

THE VICTORIAN NEWSLETTER

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Edited for the English X Group of MLA by William E. Buckler

737 East Building, New York University, Washington Square, New York 3, New York

VICTORIAN STUDIES, 1952-1955: A CATALOGUE OF COMPLAINTS AND COMPLIMENTS

A bibliographer's hardest task is to hold his peace as he wades through reams of material, much of it worthless and some of it irritating. As first bibliographer for the *VNL*, I tried to be as objective and noncommittal as possible in reviewing current literature, on the theory that the interests of our readers lay more in what was being written about Victorian England than in one professor's judgments. Silence, however, does not necessarily mean empty-headedness. One of the compensations for the drudgery of bibliography is that it compels the bibliographer to see the whole field at once, and such a panoramic view conveys its own enlightenment.

The major emphasis in Victorian scholarship has definitely been biographical, partly, of course, because hitherto unpublished documents are constantly becoming available. For example, a major work like Gordon S. Haight's edition of George Eliot's correspondence will almost certainly beget biographies. In Renaissance scholarship the discovery of a letter is an event of much importance: in Victorian scholarship the problem is how to handle such an embarrassing wealth of material as S. E. Finer amassed for *The Life and Times of Sir William Chadwick*, a splendid study of what happened when the abstractions of a Utilitarian were put into practice, but a hard book to read.

From two recent biographies, Lord David Cecil's *Melbourne* and Philip Magnus' *Gladstone*, there emerges a brilliant picture of the shift from eighteenth century Whig to nineteenth century Liberal. No better proof of the cumulative worth of Victorian scholarship could be offered than that Magnus actually seems more capable of understanding Gladstone than were Gladstone's contemporaries. The same tribute might be paid, however, to Michael St. John Packe, who has provided us with the first life of John Stuart Mill which is at once thorough and enjoyable, or to Edgar Johnson, whose biography of Dickens supersedes Forster as the standard work. But the work of scholarship is never done. Johnson's biography, full and admirable as it is, has left many questions untouched, as a glance at the imposing array of recent Dickens articles by K. J. Fielding will show.

Dickens, however, had been fairly well served by biographers before. No single figure of the Victorian age so badly needed biographical reinterpretation as Robert Browning, who was almost smothered in hero worship and romantic fantasy, ogre, castle, fair maid, and all, right down to the living happily ever after. Betty Miller's biography was a step, and a long and vigorous step, toward a better knowledge of the poet. It seems to me that Browning gains in stature as a man if we assume that his marriage to Elizabeth Barrett was basically unhappy, but that he made it successful because he refused to admit its failure. Through his wife Browning learned what had been wrong with his feeling for his mother, yet the discovery did not sour him, nor did it destroy his love for either wife or mother. It rather matured and ripened his understanding of humanity. A paradox—Browning emerges from this at times uncomplimentary biography a bigger man than he has ever seemed before.

Odds and ends of Victoriana in everything from short squibs to full-length books pour from the British press, mostly worthless for the serious study of literature. There are occasional items, however, which possess an interest of their own. James Dugan's *The Great Iron Ship* told how Isambard K. Brunel, Victorian engineer, struggled to bring his dream of a super steamship into reality. Unfortunately the Great Eastern was so large that it created problems far too complicated for Victorian technology to solve. Brunel's dream has its artistic counterparts in his day and ours. My choice for the most absorbing single book of the last three years is Cecil Woodham-Smith's *The Reason Why*, a beautifully written account of the various and sundry Colonel Blimps responsible for the great Crimean SNAFU.

This wealth of biography and social history points up by contrast the poverty of our literary scholarship, except in the field of fiction. We are producing hardly anything of interest on Victorian poetry; we are producing just as little on non-fiction prose. In a splendidly written article, "The Pertinacious Victorian Poets" (*TQ*, April, 1952), Professor

Lionel Stevenson suggested it was high time we began studying Victorian poetry as poetry, but his plea has largely gone unheeded. Little has been written in the last three years about Victorian poetry which would so much as indicate that modern techniques of criticism had ever been. A notable exception was the close analysis of Tennyson's "The Revenge: A Ballad of the Fleet," by two linguists, Robert M. Estrich and Hans Sperber, in their *Three Keys to Language*. Another exception was G. Wilson Knight's article, "The Scholar Cypsy: An Interpretation" (RES, January, 1955), which commanded attention, if not agreement, because of its somewhat daring and over-elaborate speculations on the reflective and the active principles in Arnold's poetry, as symbolized by the Tyrian trader and the Grecian coaster.

From the standpoint of sheer craftsmanship William Coyle's "Molinos: 'The Subject of the Day' in *The Ring and the Book*" (PMLA, June, 1952), was almost in a class by itself. Coyle limited his topic to the elucidation of a single set of words in *The Ring and the Book*, set forth his evidence, and made his point with a maximum of both brevity and completeness, two qualities all too rarely found in combination.

The most important new work on non-fiction prose was John Holloway's *The Victorian Sage*. Holloway attempted to justify some of the prophets on critical grounds acceptable to the mid-twentieth century, as follows: writers like Carlyle and Newman had their own highly individual views of the universe and their rhetoric was designed to express those views. Given the views and the particular purposes they had in mind, it is hard to see how they could have achieved their ends as well in any other way. Another book that deserves special mention was Hill Shine's *Carlyle's Early Reading, to 1834*, a patient, loving piece of scholarship, which for sheer thoroughness surpassed anything I have seen these three years. It was a welcome contrast to the stock Carlyle commentary which still arrives sagely at the conclusion that he should not have justified dictatorships. True, but in view of the twentieth century's experience in such matters we should be better prepared to understand what John Stuart Mill meant when he wrote: "I knew that I could not see round him, and could never be certain that I saw over him..."

The novel, because it is the principal literary form of our century, has received ample attention. There is really too much good work being done on Victorian fiction to single out any particular item for special praise. Certain main trends are discernible. In high favor at present are George Eliot and Emily Bronte. The critics continue to look askance at Trollope and Hardy, but the volume of work done on these two figures as well as the circulation of their novels indicates that they are in no danger of eclipse. As Edgar Johnson reminded us in the Spring VNL, the tide began to turn in Dickens' favor with the publication of Edmund Wilson's *The Two Scrooges*. What seems strange to me is that Dickens should ever have been out of favor, and what I find disturbing about the current work on Dickens is that so much of it, with great ingenuity and ability, justifies Dickens on grounds chosen by Henry James, somewhat as if we bothered to square Shakespeare's plays with Dryden's theories.

It is all very well to find patterns of symbolism in Dickens, to demonstrate that he really did have a unified point of view, or that he got around to criticizing the whole of society and not just its parts. All of these methods of analysis are good, and, as I have said, the best work in our field employs them. But at times I wish for more criticism based on the assumption that Dickens is a major novelist, and that therefore his achievement deserves study in its own right, for its own values, and by its own lights.

Is it impossible to study Victorian novelists for what they are, not for what we think they should be? Why demonstrate that Trollope lacks the virtues of Virginia Woolf? And how long will it be possible to maintain that Thackeray was an inferior novelist? For all our very real proficiency in criticism, we are in a fair way to brand our time for posterity as the Age of Impudence.

A modest sample of the kind of approach I am suggesting is Joseph E. Baker's short article, "Trollope's Third Dimension" (CE, January, 1955). Here Baker assumed that Trollope could tell a story, which seems safe enough, and singled out one element of his skill, the unrivalled economy with which he handled the scene a faire. When Trollope promised such a scene, he always delivered, and close study of earlier chapters in a successful Trollope novel will show how carefully the groundwork was laid for the big moment, so that when it comes, a great part of its effect is not in the words, but in the reader's memory. There is nothing earth-shaking about this article, but it does teach us a little about how Trollope actually wrote. We are led to see why the greatest scene in Trollope is perfectly written in no words at all.

Another and a more impressive example of an article devoted to the examination of an author's style on his own terms was "Thackeray's Narrative Techniques" (PMLA, June, 1954), in which John A. Lester, Jr., explored the chronological arrangement and the varied methods of scene presentation in Thackeray's novels. Timewise, there are no less than sixteen major and forty-four minor redoublings in *Vanity Fair* alone, some of them caused by the author's instinct

to plunge in *medias res*, some by a sudden leap into the future at the end of an instalment. But in a larger sense the oscillation of present, past and future creates an impression of timelessness. Something of the same impulse to detach himself from the particular is evident in Thackeray's handling of scene, which ranges all the way from the highly dramatic to the scene told in the author's words, with a whole series of gradations between these two extremes. Here his design was to prevent any single character from dominating the action, for all of his books are books without heroes. The focal point in Thackeray is always society, and especially those elements of human society which are everlastingly the same, together with the moral wisdom which may be drawn from them.

But whatever complaints can be lodged against recent critics of Victorian fiction, it is obvious that they are producing the finest things in our field. Their work, together with the work of the biographers and the social historians, has been the bright spot of Victorian studies, 1952-1955.

The Ohio State University

Francis G. Townsend

THE LETTERS OF ROBERT LOUIS STEVENSON

It is now more than half a century since Sir Sidney Colvin published the 550 Stevenson letters which he had collected from R. L. S.'s family and friends. In subsequent years there have turned up hundreds of letters which do not appear in Sir Sidney's edition. Many of these are now at Yale University, the gift of Mr. E. J. Beinecke of New York, who has devoted nearly a lifetime to the fascinating project of bringing together the world's finest collection of Stevensoniana. The new letters by virtue of their considerable interest, both intrinsically and as primary biographical material, suggest the need for a complete edition. I am currently engaged upon this work, and I bespeak the help of readers of the *VNL* in tracing letters in the hands of collectors and in small or out of the way libraries.

There is another and equally important reason for a definitive and scholarly edition. Colvin did not always print the letters as written, and his work is therefore frequently misleading. Chiefly, he labored under two handicaps, either one of which is enough to doom an edition to swift obsolescence. First, he published too soon after Stevenson's death. Virtually all the persons named in the letters were still alive, and Colvin was acutely conscious of the sacredness of personal references. The editor, he remarked, "could not but feel the frequent risk of inviting readers to trespass too far on purely private affairs and feelings, including those of the living.... Much, of course, remains and ought to remain unprinted.... Above all, many [letters] have to be omitted because they deal with the intimate affairs of private persons." Thus we are permitted to see only a few of the most innocuous among scores of highly emotional letters to Mrs. Sitwell, later Lady Colvin, and only a sprinkling of the four hundred letters to Charles Baxter, his Edinburgh crony, confidant, and lawyer.

Second, Colvin's editing suffers from the restrictions imposed by Victorian propriety in matters of language and Victorian reticence in matters of behavior. Not that Stevenson was coarse. But as a young man he was certainly high-spirited, and not above the follies that have always been characteristic of warm-blooded youth; as an adult he was still capable of small private explosions which his editor sought to ignore. Thus the omission of words, sentences, paragraphs, pages, and entire letters. Even the Vailima letters of Stevenson's last four years, written with the express purpose of publication, at least in some form, are badly chopped up as we have them. Normally Colvin simply omitted passages which he thought "too intimate for publicity," but remarks which he especially wished to conceal (and there are a great many of them) he pasted over with two strips of paper—the first black, the second white. Restoration of these passages is posing a formidable problem.

On one other score Colvin's edition is, to say the least, susceptible of improvement: the transcription of the text. As is well known, the tradition of nineteenth-century editing was one of very relaxed attention to details. Not only were omissions made without suspension points, but letters were frequently run together without signal, and paragraphs from one letter published as part of another. The editor usually "normalized"; that is, he made his author conform to his own prejudices in matters of form and style. If he could not decipher a line, he omitted it. All of these editorial malpractices are to be observed in Colvin's text. For example, in one letter to Henley running to 575 words, there are 57 errors of transcription, plus 9 words omitted and two words misread. This is perhaps a high percentage of error for Colvin, but it is not really an unfair example of his nonchalance in the presence of what Stevenson actually wrote.

The recovery of hundreds of unpublished pages by a major author is always an occasion for throwing one's cap in the air, but we are particularly fortunate in this instance because

of the quality of the new material. Stevenson was a master stylist; one of the most graceful and charming of English writers. Henry James, who was not given to superlatives, thought him the only man in England who could write a decent sentence. Whatever degree of conscious exaggeration may lie in this statement, Stevenson's best prose has not only a precision but a color, a lyricism, and a rich and daring imagery which in the essays at least are virtually unmatched. Without the assured and polished style his novels would be dashing romances with a large quota of claptrap, and no more. This Stevenson well knew. For the letters no apologies need be made, except on occasions when Stevenson was ill and tired, and these letters have a biographical relevance that gives them their own importance.

Of course, it is their interest as biography that, for the most part, sends us to collections of letters, and students of Stevenson will wish to know at once to what extent the new material alters the portrait which has hitherto been offered as authentic. A categorical answer to this point is not easy and might be misleading, but some general observations can be made. First of all, no one today, having read the uncut letters, will find it necessary to depreciate Stevenson's established virtues. He was modest, kindly, witty, sensitive, sympathetic, ever graceful and charming in his associations with friends, utterly heroic in his devotion to his work under harassing conditions of health. After his death sentimentalists romanticized him as the "frail warrior," a characterization which he would have been quick to repudiate, for he was quite without self-pity. Maudlin admirers were succeeded by debunkers, who sought to convict him of various social and moral misdemeanors, especially in his youth, or who argued, conversely, that a young man interested chiefly in women rather older than himself must have been afraid of life and seeking only the assured comforts of a mother-substitute. The new letters, I believe, will put Stevenson's masculinity in better perspective, and emphasize the normality of his emotional life.

On the other hand, Colvin's suppressions encouraged if they did not actually give rise to a false interpretation of that character. Colvin's Stevenson is formal, correct, circumspect, occasionally breezy but not given to ribaldry. The Stevenson of the suppressed and bowdlerized letters is careless in form, iconoclastic in expression, highly emotional, given to extravagant nonsense, filling his pages with hilarious pen sketches, sometimes indulging in sulphurous language, often humanly annoyed by his wife's frailties, and humorously cognizant of his own.

Through this mass of material emerges, not surprisingly, of course, a very human soul, wracked in health but ever hopeful, never losing his good sense in self-pity; not beset by the mother-compulsions which Freudians invoke to explain his marriage; not strange and unearthly, though whimsical and something of a madcap. Through a complete and uncut edition of the letters we shall be permitted for the first time to see Stevenson plain.

University of California, Los Angeles

Bradford A. Booth

THE WINNINGTON LETTERS

Readers of *VNL*, and especially students of John Ruskin, will be interested in the recognition given to Victorian studies by a recent grant of \$600 by the Research Foundation of the State University of New York to my work on a projected edition of the correspondence between Ruskin and Miss Margaret Bell and her pupils at Winnington Hall. Consisting of 225 letters written between 1859-1870, this correspondence contains approximately 80,000 words of Ruskin that have never been published. The letters remained in private hands until two years ago when the Pierpont Morgan Library of New York City began purchasing them.

Even the existence of Ruskin's long correspondence with Miss Bell apparently has remained unknown to students of Ruskin. The Library Edition of Ruskin's work by Cook and Wedderburn identifies Miss Bell as the head-mistress of a girls' school at Winnington Hall in Cheshire, but it discloses neither the lady's given name nor the extent of the intimacy which she enjoyed with Ruskin over a decade of his life. We have known from Cook and Wedderburn and the later biographers (who have done little to develop the fragmentary information in the Library Edition on the Winnington episode) that Miss Bell and some of her pupils were in the audience that listened to Ruskin when he lectured at Manchester in February 1859; that she invited him to visit her school; that Ruskin accepted the invitation and visited there periodically until 1868. We have known that Miss Bell interested Ruskin as a pioneer in education, that he allowed the girls to work out the index to the fifth volume of *Modern Painters* (1860), and that he used his talks at Winnington as the basis for *Ethics of the Dust* (1865). Cook and Wedderburn included a few of Ruskin's letters to the children at the school and rightly praised them for their "mixture of good sense, graceful playfulness, and chivalrous affection." His correspondence with the head-mistress of the school, however, apparently belonged on that

list of Ruskin's activities which Cook and Wedderburn thought fit to suppress. No mention is made of these letters anywhere in the 39 volumes. The latest biography of Ruskin by Joan Evans (1954), moreover, says nothing of the letters to Miss Bell.

These letters, along with the many unpublished letters which Ruskin wrote to the pupils and teachers at the school, give us an entirely new insight into Ruskin's mind during this middle period of his spiritual development. In Miss Bell, Ruskin had found a woman with whom he could trust the course of the dark years of his spiritual disillusion. The letters show us Ruskin's view of man's place in the universe and his relationship with God; his attitude toward death and his growing disbelief in immortality. We are able to follow Ruskin's defense of J. W. Colenso, the Bishop of Natal, who startled the orthodox thinkers of the day with his textual studies in the Pentateuch. The letters provide still another source for Ruskin's ideas on art and education. The delightful "Sunday letters" to the children show Ruskin as a teacher of the Bible and as a critic of various textual problems in the Scriptures. The collection is rich in frank comment on prominent personalities of the day.

I bring to this responsibility of editing the letters the many years of study that I have devoted to Ruskin's ideas and the attention that I have given to Ruskin manuscripts. I agree with Mrs. H. G. Viljoen (whose work on Ruskin was reported in the April 1954 *VNL*) that we must re-study Ruskin because of the limitations that Cook and Wedderburn placed on their work, and that we must begin with the Ruskin manuscripts. This work on the Winnington letters is the kind of project that should be undertaken for other Ruskin manuscript materials. Manuscript studies of this type eventually will kindle a light that should illuminate the whole of Ruskin's mind and achievement.

State University of New York

Van Akin Burd

WORD ECHOES IN PAST AND PRESENT

Past and Present has perhaps been accorded too little attention as an art creation. A study of Carlyle's repetitive devices is particularly rewarding. For the work is full of key words and phrases that echo like bells struck now and again in the impassioned prose, producing the effect of refrain and playing their part in the integration of the several themes. In one of his favorite repetitive patterns Carlyle takes an incident from history, mythology, or the daily press and uses it as an illustration or as a symbol in the development of a social theme. While presenting the incident, he repeats a certain word or phrase enough to enable it to act as a vehicle of its context. Then when he wishes to refer to the same theme again, the echoed word or phrase calls up the whole imaginative, emotional manifold of the first treatment. For instance, in the first chapter, which develops the Midas legend as a symbol of the condition of England, the exposition is built around the word "enchanted." England is full of wealth but no man can touch it, for it is enchanted fruit. "Twelve hundred thousand" workers sit enchanted in their "Poor-law Prisons." Master workers and master un-workers are also subject to the "baleful fiat as of Enchantment." In the six pages (Centenary Edition) of the first chapter "enchanted" and "enchantment" occur eleven times. Then they are available throughout the book and are used dozens of times; their impacted meaning also exerts influence on a cluster of words such as "phantasm," "phantasmagory," "chimera."

In the meantime other words are being developed in a similar manner. In the first chapter itself Carlyle tells about the Stockport Assizes case in which parents poison three children to collect burial fees. Thereafter merely the name Stockport holds within itself as it reverberates through the pages the images and details of the initial narrative: "Yes, in the Ugolino Hunger-tower stern things happen . . . And now Tom being killed, and all spent and eaten, is it poor little starveling Jack that must go, or poor little starveling Will?--What a committee of ways and means!" (p. 4)

Thus the process of building and utilizing a vocabulary continues. One can feel some of the pulsing life of the book by calling to mind typical instances: the sphinx as a symbol of justice and nature's law, the widow who died of typhus, the men of the Dead Sea changed into apes, payment by grinder tooth, the horse-hair and iron body of the Pope, Igdrasil, the champion of England encased in tin, the seven-foot hat. Of course, not all of the words and phrases that form repetitive patterns are built up by the process outlined. Some of them are just taken from the press or popular parlance and used so often that they acquire added power merely from the echo itself, for instance, "Corn-Laws," "Sliding-Scale," "Useful Knowledge Society," "partridge nets," "Supply and Demand," "Morrison's Pill," "bribery elections," "gigman." These words and phrases then, however they may have become charged with additional power, interweave in the formation of the rich Carlylean texture: "Two million shirtless or ill-shirted workers sit enchanted in Workshouse Bastilles, five million more (according to

some) in Ugolino Hunger-cellar; and for remedy, you say, — what say you? — ‘Raise our rents!’ I have not in my time heard any stranger speech, not even on the Shores of the Dead Sea.” (p. 171)

The most frequent echo in *Past and Present* depends upon the words “silent” and “silence.” The workmen of England sit silent. Abbot Samson’s best quality is his “talent of silence.” Even Plugson is enabled by the “force of silence” in him. Silence is a medium through which man communicates with God: “There shall be a depth of Silence in thee, deeper than this Sea . . . a Silence unsoundable; known to God only.” (p. 200) In fact, “silence,” which is used in so many senses that it is not definable as a concept, is one of the devices that enable Carlyle to maintain the level of the sublime in parts of *Past and Present*. Of the dictum “Work is Worship” he says: “He that understands it well, understands the Prophecy of the whole Future; the last Evangel, which has included all others. Its cathedral the Dome of Immensity,—hast thou seen it? coped with the star-galaxies; paved with the green mosaic of land and ocean; and for altar, verily, the Star-throne of the Eternal! Its litany and psalmody the noble acts, the heroic work and suffering, and true heart-utterance of all the Valiant of the Sons of Men. Its choir-music the ancient Winds and Oceans, and deep-toned, inarticulate, but most speaking voices of Destiny and History,—supernal ever as of old. Between two Silences:

‘Stars silent rest o’er us,
Graves under us silent!’

Between which two great Silences, do not, as we said, all human Noises, in the naturallest times, most preternaturally march and roll?” (p. 233)

That is, “silence” is one of the means by which Carlyle is enabled to consider man in his sublime aspect. And *Past and Present* is therefore, among other things, a sort of paean to man: “Ye are most strong. Thor red-bearded, with his blue sun-eyes, with his cheery heart and strong thunder-hammer, he and you have prevailed. Ye are most strong, ye Sons of the icy North, of the far East,—far marching from your rugged Eastern Wildernesses, hitherward from the gray Dawn of Time!” (p. 276) This fact accounts for some of its impact on the age, for it is one of the two or three most influential English books of the nineteenth century. Men were yearning for an antidote to scientific investigations which gave them a smaller and smaller place in the universe.

The passages quoted suggest another device which helps to maintain the sublime level—the repetition of words indicating vast stretches of time and space, the infinite, the unnamable, the unfathomed, the unspeakable. But this seems sufficient to point up an approach that some students may not have emphasized sufficiently. *Past and Present* is a remarkable social document, as all commentators agree. It is more remarkable as a work of art.

University of Florida

John Tyree Fain

THE JOHN RYLANDS LIBRARY, MANCHESTER

Great Britain has comparatively few great libraries that are private foundations, but among the foremost is the John Rylands Library, Manchester. A series of printed handlists, which have been kept well up-to-date, make it easy to learn what MSS of the Victorian period are to be found there, but it is hoped that the following account may be useful in drawing attention to some of the more important items.

A collection of miscellaneous autographs of nineteenth century celebrities made by Rev. Thomas Raffles, extensive but poor in quality (351-68; 372-86). A letter of C. Bronte (400); letters of Carlyle, 24 items (336); Farr Papers, letters, etc., to William Winsham Farr, from Gladstone, Hallam, etc. Letters from Mary Russell Mitford to Sir Thomas Noon Talfourd, 1821-43 (665-6); letters from Sir T. N. T. to Miss Mitford, 1821-31 (667); twenty-one letters of Rev. Thomas Frognall Dibdin, 1813-43 (707). Letters and manuscripts inserted in an extra-illustrated copy of Forster’s *Life of Dickens*, 3 vols. 1872-4, enlarged to 13 vols. See *The World*, London, 10 July 1878, and Moses Tyson, *A Review and Other Writings by Charles Dickens*, Manchester, 1934; it includes thirty-five or more letters of Dickens to John Pritt Harley, Frederick Dickens, and others; a MS shorthand-tutor written out by Dickens; the autograph MS of a review by Dickens of the Marquess of Londonderry’s *Letter to Lord Ashley, M.P. on the Mines and Collieries Bill*; the autograph MS of his last speech as sent to *The Times*; and miscellaneous Dickensiana (725). MS. “Child’s Dream of a Star,” *Household Words*, 1850 (726); letters from C. D. to Mr. and Mrs. Gaskell - see Tyson, *A Review etc.* (729). The two last items are in the Gaskell Collection, which includes letters from Landor (727); two notes from Thackeray with the preface to *Rebecca and Rowena*; various letters to Mr. and Mrs. Gaskell (730-1) for which see Ross D. Waller, *Letters addressed to Mrs. Gaskell by Celebrated Contemporaries*, Manchester, 1935; and a collection of a.l.’s gathered by Mrs. G., including many from 19th c. notabilities. The MS of *Wives and Daughters*, and other original MSS, are also in the Gaskell Collection (876-7). Among miscellaneous letters are three from John Ruskin (700).

The recent accession of the Stanley Papers, including boyhood letters of Dean Stanley, and the considerable family and general correspondence of Edward Lyulph Stanley (4th Lord S. of Alderley and 4th Lord Sheffield), is of some importance to those interested in literary history (1092-5). The collection includes a number of letters of Sarah Dorsey (1094). Five letters of Florence Nightingale (1154).

The most important new accession has been a collection of six hundred letters and papers relating to John Ruskin, including over five hundred letters of Ruskin, 1873-1889. His chief correspondents were Mrs. Fanny G. T. Talbot, 1874-9, Miss Blanche Atkinson, Francesca Wilkinson and Quartus Talbot. Many letters refer to the Guild of St. George. See *Bulletin*, xxxvi, Sept. 1953, pp. 3-14.

Figures in brackets are index numbers, which should be used in any reference or in application to consult a particular MS.

The library owes its foundation to Enriqueta Augustina Rylands, widow of John Rylands. It was opened in 1899. For a general history see Henry Guppy, *The J. R. Library, 1899-1924*, Manchester, 1924, and H. B. Charlton, "The Jubilee of the J.R.L.," *Bulletin of the J.R.L.*, 1950, xxxii, 147-56. Printed handlists are: Moses Tyson, *Handlist of the Collection of English Manuscripts in the J.R.L., 1928*, (reprinted from *Bulletin*, xiii); *Handlist of Additions to the Collection ... 1928-35, 1935* (reprinted from *Bulletin*, xix); Frank Taylor, *Supplementary Handlist of Western Manuscripts in the J.R.L., 1937*; *Handlist of Additions ... 1937-51*, (reprinted from *Bulletin*, xxxiv).

The Manchester Central Library also has a fairly extensive collection of miscellaneous autographs, which are most inconveniently not separately indexed or given in the general catalogue. It needs persistence to get what one wants, but anyone editing a collection of letters or writing the biography of a Victorian author would probably find that a direct enquiry would bring forth a letter or two, or a manuscript. Carlyle, Harrison Ainsworth, and Mrs. Gaskell are fairly well represented; Ruskin and Dickens slightly; also Hardy, Geraldine Jewsbury, and several minor local poets and novelists, including Isabella Banks. See, also, John Albert Green, *Catalogue of the Gleave Bronte Collection*, Manchester, 1907; *A Bibliographical Guide to the Gaskell Collection in the Moss Side Library*, Manchester, 1911; and Marian V. M. Hayes, *Notes on the Gaskell Collection in the Central Library, —Memoirs and Proceedings of the Manchester Philosophical Society*, lxxxvii, no. 7.

The Malayan Training College, Kirby, Liverpool

K. J. Fielding

THE PILGRIM TRUST AND THE DICKENS LETTERS

We are delighted to learn from the twenty-fourth annual report of the Pilgrim Trust that a generous grant has been made towards the expenses of the collection and preparation of the letters of Charles Dickens. Work on the new edition was begun under the editorship of Mr. Humphry House in 1949. By 1954 it had become clear that it would take much longer than originally supposed, and that the expenses would be many times greater than had at first been foreseen. Under Mr. House's editorship it was planned to have the first of eight volumes ready for the press by 1957. His tragically premature death, earlier this year, must inevitably delay publication. Recently, however, Mr. Graham Hough (Christ's College, Cambridge) has been appointed editor in his place. The publishers will be Messrs. Rupert Hart-Davis Ltd. The present head of the family, Mr. Henry C. Dickens, has given the new edition his approval and active support.

The edition will include about ten thousand of Dickens's letters. Although work on the text is relatively well advanced, the editors would still be pleased to hear from anyone who knows of original letters that they may not have been able to trace. Such information should be sent to Mrs. M. House, 61 Bateman Street, Cambridge, England.

DOCTORAL THESES IN THE VICTORIAN PERIOD

A few days after publication of the April issue of *VNL*, the editor received a letter from his predecessor, Professor Richard Altick, containing the following sentences: "I hope you will have better luck than I did in getting reports of dissertations in progress. I appealed for such reports in two issues, but the response was negligible." Certainly the response to all three appeals for reports on doctoral theses in progress has been less than good, although no one has expressed dissatisfaction with the idea of such a list. It has been

thought reasonable, therefore, to list those theses which have been reported. Will all those who wish to have their theses included in this list in the April number please report them to the editor not later than March 15, 1956.

GENERAL TOPICS:

Primitivism and the Exotic Woman in English Fiction, 1837-1914. (Kenneth W. Scott, N.Y.U.)
 Prudery in Victorian Literature. (L. G. Jones, South Africa, 1955)
 Victorian Verse Humor as a Literary Mode. (Donald J. Gray, Ohio State, 1956)

TOPICS ON PARTICULAR AUTHORS:

French Influences on Matthew Arnold. (Sidney Coulling, North Carolina)
 Walter Bagehot, Victorian Critic. (Robert Greenbery, N.Y.U., 1957)
 Browning's Theory of Poetry, 1833-1852. (Charles Leo Rivers, Southern California, 1955)
 Samuel Butler's Theory of Vital Principle and Its application in His Works of Fiction. (Ellis Shorb, North Carolina, 1955)
 The Imagery of Carlyle. (John M. Lindberg, Wisconsin, 1956)
 Arthur Hugh Clough, Man and Poet: A Reevaluation. (Michael Timko, Wisconsin, 1956)
 The Reception of Joseph Conrad's Works in England and America during His Lifetime. (Henry Van Slooten, Southern California, 1956)
 Imagery as a Narrative Technique in Four Novels of Dickens. (Sister Marian Sharples, Southern California, 1957)
 Repetition of Symbols in Dickens' Early Novels. (James Gottshall, Cincinnati, 1956)
 Italian Influences on George Eliot. (Gennaro Santangelo, North Carolina)
 Structure and Symbolism in the Works of John Galsworthy, (Earl Stevens, North Carolina)
 William Jerdan and the *Literary Gazette*. (Robert Duncan, Cincinnati, 1955)
 The Influence of Benjamin Jowett on Victorian Men of Letters. (Henry W. Prah, Wisconsin, 1956)
 The "Contemporary" Novels of Charles Kingsley. (Hubert E. K. Hall, Southern California, 1957)
 George Meredith's Conception of Philosophy in Fiction. (Jean A. Howard, Ohio State, 1956)
 William Morris and the Epic Tradition. (Frederick S. Bromberger, Southern California, 1956)
 The Poetry and Prose of Christina Rossetti. (Marian D. Shalkhauser, Wisconsin, 1955)
 The Influence of John Bunyan—especially *Pilgrim's Progress*—upon Bernard Shaw. (William F. Goodykoontz, North Carolina, 1955)
 The Elemental Imagery of Swinburne. (John Milstead, Wisconsin, 1955)
 The Relationship of the Works of Algernon Charles Swinburne to Those of Theodore Watts-Dunton. (Tom J. Truss, Jr., Wisconsin, 1956)
 Thackeray as a Social Critic. (Edward R. Easton, Columbia, 1957)
 The Novels of Frances Trollope. (Paul Bowerman, Southern California, 1957)

EDITORIAL COMMENTS

It is with pleasure that the editor announces that the response to his pleas for subscriptions has been gratifying. The list of subscribers now numbers approximately 200, and each day brings in another supporter or two. As you can see from the figures on subscriptions to non-profit literary journals recently published in *PMLA*, this gives *VNL* a modest but respectable place among its sister-publications. All of this is encouraging, but it is not quite enough. In order to be a completely self-supporting enterprise, *VNL* needs the continuing assistance of at least 300 subscribers. That this is possible, that it is indeed probable, the figures indicated here already promise. But your support is needed. Call *VNL* to the attention of your friends and students who would be likely to find it interesting and useful. It would help especially if you would check to see if your college library is a subscriber and, if not, recommend that it become a subscriber.

Washington Square College is behind us. The Head of the English Department and the Dean have offered to the publication whatever help the secretaries and office clerks can give. Such assistance will lighten the mechanical work of the editor and will enable him to keep operating expenses at a minimum.

The likelihood of staying afloat, however, is not enough. To misquote—certainly not to misuse—Matthew Arnold, it is not sufficient that we have an organ for expression; it is of greater importance that what we say is worthwhile. It is important that *VNL* offer its readers articles and notes of a high and useful quality. Not pretentious, but valuable.

All of us must have been struck by the truth of what Professor Townsend said about the way in which Professor Lionel Stevenson's fine plea for a more critical approach to Victorian poetry has thus far largely gone unheeded. We all lament the fact; and though each of us is, in some degree, equipped to do something about it, we do not. Year after year, in our reading and teaching, we are forced to explicate, to criticize. Many of these explications and criticisms should be on record, would be of great assistance to our fellow-students of Victorian poetry. By a slow accumulation they would teach us, as nothing else will, the individually distinctive characteristics and particular merits of the poetry of the Victorian period.

Obviously, *VNL* is not the place for long, detailed analyses of major poems. But it is wholly suitable for explications (500 to 1000 words) of short poems, hard-headed passages in long poems, and so forth. The editor offers ready publication to meritorious work of this kind.

The outstanding richness of the year 1859 has become a commonplace among Victorianists. In a little more than three short years, it will be time to celebrate the centenary of that *annus mirabilis*. Would it not be a worthwhile project for the English X group of MLA to sponsor a book of essays, prepared under the supervision of a senior Victorian scholar, which would do justice to the importance of 1859?

ENGLISH X NEWS

The program for the meeting of the English X Group of MLA in Chicago is as follows:

1. "Ruskin's Moral Argument," Charles T. Dougherty (St. Louis University). 20 minutes.
2. "Some Notes on Ruskin's Political Economy." John T. Fain (University of Florida). 20 minutes.
3. "Method in the Study of Victorian Prose." A. Dwight Culler (University of Illinois). 20 minutes.

It will interest our readers to see a breakdown by subjects of the papers received by the program committee:

Ruskin.....	6
Arnold.....	3
Carlyle.....	3
Carlyle-Mill....	1
Others.....	3
Total.....	16

What is interesting is the heavy preponderance of Ruskin papers, and the persistent interest in Matthew Arnold, whose name was not mentioned in the announcement of the meeting in the April *VNL*.

RECENT PUBLICATIONS: A SELECTED LIST

(Compiled by Oscar Maurer, University of Texas)

GENERAL

- ART. Henry-Russell Hitchcock, *Early Victorian Architecture in Britain*. Yale University Press. Rev. *TLS* (June 3), p. 300.
- Averil Mackenzie-Grieve, *Clara Novello*. Geoffrey Bles. Rev. *TLS* (June 10), p. 314.
- David Piper, "In Defence of G. F. Watts." *Listener* (January 13), pp. 63-64.
- BIBLIOGRAPHY. Chatto and Windus, *A Century of Writers*. Chatto. A centenary volume containing a short history of the firm of Oliver Warner.
- P. and G. Ford, *A Guide to Parliamentary Papers*. Blackwell. What they are, how to find them, how to use them.
- F. A. Mumby and Frances Stallybrass, *From Swan Sonnenschein to Allen and Unwin*. Allen and Unwin. On two influential Victorian publishers.
- A. P. Wadsworth, *Newspaper Circulations, 1800-1954*. Manchester Statistical Society. Rev. Brian Inglis, *Spectator* (June 10), p. 725. A lecture by the editor of the *Manchester Guardian*.
- CRITICISM. Lucien Leclair, *Le Roman Regionaliste dans les Iles Britanniques, 1800-1950*. Paris: Societe d'Edition "Les Belles Lettres." Rev. *TLS* (May 20), p. 276. With this critical survey appears a companion volume, *A General Analytical Bibliography of the Regional Novelists of the British Isles*.
- T. M. Parrott and Robert B. Martin, *A Companion to Victorian Literature*. Scribner. Rev. *SR* (May 14), p. 44.
- John Raymond, "Strachey's Eminent Victorians." *New Statesman* (April 16), pp. 545-546.
- V. Sackville-West, "Virginia Woolf and Orlando." *Listener* (January 27), pp. 157-158. Includes an unpublished passage from *Orlando* on Victorian Writers.
- Basil Willey, *More Nineteenth-Century Studies*. Chatto and Windus.

- HISTORY.** Hamilton Ellis, *British Railway History, 1830-1876*. Allen and Unwin. Rev. A. N. Marlow, *Spectator* (February 25), p. 236.
 Empress Frederick, *The Empress Frederick Writes to Sophie*. Edited by Arthur Gould Lee. Faber. Rev. *TLS* (August 5), p. 442. Letters of Queen Victoria's eldest daughter.
 Eric Glasgow, "The Establishment of the *Northern Star* Newspaper." *History* (February-June, 1954), pp. 54-67. On the leading Chartist journal, 1837ff.
 "An Idealist in Action." [Mazzini] *TLS* (January 21), pp. 33-34.
 A. J. P. Taylor, *The Struggle for Mastery in Europe, 1848-1918*. Oxford. Rev. G. A. Craig, *SR* (July 16), p. 28.
 J. M. Thompson, *Louis Napoleon and the Second Empire*. Noonday Press. Rev. Paul H. Beik, *SR* (July 23), pp. 11-12.
- PHILOSOPHY AND THEOLOGY.** Willis B. Glover, *Evangelical Nonconformists and Higher Criticism in the Nineteenth Century*. Independent Press. Rev. *TLS* (May 6), supp. p. iv.
 Howard R. Murphy, "The Ethical Revolt Against Christian Orthodoxy in Early Victorian England." *American Historical Review* (July), pp. 800-817. A valuable study, arguing that the Victorian religious crisis was produced less by science than by the meliorist ethical bias of the age. Illustrated by early works of F. W. Newman, J. A. Proude, and Mary Ann Evans.
 S. K. Ratcliffe, *The Story of South Place*. Watts. Rev. *TLS* (March 11), p. 153. History of a chapel which evolved, under W. J. Fox, Moncreu Conway, and others, from liberal theology to free thought.
 E. G. Rupp, "Victorian Humanity: The Influence of Victorian Nonconformity." *Listener* (March 17), pp. 469-71.
 E. W. Strong, "William Whewell and John Stuart Mill: Their Controversy About Scientific Knowledge." *JHI* (April), pp. 209-31.
 H. G. Wood, *Belief and Unbelief Since 1850*. Cambridge. Rev. *TLS* (June 10), p. 320.
 Frances J. Woodward, *The Doctor's Disciples: A Study of Four Pupils of Arnold of Rugby*. Oxford. Chapters on Dr. Arnold, J. P. Gell, A. H. Clough, and William Delafield Arnold.
- POLITICS AND ECONOMICS.** W. H. B. Court, *A Concise Economic History of Great Britain from 1750 to Recent Times*. Cambridge. Rev. H. Heaton, *SR* (January 8), p. 20.
 David Harris, "European Liberalism in the Nineteenth Century." *American Historical Review* (April), pp. 501-526.
 H. H. Habakkuk, "Family Structure and Economic Change in Nineteenth-Century Europe." *Journal of Economic History* (Spring), pp. 1-12. The effect of inheritance laws.
- RELATIONS WITH THE CONTINENT.** Elias Bredsdorff, *H. C. Andersen og England*. Copenhagen: Rosenkilde. Rev. *TLS* (February 4), p. 71. Andersen's knowledge of English literature, his dealings with English publishers and translators, his reputation in England.
 V. P. Underwood, "Rimbaud et l'Angleterre." *Revue de Littérature Comparée* (January-March), pp. 5-35.
- SCIENCE.** James Kendall, *Michael Faraday: Man of Simplicity*. Faber. Rev. *TLS* (February 18), p. 102.
 Ruth Moore, *Charles Darwin*. Knopf. Rev. E. H. Colbert, *SR* (January 29), p. 18. A volume in the series "Great Lives in Brief."
- SOCIAL.** J. H. Bradley, *Memoirs and Reflections*. Allen and Unwin. Rev. *TLS* (March 4), p. 135. Memoirs of a notable schoolmaster, born 1865.
 Ralph Dutton, *The Victorian Home: Some Aspects of Nineteenth-Century Taste and Manners*. Batsford. Rev. *TLS* (April 29), p. 205.
 L. E. Jones, *A Victorian Boyhood*. Macmillan. Rev. *TLS* (February 18), p. 99. A Norfolk country house and Eton in the nineties.
 V. D. Lipman, *Social History of the Jews in England, 1850-1950*. Watts. Rev. *TLS* (February 11), p. 93.
 W. Macquene-Pope, *Back Numbers*. Hutchinson. Rev. *TLS* (April 29), p. 205. A nostalgic defense of Victorianism.
 Sir Charles Petrie, *The Carlton Club*. Eyre and Spottiswoode. Rev. *TLS* (July 15), p. 394.
 A. M. W. Stirling, *Victorian Sidelights. From the Papers of the Late Mrs. Adams-Acton*. Benn. Rev. *TLS* (March 4), p. 131. Reminiscences of a popular novelist, wife of a well known mid-Victorian sculptor.
 Ethel, Lady Thomson, *Clifton Lodge*. Hutchinson. Rev. *TLS* (April 29), p. 212. A memoir of a late Victorian childhood.
 Charles Waterton, *Letters*. Edited by R. A. Irwin. Rockliff. Rev. *TLS* (July 8), p. 383. First publication of the letters of a lively naturalist and Roman Catholic squire.
 R. F. Wearmouth, *Methodism and the Struggle of the Working Classes, 1850-1900*. Leicester: Edgar Backus. Rev. *TLS* (May 6), supp. p. iv.
 R. K. Webb, *The British Working Class Reader, 1790-1848. Literacy and Social Tension*. Allen and Unwin. Rev. *TLS* (March 4), p. 135. Examines the degree of working-class literacy during this period, and concentrates on the reading matter (chiefly political and economic) which was produced in response to this literacy by the problems of the day.

AUTHORS

- ACTON.** G. E. Pasnacht, "Acton on Books and Reading." *TLS* (May 6), p. 244. Based on manuscript notes made by Acton in compiling his list of "The hundred best books."
- ARNOLD.** Kenneth Allott, *Matthew Arnold* (Writers and Their Work, No. 60). Macmillan. Rev. *TLS* (May 27), p. 290.
 Merle M. Bevington, "Matthew Arnold and John Bright." *PMLA* (June), pp. 543-548. Arnold's misquotation of Bright in *Culture and Anarchy* was due to a misprint in the *Times* report of Bright's speech.
 Jan de Vries, "Der Mythos von Balders Tod." *Arkiv for Nordisk Filologi*, LXX, 41-60. A study of the religious implications of the myth.
 J. D. Jump, *Matthew Arnold*. Longmans. A volume in the "Men and Books" series.

- Robert L. Lowe, "Matthew Arnold and Percy William Bunting: Some New Letters, 1884-1887." *Studies in Bibliography* (1955), pp. 199-207. Fourteen letters to the editor of the *Contemporary Review*.
- Robert L. Lowe, "Two Arnold Letters," *MP* (May), pp. 262-264. A significant letter from Arnold to his younger brother, and a brief note to Sidney Colvin.
- J. C. Maxwell, "'One who most has suffered': Arnold and Leopardi?" *RES* (April), pp. 182-3. On a much disputed passage in *The Scholar-Gipsy*.
- BEARDSLEY. R. A. Walker, ed., "Letters of Aubrey Beardsley." *Princeton University Library Chronicle* (Spring), pp. 111-144. A notable collection now first published.
- BEERBOHM. Derek Stanford, "The Writings of Sir Max Beerbohm." *The Month* (June), pp. 352-365.
- BRONTES. Emily Jane Bronte, *Cordal's Queen: A Novel in Verse*. Arranged, with an Introduction and Notes, by Fannie E. Hatchford, University of Texas Press. Emily's poems are set in the context of the Gondal story, and considered as dramatic.
- E. L. Duthie, "Charlotte Bronte and Constantine Heger." *Contemporary Review* (March), pp. 169-173.
- Muriel Spark and Derek Stanford, *Emily Bronte*. Peter Owen. Rev. Elizabeth Wilson, *English*, X, 147-8.
- BROWNING. W. C. DeVane, *A Browning Handbook*. Appleton. A revised edition.
- H. C. Duffin, "Mysticism in Browning." *Hibbert Journal* (July), pp. 372-376. A chapter from a forthcoming book entitled *Amphibian: A Reconsideration of Browning*.
- Margaret Eleanor Glen, "The Meaning and Structure of Pippa Passes." *University of Toronto Quarterly* (July), pp. 410-426. Sees the theme of the poem as the irony of God's ways when regarded from man's point of view.
- BUTLER. Stanley B. Harkness, *The Career of Samuel Butler, 1835-1902: A Bibliography*. Bodley Head. Rev. *TLS* (April 29), p. 228.
- CARLYLE. W. M. Watt, "Carlyle on Muhammad." *Hibbert Journal* (April), pp. 247-254. Defends Carlyle's conception of Islam in *Heroes*.
- DICKENS. William Addison, *In the Steps of Charles Dickens*. Rich and Cowan. Noticed *TLS* (July 22), p. 419.
- E. B. Benjamin, "The Structure of Martin Chuzzlewit." *PQ* (January), pp. 39-47.
- John Butt, "Bleak House in the Context of 1851." *NCF* (June), pp. 1-21.
- John Butt, "Humphrey House." *New Statesman* (March 5), p. 325. On the career of a distinguished Dickens scholar.
- T. E. Connolly, "Technique in *Great Expectations*." *PQ* (January), pp. 48-55.
- Monroe Engel, "Dickens on Art." *MP* (August), pp. 25-38. Dickens's theories on the art of writing.
- G. G. Grubb, "Dickens the Paymaster Once More." *Dickensian* (March), pp. 72-78. On payment of contributors to *Household Words* and *All the Year Round*.
- Lionel Trilling, "A Little Dorrit," in *The Opposing Self: Nine Essays in Criticism*. Viking. Rev. H. M. Jones, *SR* (February 12), pp. 11-12. In this novel about society Dickens shows deep personal involvement in the character of Arthur Clennam, and expresses his own crisis of the will by the extremity of the novel's bitterness against the social will.
- ELIOT. Gordon S. Haight, "The Tinker Collection of George Eliot Manuscripts." *Yale University Library Gazette* (April), pp. 148-150.
- George Steiner, "A Preface to *Middlemarch*." *NCF* (March), pp. 262-279.
- Jerome Thale, "Adam Bede; Arthur Donnithorne and Zeleuco." *MLN* (April), pp. 263-265.
- GISSING. Mabel Collins Donnelly, *George Gissing: Grave Comedian*. Oxford. Rev. Clifford Collins, *Spectator* (March 18), p. 337.
- Jacob Korg, "Division of Purpose in George Gissing." *PMLA* (June), pp. 323-336. Conflict between "pure art" and "moral mission" in Gissing's novels.
- HARDY. James R. Baker, "Thematic Ambiguity in *The Mayor of Casterbridge*." *Twentieth Century Literature* (April), pp. 13-16.
- Phyllis Bartlett, "Hardy's Shelley." *Keats-Shelley Journal* (1955), pp. 15-29. Shelley's influence, especially on *The Dynasts*.
- Walter de la Mare, "Meeting Thomas Hardy." *Listener* (April 28), pp. 756-757.
- W. H. Matchett, "The Woodlanders, or Realism in Sheep's Clothing." *NCF* (March), pp. 241-261.
- F. Pilkington, "Religion in Hardy's Novels." *Contemporary Review* (July), pp. 31-35.
- R. L. Purdy, *Thomas Hardy. A Bibliographical Study*. Oxford. Rev. *TLS* (March 11), p. 156; Carl J. Weber, *MP* (May), pp. 282-4. A definitive bibliography which also contains much new biographical material and correspondence.
- HOPKINS. Sister Mary Adorita, "Hopkins's 'wings that spell' in *The Wreck of the Deutschland*." *MLN* (May), pp. 345-347.
- Geoffrey Grigson, *Gerard Manley Hopkins* (Writers and Their Work, No. 59). Macmillan. Rev. Christopher Devlin, *New Statesman* (March 26), p. 447.
- G. H. Hartman, *The Unmediated Vision*. Yale. Rev. *TLS* (July 22), p. 414. Contains a study of Hopkins based on an analysis of "The Windhover."
- W. J. Rooney, "'Spelt from Sibyl's Leaves'—a Study in Contrasting Methods of Evaluation." *Journal of Aesthetics* (June), pp. 507-519.
- HOUSMAN. Tom Burns Haber, ed., *The Manuscript Poems of A. E. Housman*. Minnesota and Oxford. Rev. *TLS* (April 29), pp. 189-191; and see "Letters to the Editor," (July 1), p. 365.
- A. N. Marlow, "The Earliest Influences on *A Shropshire Lad*." *RES* (April), pp. 166-173.
- HOWITT. Amice Lee, *Laurels and Rosemary: The Life of William and Mary Howitt*. Oxford. Rev. *TLS* (June 24), p. 344.
- HUXLEY. G. W. Hallam, "Source of the Word 'Agnostic.'" *MLN* (April), pp. 265-9.
- William Irvine, *Apes, Angels and Victorians: The Story of Darwin, Huxley, and Evolution*. McGraw Hill. Rev. I. Bernard Cohen, *NYTBR* (April 3), p. 1.
- LANDOR. R. H. Super, *Walter Savage Landor*. New York University Press. Rev. *TLS* (May 27), pp. 277-278.

- MEREDITH. G. M. Trevelyan, ed., *Selected Poetical Works of George Meredith*. Longmans.
- MORRIS. Oscar Maurer, "Morris's Treatment of Greek Legend in *The Earthly Paradise*." *University of Texas Studies in English*, 1954 [1955], pp. 103-118.
- E. P. Thompson, *William Morris: Romantic to Revolutionary*. Lawrence and Wishart. Rev. *TLS* (July 13), p. 391; Norman Mackenzie, *New Statesman* (July 16), pp. 74-6. A study of Morris from the Marxist point of view.
- NEWMAN. Louis Allen, "Two Letters from the Newman Archives." *Durham University Journal* (March), pp. 57-67. Written to Newman, 1844-45, by two of his Oxford friends.
- Hugh Dinwiddy, "Cardinal Newman — The Literary Aspect." *Dublin Review* (Spring), pp. 90-97.
- PINERO. Denzil England, "Pinero: A Centenary." *Contemporary Review* (May), pp. 313-318.
- ROSSETTI. Barbara Galitz, "Christina Rossetti's *Sing-Song* and Nineteenth Century Children's Poetry." *PMLA* (June), pp. 539-543. Half of the poems in *Sing-Song* repeat the stock moral and sentimental themes of children's poetry.
- H. H. Kuhnelt, "Die Bedeutung der italienischen Malerei für den Dichter Dante Gabriel Rossetti." *Anglia*, LXXII, 438-454.
- RUSKIN. Robin Skelton, "John Ruskin: The Final Years. A Survey of the Ruskin Correspondence in the John Rylands Library." *Bulletin of the John Rylands Library* (March), pp. 563-586. Letters of Ruskin, many of them concerning the Guild of St. George, to Mrs. Fanny Talbot and others, 1874-89.
- SALT. John T. Flanagan, "Henry Salt and His Life of Thoreau." *New England Quarterly* (July), pp. 237-254. Letters of Salt to Richard Bentley.
- SCHREINER. Basil Davidson, "In Memory of Olive Schreiner." *New Statesman* (March 26), pp. 426-428.
- D. L. Hobman, *Olive Schreiner: Her Friends and Times*. Watts. Rev. *TLS* (March 25), p. 176.
- William Plomer, "Olive Schreiner: Her Life and Ideals." *Listener* (March 24), pp. 521-522.
- STEPHEN. Frank Baldanza, "To the Lighthouse Again." *PMLA* (June), pp. 548-552. Leslie Stephen exorcised (as Mr. Ramsay) by Virginia Woolf.
- TENNYSON. Alfred Tennyson, "The Christ of Ammergau." *Twentieth Century* (January), pp. 2-3. A hitherto unpublished poem (anti-war) found among the papers of James Knowles. Rev. *TLS* (February 18), p. 110.
- Samuel C. Burchell, "Tennyson's Dark Night." *South Atlantic Quarterly* (January), pp. 75-81. On *In Memoriam*.
- THACKERAY. Gordon N. Ray, "Thackeray's *Book of Snobs*." *NCF* (July), pp. 22-33. *The Book of Snobs* belongs with *Past and Present* and *Culture and Anarchy* as perceptive comment on English society.
- Annemarie Schone, "W. M. Thackeray, *The Rose and the Ring*: Feenmarchen oder Nonsense-Dichtung?" *Archiv für das Studium der Neueren Sprachen* (April), pp. 273-284.
- WHITE. Rosemary Beresford, "Mark Rutherford' and Hero-Worship." *RES* (July), pp. 264-272. A defense of White against the charge that he injudiciously cultivated friendships with eminent contemporaries.
- Catherine Macdonald Maclean, *Mark Rutherford: A Biography of William Hale White*. Macdonald. Rev. *TLS* (June 17), p. 332.
- WILDE. Angus Wilson, "Oscar Wilde." *London Magazine* (February), pp. 71-78.
- Composite number of *Adam* (no. 244-246), devoted to reminiscences of Wilde by surviving contemporaries including Lady Emily Lutyens, Sir Max Beerbohm, and Laurence Housman. Rev. *TLS* (March 25), p. 186.

PROJECTS — REQUESTS FOR AID

- WILLIAM ALLINGHAM. Ronald E. Freeman is gathering materials for a study of Allingham's life and work. *TLS* (March 25), p. 181.
- BULWER-LYTTON. Charles H. Shattuck is preparing an edition of the correspondence between Bulwer and Macready, and asks information as to the whereabouts of the originals of the main body of Bulwer's letters. *TLS* (July 1), p. 365.
- THOMAS CARLYLE. Joseph Slater is preparing a new edition of the correspondence between Carlyle and Emerson, and requests information about the manuscripts of the letters. *TLS* (May 6), p. 237.
- MONCURE D. CONWAY. Eleanor Conway Sawyer is writing a biography of her grandfather, and asks for letters and other relevant material. *New Statesman* (July 23), p. 104.
- HARLEY GRANVILLE-BARKER. Victor J. Jones is writing a life of Granville-Barker (1877-1946), is experiencing difficulty in finding biographical material, and asks for letters, MSS., and other information. *TLS* (January 14), p. 25.
- EUGENE LEE-HAMILTON. Harvey T. Lyon is preparing a study of the life and poetry of Lee-Hamilton (1845-1907). *TLS* (March 18), p. 165.
- LAURENCE OLIPHANT. Philip Henderson is writing a life of Oliphant, and asks for letters, etc. *TLS* (January 21), p. 41.
- ROBERT LOUIS STEVENSON. Bradford A. Booth is preparing, with the co-operation of the heirs of Lloyd Osbourne, a collected edition of Stevenson's letters; he hopes to procure a photostat of every surviving letter. *TLS* (March 4), p. 133.
- STANLEY WEYMAN. Roger Lancelyn Green is writing a book on the story-tellers of the nineties, with special reference to Weyman; he requests information about Weyman's letters, especially those to Hugh Stowell Scott ("Henry Seton Merriman"). *TLS* (February 25), p. 119.

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