*
- Institution of Mechanical Engineers. Proceedings.* 12592
 ENGS: 1847-49, 1852-65, 1867-1900 Index 1847-73, 1885-1900/
 Stored
- Institution of Mining and Metallurgy. Transactions.* 12593
 ENGS: 1-9 (1892-1900/01) Indexes 1-15 (1892-1906)/ Stored
- Irish Quarterly Review.* 13001
 ROBA: 1-9 (Mar 1851-Ja 1860)/ mfm AP I 758
- Iron and Steel Institute. Transactions.* 13079
 ENGS: 1-58 (1872-1900)/ Stored
- Jennings's Landscape Annual.*
 ROBA: 1835-38, 1839/ Old Class HSp 3238 tp
 RBSC: 1836, 1838/ B-11 1378, 1377

- Jewish Chronicle.* 13248
 ROBA: nos 1-745 (12 Nov 1841 - 26 Mar 1869); n.s. 2 Apr 1869+
 Missing: 1843/ mfm AP J485
- John Bull.* 13289
 RBSC: 1-9 (Dec 1820-29)/ Old Class P LE J
- Journal of Anatomy and Physiology.* 13369
 BMES: 1-18 (1867-84), 20-35 (1886-1900/01)/ QM 1 J6 Stored
- Journal of Anthropology.* 13370
 ROBA: 1 nos 1-3 (Jul 1870-Ja 1871)/ GN 1 A6
- Journal of Education.* 13401
 OISE: 22-30 (n.s. 12-30) (Ja 1890-Dec 1898)/ J
- Journal of Microscopy.* 13440
 BMES: 7 (1888), 11, 14-15 (1896)/ QH 201 J66 Stored
- Journal of Philology.* 13444
 ROBA: 1-28 (1868-1901)+/ Old Class P La J
 VUL: 10 no. 20 (1882), 11 nos 21, 22 (1882), 14, 19, 23 no. 45
 (1894), 24 no. 48 (1896), 27 no. 53 (1899)
 Missing: 1899 no. 66/ Per Stored
- Journal of Physiology.* 13447
 BMES: 1-26 (1878-1901)+/ QP 1 J75 Stored
 CONN: 1-26 (1878-1901)
- Journal of Psychological Medicine.* 13453
 BMES: 7-13 (1854-60); n.s. 1-6 (1875-80), 7 pt 2 (1881)/
 Old Class P Med J Stored

(To be concluded in next number)