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I. ARTICLES

TENNYSON AND THE SONNET

The prominence which the Romantic poets gave to the sonnet stimulated an interest in this form on the part of poets, critics, editors, and readers that carried through the whole nineteenth century and made it the second great age of sonnet writing in England. It would indeed have been strange if Alfred Tennyson, one of the immediate heirs of the Romantic poets, had not interested himself in a poetic vehicle that was at once both popular and challenging. Tennyson, in fact, used the sonnet form many times, but his sonnet writing has received very little attention. Neither the extent of Tennyson's comparative failure nor the precise nature of his attempt and achievement as a writer of sonnets has been generally realized, probably for the reason that the forty-six sonnets by Tennyson now in print have not been brought together in a single volume. Tennyson as sonneteer is a minor poet but nonetheless an interesting one, and his work in sonnet form deserves study as a part of a vast body of Victorian lyric that has been relatively neglected by literary scholars up to the present.

The sonnets of Tennyson fall chronologically into two unequal groups: (1) the early sonnets, written when Tennyson was between the ages of about nineteen and twenty-nine, and (2) the late sonnets, of which there are only eight,² written when Tennyson was past sixty. Between these two groups lies a single "middle" sonnet, "To W. C. Macready" (1851), like a lonely island between two widely separated continents. Except for this one sonnet, which was probably written on request, Tennyson preserved an extended sonnet silence for a period of some thirty-seven years, during which any ambition that he may once have had to achieve distinction in the sonnet form lay dormant.

The eight late sonnets, as well as the single middle sonnet, are all rather impersonal and formal in comparison with the self-revealing early sonnets. They are regular Italian sonnets except for the unpublished "Guess well, and that is well. Our age can find" and "Old ghosts whose day was done ere mine began," which use an irregular rime scheme (ABBA CDCD EFG EFG) but are Italian in structure. These two sonnets were Tennyson's last experiments with an unconventional pattern. Their irregularity may have been the reason why Tennyson never published them, for the late published sonnets show that he had become a conformist; not only do they use the rime schemes prescribed for the Italian sonnet but they even adhere very closely to the four-movement development prescribed for it by its strictest critics. The late sonnets as a group are technically better than most of the early sonnets, but on the whole the "form, the form alone is eloquent"; they are uninspired verse whose chief merit is their Tennysonian melody and diction.

2.

The early sonnets show Tennyson as experimentalist, impatient of prescription, reckless of the whips of critics. Most of the thirty-seven early sonnets belong to that period of Tennyson's apprenticeship out of which came the *Poems, Chiefly Lyrical* of June, 1830, and the *Poems by Alfred Tennyson* of December, 1832, a period continuous with his Cambridge career (October, 1827-February, 1831) and a year or two thereafter. A total of fourteen sonnets appeared in these two volumes, seven in each. Three more received fugitive publication in 1831.³ Nine of the ten sonnets included in the *Unpublished Early Poems by Alfred Tennyson* were "apparently written in the poet's nineteenth and twentieth years,"⁴ that is, 1829-31, according to their editor, Charles Tennyson, the poet's grandson. Two of the sonnets which made their first public appearance in Hallam Tennyson's *Memoir*⁵ belong to the years 1828-31. The sonnet denouncing Cambridge, which was published with the poet's reluctant permission in *Notes and Queries* in 1884, is dated 1830 by Hallam Tennyson.⁶ Much of the work belonging to this period Tennyson was not satisfied with, with good reason, and revised carefully for future republication or rejected as undeserving of the work of revising. It is unfortunate that the bulk of Tennyson's sonnet writing was done at a time when he was experimenting and learning his trade.

A few statistics will illustrate how tentative and exploratory Tennyson's approach to the sonnet was. The young Tennyson obviously allowed himself the maximum liberty in writing a sonnet. Among the early sonnets can be found examples of four of Schipper's five main types of sonnet written by English poets:⁷ the Italian (ABBA ABBA most commonly in the octave, and CDE CDE or CDC DCD in the sestet); (2) the Shakespearean (ABAB CDCD EFEF GG); (3) the Spenserian (ABAB BCBC CDCD EE); (4) the Miltonic (Italian rime scheme but without strict observation of the relationship of the parts to each other); (5) the Wordsworthian (free variations of the Italian rime schemes with a tendency to avoid division of the material). Tennyson wrote no pure Spenserian sonnet, but "To Poesy" and Part I of "Love" ("Thou, from the first, unborn, undying, love") have Spenserian octaves. Only one sonnet, "Salve Lux Renata," is Shakespearean. "The Wise, the Pure, the lights of our dull clime," has Miltonic overflow in the octave. Seven sonnets are Italian in rime scheme and in bipartite structure. "To J.M.K.," "Shall the hag Evil die with child of Good," and a number of others are Wordsworthian in that they use an Italian-type rime scheme but do not make a thought division into octave and sestet. A few are hybrids in their external structure, the first quatrain of the octave being Italian (ABBA), the second English (CDCD), and the sestet either Italian or English. The sonnet "We my own fate to lasting sorrow doometh" (ABBA ABBA CDCD EE) combines a Shakespearean internal structure with a rime scheme which is Italian up to the last two lines. "Check every outflash, every ruder sally," also Shakespearean structurally, has a rime scheme that is neither Italian nor Shakespearean (ABBA BAAB CDCD EE). Both of these rime schemes are unique among Tennyson's sonnets, and the sonnets in which he used them were not reprinted by him. It is difficult to classify a good many of Tennyson's early sonnets by type, but the majority of them use variations of the Italian rime schemes and divide the thought into two main parts. All together in these thirty-seven early sonnets Tennyson employs twenty-seven different rime schemes, the pattern of the octave being varied fourteen times and the sestet twenty-one; twenty-two of the twenty-seven rime schemes are used once only. Tennyson's model in variety was unquestionably Wordsworth.

Tennyson's earliest experiments with the sonnet, as represented by the seven⁸ in *Poems, Chiefly Lyrical*, 1830, only one of which he reprinted, were not happy. It is possible, but hardly likely, that Tennyson began to write sonnets without any very clear idea of how a sonnet should be written.⁹ It is possible too that his material resisted his efforts so stubbornly that he let it go its own way rather than force it to fit into a conventional sonnet pattern; at this time Tennyson was not the rigorously painstaking craftsman that he later became. It seems more reasonable to assume that Tennyson did know what he was doing in these seven sonnets and that what he was doing was trying new patterns for the sonnet much as Wordsworth had done and was still to do. At any rate, these sonnets are unusual as sonnets. The structural requirements of the sonnet are almost completely ignored. These are sonnets only by a generous extension of the word. In fact, Tennyson's early nonconformist attitude toward the sonnet practically forced him to deny the special structural nature of the sonnet. In addition, the sonnets have the weaknesses of the rest of the volume. The versification is often faulty. Poor rimes and awkward feminine rimes occur too often in a form in which imperfect rimes are particularly apt to draw attention to themselves. There is a decided lack of restraint in using romantic imagery. The language, strongly reminiscent of

Shelley and Keats when loading every rift with ore, is often strained and strange. In deciding not to include six of these sonnets in future volumes, Tennyson showed sound judgment except in the case of "Thou, from the first, unborn, undying love," which should have been preserved instead of the sonnet "To J. M. K." with its overabundance of alliteration, conflicting metaphors, and weak conclusion.

The seven sonnets¹⁰ in the 1832 volume, as J. F. A. Pyre notes in his brief discussion of them in *The Formation of Tennyson's Style*, "show considerable progress toward an observance of the conventional form."¹¹ All but one of them have a two-part structure, although it is hardly that of the strict Italian sonnet, in which, theoretically at least, the sestet takes the thought of the octave in a fresh direction and concludes it, but rather a setting of two related thoughts side by side. Three of the sonnets, the pair on the Polish insurrection of 1830-31 and "Buona parte," besides having a two-part structure, use common Italian rime schemes. The versification is also better in these seven sonnets. The imagery, though still abundant, is more restrained and a little more in the service of the thought. The language is less strange. Generally speaking, in the seven sonnets of the 1832 volume Tennyson is moving toward orthodoxy (in this case, the regular Italian sonnet)¹² in rime scheme and internal structure, but still experimenting, unless the three Italian sonnets in the group were the latest written and the others represent an earlier phase. Unfortunately, Tennyson did not date his sonnets, as did Arthur Hallam. Whatever the time relationship of the sonnets in the 1832 volume to each other, all the sonnets that Tennyson published after those that appeared in this volume are bi-partite sonnets with Italian rime schemes.¹³ By 1851 Tennyson had evidently come to the conclusion that the best sonnet form was the regular Italian. Experiment only seemed to have proved to Tennyson that in sonnet writing orthodoxy is the best policy.

The tone of Tennyson's sonnets ranges all the way from the juvenile sentimentalism of "Check every outflash, every ruder sally," and the adolescent swooning eroticism of "O Beauty, passing beauty! sweetest Sweet!" to the satirical objectivity of "The form, the form alone is eloquent" and the religious humility of "Doubt and Prayer." The subject matter, which includes friendship, love, women, historical figures, politics, self-conquest and detachment, personal aspirations, a coquette, a huntress, a bridesmaid, a memorial tribute, the launching of a new periodical (in appropriately nautical imagery), the coming great role of Poesy, historical reflections, depression, the joy of just being alive, an apology, the shortcomings of the Cambridge of 1830, Victor Hugo, and a protest against overmuch literary scholarship, is illustrative of the miscellaneous character of the Victorian sonnet.

Thirteen sonnets, all early, on the subject of love form the largest group. It includes the "Three Sonnets to a Coquette," not published until 1865; two other sonnets from the collected "Early Sonnets," "If I were loved, as I desire to be," and "The Bridesmaid"; four of the sonnets in *Unpublished Early Poems*; two sonnets on transcendental divine love; and two other uncollected sonnets, "There are three things which fill my heart with sighs," and "O Beauty, passing beauty! sweetest Sweet!" By only five of this group did Tennyson wish to be represented in his collected works.

The finest of the thirteen by far is "The form, the form alone is eloquent," one of the "Three Sonnets to a Coquette," which Morton Luce praised for their "delicate grace," "perfection of form," and "the movement of the verse."¹⁴ The sonnet is a graceful piece of *vers de société* done with the cool, perceptive detachment appropriate to this kind of verse. The development of the octave and the sestet in one sentence for each¹⁵ emphasizes the structural excellence of this sonnet, which has the delicacy and the formal beauty of a snowflake. The unpublished "I lingered yet awhile to bend my way" and "Ah fade not yet from out the green arcades," which Charles Tennyson believes concern girls of Tennyson's acquaintance,¹⁶ have a charming youthful freshness and warmth. "She took the dappled partridge fleckt with blood," a nineteenth-century genre piece the subject of which is a lovely young English huntress, has a pleasantly Elizabethan flavor. "How thought you that this thing could captivate?" is a sharply satirical sketch of a beautiful but vain and insipid woman which has more realism and less sentimentalism than most of Tennyson's poems about women. Certainly its tone, too rare in Tennyson, recommends it to the modern reader more than that of "The Bridesmaid," the subject of which is Tennyson's future wife,

who is here made to win his heart with her capacity for weeping at a wedding. "There are three things which fill my heart with sighs" (namely, girls' dimples, roselips, and eyes) is rankly adolescent and is interesting chiefly as a souvenir of Tennyson's trip to the Pyrenees in 1830 with Arthur Hallam. The first of the three poems titled "Love"¹⁷ in the 1830 volume and never republished by Tennyson has dignity and some good imagery. Possibly Tennyson did not salvage it because of its distinctly Shelleyan echoes.

Melancholy is the subject of six sonnets: "Shall the hag Evil die with child of Good,"¹⁸ "When that rank heat of evil's tragic day," "Could I outwear my present state of woe," "Alas, how weary are my human eyes," "Me my own fate to lasting sorrow doometh," and "Check every outflash, every ruder sally." Four of these cautious confessions of a sensitive and often depressed mind were published but never collected; two were not published in Tennyson's lifetime. This group of sonnets is marked by a proliferation of metaphor to make up the required 140 syllables. The matter is made to fit the Procrustean bed of the sonnet by being remorselessly stretched. These sonnets have the lusciousness and vivid color of the Keats of *Endymion* without the Keatsian disarming ingenuousness and warmth. Nevertheless, they have a certain charm, like nearly all of Tennyson's youthful sonnets.

The two sonnets on the revolt of Poland against Russia in 1830-31, "Montenegro," and two unpublished sonnets denouncing unscrupulous demagogues (Joseph Hume, radical member of Parliament and foe of the anti-labor-union Combinations Acts, and Daniel O'Connell, champion of Catholic emancipation, are named) form a third group reflecting Tennyson's somewhat ambivalent politics. According to Hallam Tennyson, the poet always put "Montenegro," originally published in *The Nineteenth Century* in 1877, "first among his sonnets."¹⁹ It is worth noting that Bosnia and Herzegovina and Bulgaria, which had revolted against the Turks before Montenegro, had evoked no verse. The poet himself credited Gladstone, whose "championship of small nations and stout Protestantism"²⁰ had Tennyson's sympathy, with inspiring the sonnet. Possibly the fact that Montenegro, which had the added attraction of having a romantic and musical name, was a small mountain country fighting against great odds brought to mind Milton's sonnet on another mountain people, the Waldenses, and inspired the Miltonic mood of "Montenegro." "Montenegro uses an abundance of forceful language, but none of its lines equal in power and splendor Milton's richly voweled "Avenge, O Lord, thy slaughtered saints, whose bones/ Lie scattered on the Alpine mountains cold." The most powerful line in "Montenegro," "And red with blood the Crescent reels from flight," is weak and commonplace by comparison. The epithet "chaste" applied to the Montenegrins in the third line, "Chaste, frugal, savage, arm'd by day and night," seems a strange choice, chastity not being commonly one of the martial virtues. Perhaps Tennyson meant "monogamous" by the word and was implying the moral superiority of the Montenegrins to the not only tyrannical but also polygamous Turks. The bipartition of the Italian sonnet is carefully observed in "Montenegro," the octave, which is a single sentence, describing the rising of the Montenegrins, and the sestet, also one sentence, apostrophizing them as champions of freedom. The sonnet, however, is only mediocre Tennyson; it does not quite become a trumpet in his hands.

Three of the sonnets, "Buonaparte," "Alexander," and "Show-Day at Battle Abbey, 1876," are historical in subject. "Buonaparte" is unpleasantly jingoistic and rhetorical. "Alexander" is a historical vignette rich in exotic proper names that belongs with things of the same kind in *Poems by Two Brothers* based on the youthful poet's reading. "Show-Day at Battle Abbey, 1876" is a short meditation on the Battle of Hastings used as a preface to the play *Harold*. With these belong two unpublished sonnets which are by-products of Tennyson's meditations on the problems raised by the writing of historical drama, a field which he entered at the ripe age of sixty-five. "Guess well, and that is well. Our age can find," "evidently intended as a prologue"²¹ to *Queen Mary* according to its editor, Charles Tennyson, makes the point that

. . . no man can send his mind
Into man's past so well, that he can form
A perfect likeness of long-vanish'd souls.

The alternate sestet to this sonnet claims for the playwright the right to take liberties with the record that the historian may not take. "Old ghosts whose day was done ere mine began," written but not used as a preface to *Becket*,²² asserts that "History is half-dream--nay even/

The man's life in the letters of the man," and apologizes to Tennyson's historical characters for putting words in their mouths.²³

"To J.M.K.," "To W.C. Macready," "To the Rev. W.H. Brookfield," and "To Victor Hugo," all officially preserved by Tennyson, are tribute sonnets. "To J.M.K." was addressed to John Mitchell Kemble, a fellow student of Tennyson's at Cambridge and like Tennyson a member of the Cambridge discussion club known as the Apostles. The sonnet eventually made a false prophet out of Tennyson, who foresaw for Kemble a career as a fiery, militant preacher. Although Kemble became not "A latter Luther, and a soldier priest/ To scare church-harpies from the master's feast" but a scholar whose chosen field was Anglo-Saxon literature, Tennyson never withdrew the sonnet, the only one that he reprinted from his 1830 volume. "To Victor Hugo," first published in *The Nineteenth Century* in June, 1877, was by way of being a thank-you letter in verse for kindness shown to his son Lionel, who had visited Hugo in Paris. The pun on Hugo's name in the very first line, "Victor in Drama, Victor in Romance," and the reference to Hugo's age in "Weird Titan by thy winter weight of years/ As yet unbroken..." were hardly in the best of taste, and the implication that Hugo was an Anglophobe in "Who dost not love our England--so they say;/ I know not..."²⁴ particularly as coming from an English poet in whom the "anti-French note survived so long,"²⁴ was not altogether diplomatic. The seventy-five-year-old French writer's polite reply was generous, and at the same time set Tennyson straight about the Anglophobia business. "Mon éminent et cher confrère," Hugo wrote, "Je lis avec émotion vos vers superbes, c'est un reflet de gloire que vous m'envoyez. Comment n'aimerais-je pas l'Angleterre qui produit des hommes tels que vous! l'Angleterre de Wilberforce! l'Angleterre de Milton et de Newton! l'Angleterre de Shakespeare! France et Angleterre sont pour moi un seul peuple comme Vérité et Liberté sont une seule lumière. Je crois à l'unité divine.

"J' aime tous les peuples et tous les hommes et j' admire vos nobles vers..."²⁵ Tennyson's *vers superbes* are neither a very acute analysis of Hugo's achievement and significance nor particularly good verse. The four tribute sonnets are no better than such verses usually are. The Victorians did the sonnet a disservice by using it to perform a public duty for which it is not fitted.

Thirteen of Tennyson's sonnets do not admit of any very useful classifications so far as subject matter is concerned. Almost all of these have biographical interest; in his early sonnets Tennyson did at least turn the key in the lock of his heart, if no more. The unpublished sonnet called "Life" in Hallam Tennyson's *Memoir*,²⁶ written while Tennyson was at Cambridge, is the product of an exuberantly optimistic and exultant mood and shows the young poet's excited delight in the richness and variety of life and his consuming thirst for knowledge. "Would I could pile fresh life on life," he exclaims, "and dull/ The sharp desire of knowledge still with knowing!" This sonnet, which has in it the germ of "Ulysses," is so full of its subject that it is completely free of the ornate metaphors common in Tennyson's early sonnets. As a sonnet "Life" is badly constructed, but its freedom from false sentiment, its plainness of language, and its theme make it an appealing poem. The blustering "Lines on Cambridge of 1830"²⁷ accuses Cambridge of not keeping abreast of the age and of failing to stimulate its students. The suppressed "The pallid thunder-stricken sigh for gain," done in Keats' most luxuriant manner, is a picture of greed. In "Though Night hath climbed her peak of highest noon," also suppressed, a romantically beautiful moon in a stormy midnight sky, a symbol of the serene, untroubled soul, gives form to the spiritual aspirations of the young poet. The unpublished "Conrad! why call thy life monotonous?" is an exhortation to a friend to live positively. A flood of imagery swamps the boat of life in which the poet places lackadaisical Conrad. In the unpublished "To Poesy" the poet forecasts an important ethical role for poetry in the coming age.²⁸ The "Prefatory Sonnet to *The Nineteenth Century*" (1877) defines the purpose of the new periodical; there is little in it to justify the use of verse. "Poets and Their Bibliographies," a protest against burying poets in literary scholarship, contains some weaknesses in expression but is structurally interesting. The sonnet consists of a single skillfully constructed sentence: the subject with its modifiers and appositives makes up the octave; the sestet carries the verb, the object of the verb, and their modifiers. The division of the sonnet into octave and sestet is syntactical rather than logical, and the sonnet is therefore not a strictly regular Italian sonnet even though Tennyson

does develop it in four distinct movements. Although included in some recent volumes of selections from Tennyson, it is not as good a choice to represent Tennyson's sonnet craftsmanship as "The form, the form alone is eloquent!" which not only observes the division into octave and sestet but also the division of the octave into quatrains and the sestet into tercets by distribution of the matter as well as by rime. In the sonnet titled "To-" in the "Early Sonnets" in collected editions of Tennyson, the poet tells a friend that when he met him for the first time he had the strange feeling that they were already old and very close friends. The sonnet hints that the explanation of this psychological phenomenon is a state of preexistence. The introductory poem in Tennyson's 1832 volume, "Mine be the strength of spirit, full and free," is "The Poet" generalized and made vague. Tennyson made a few minor alterations in it for inclusion in the "Early Sonnets." "To thee with whom my true affections dwell," one of Tennyson's most personal sonnets, was first published in Hallam Tennyson's *Memoir*. An apology for harsh words addressed to one very close to the poet, apparently a sister, the sonnet lacks the rich color and elaborated metaphors of some of the earlier sonnets. The unpublished "Salve Lux Renata" shows Tennyson in the act of borrowing from Milton to construct a Shakespearean sonnet. The sonnet has strength, dignity, and charm. The unspecified joy which has dawned on the young poet and which is the subject of the poem may be a passing infatuation with some girl. The sonnet encloses a small biographical secret. "Doubt and Prayer,"²⁹ published posthumously in Tennyson's last volume, *The Death of Oenone, Akbar's Dream, and Other Poems*, is more interesting as representing one of Tennyson's viewpoints in regard to religious doubt than as poetry. In the sonnet he prays that "this embattled wall of unbelief/ My prison, not my fortress, fall away!"

Wide-ranging as his selection of subject matter was, Tennyson never succeeded in laying hold of the one out of which he could fashion a great sonnet. As a sonneteer he is, relatively, a failure. Yet it is questionable that, as J.F.A. Pyre contends, "Tennyson never mastered the sonnet; it baffled him to the end of his days."³⁰ Even though they may not conform with the strictly orthodox Italian pattern in all respects, "The form, the form alone is eloquent," "To W. C. Macready," "Montenegro," "Poets and their Bibliographies" are technically good sonnets when judged by the same standards by which the sonnets of Milton and Wordsworth are judged. No one who was baffled by the sonnet to the end of his days could have written these sonnets. Structurally they have their own excellence. Closer to the facts is the opinion of Paul F. Baum that "Tennyson never adjusted his talents to the special requirements of this form [the sonnet]. It cannot be said that he was unable to master them; it must have been that after sundry trials he lost interest."³¹ Tennyson, unfortunately for the Victorian sonnet, did not adjust his talents to the requirements of the sonnet at the time when those talents were at their height of perfection. Tennyson's practical abandonment of the sonnet form in the early 'thirties is accounted for, I believe, by his developing realization that every poetic theme asked for its own individually designed form³² and that continual recourse to the sonnet to give form to whatever could be handled within narrow limits would discourage originality and invite the growth of mechanical habits of composition such as Wordsworth fell into in his later years. His evident difficulty in properly articulating the anatomy of the sonnet allied itself with this realization. Moreover, his early interest in the form was undoubtedly stimulated by the enthusiasm of his brother Charles and of Arthur Hallam for the sonnet, for whom it supplied the firmness and structural strength that their poetic talents needed. The death of Hallam weakened the attraction of the sonnet for him, and the continuing addiction to it of his brother further opened his eyes to its possible pitfalls for himself. When he went back to the sonnet after a long interval, it was only to use it as a convenient measuring cup on a few special occasions. Had Tennyson remained as enamoured of the sonnet as Wordsworth was, *In Memoriam*, that most anomalous and Victorian of elegies, might be a sonnet sequence instead of a string of quatrains! After all, *In Memoriam* is a love poem, and love and the sonnet, before Donne, Milton, and Wordsworth had proved that they could be happily divorced, had been shown to be highly compatible helpmates.

FOOTNOTES:

- ¹The Student's Cambridge Edition of Tennyson's poetry includes all of the thirty sonnets published during the poet's lifetime. The sonnet "Doubt and Prayer" is to be found in editions that contain Tennyson's last, posthumous volume, *The Death of Oenone, Akbar's Dream and Other Poems*. Of the unpublished sonnets four are included in Hallam Tennyson's *Alfred Lord Tennyson: A Memoir* (London, 1897), I, XI, 59, 60, and 161, and ten in *Unpublished Early Poems by Alfred Tennyson*, ed. Charles Tennyson (New York, 1932). Another unpublished sonnet is printed in Charles Tennyson's "Tennyson's Unpublished Poems," III. After 1840, *The Nineteenth Century and After*, CIX (1931), 628. A sonnet titled "To Poesy" on which Tennyson and Arthur Hallam collaborated is printed in *The Writings of Arthur Hallam*, ed. T.H. Vail Motter (New York, 1943), p. 46.
- ²They are "Guess well, and that is well. Our age can find," "To the Rev. W. H. Brookfield," "Show-Day at Battle Abbey, 1876," "Prefatory Sonnet to *The Nineteenth Century*," "Montenegro," "To Victor Hugo," "Old ghosts whose day was done ere mine began," and "Poets and their Bibliographies."
- ³For the date see E.F. Shannon, *Tennyson and the Reviewers* (Cambridge, Mass., 1952), p. 7.
- ⁴p. ix.
- ⁵I, 59 and 60.
- ⁶Hallam Tennyson, I, 67.
- ⁷Jakob Schipper, *A History of English Versification* (Oxford, 1910), pp. 371-79.
- ⁸The sonnets with their rime schemes are as follows:
 (1) "Could I outwear my present state of war" (ABAB BCCB EDD EEE); (2) "Though Night hath climbed her peak of highest noon" (ABBA CDCD EFEFEF); (3) "Shall the hag Eyll die with child of good" (ABBA ACCA DDEEFF); (4) "The pallid thunder-stricken sigh for gain" (ABBA CDCD EFFE GG); (5) "Thou, from the first, unborn, undying love" (ABAB BCCB DDEEFF); (6) "To know thee is all wisdom, and old age" (ABBA CDCD EFG GFE); (7) "To J.M.K." (ABBA CAAC DEDE DD).
- ⁹By June, 1830, he could hardly have escaped becoming well acquainted with the sonnet. The art of writing sonnets must have been one of the topics of conversation between Tennyson and Arthur Hallam. Hallam was familiar with the Italian sonnet at first hand and not only made translations of twenty-three of the sonnets in Dante's *Vita Nuova* but composed seven original sonnets in the Italian language. Hallam's sonnets in Italian use conventional Italian sonnet rime schemes, but his translations of Dante's sonnets ignore Dante's rime schemes almost completely. In his thirty-five English sonnets, eighteen of which were included in his privately printed *Poems of 1830*, Hallam shows a firm grasp of the structural principles of the sonnet. Four of the sonnets are Shakespearean; the others are Italian-type but use a Wordsworthian variety of rime schemes, twenty-eight in all. Tennyson must surely also have discussed sonnet writing with his brother Charles, who came before the public as a sonneteer before Alfred in a volume called *Sonnets and Fugitive Pieces*, published early in 1830.
- ¹⁰The sonnets are (1) "Mine be the strength of spirit, fierce and free" (ABBA ACAC DEF DEF); (2) "Buonaparte" (ABBA ABBA CDE CDE); (3) "O Beauty, passing beauty! sweetest Sweet" (ABAB CDCD EFG EFG); (4) "But were I loved, as I desire to be" (ABBA CDCD AEF EPA); (5) "Sonnet Written on Hearing of the Outbreak of the Polish Insurrection" (ABBA ABBA CDC DCD); (6) "Sonnet on the Result of the Late Russian Invasion of Poland" (ABBA ABBA CDE CDE); (7) "As when with downcast eyes we muse and brood" (ABBA CDCD EFG EFG). All but "O Beauty" and the "Sonnet Written on Hearing of the Outbreak of the Polish Insurrection" were eventually included in collected editions by Tennyson. The three fugitive sonnets of 1831, "Check every outflash," "There are three things," and "We my own Fate," Tennyson apparently decided were beyond the redemption of revision and did not reprint.
- ¹¹University of Wisconsin Studies in Language and Literature, Number 12 (Madison, Wisconsin, 1921), p. 38.
- ¹²Browning and Arnold in their sonnets also progressed from irregular to traditional Italian rime schemes.
- ¹³Number VII in the group of eleven sonnets in collected editions of Tennyson's poetry titled "Early Sonnets" uses one of the less common Italian rime schemes: ABAB ABAB CDE CDE.
- ¹⁴*Handbook to the Works of Alfred Lord Tennyson* (London, 1897), p. 100.
- ¹⁵Ten of the sonnets contain two sentences each, one for the octave and one for the sestet. Three sonnets consist of single sentences. The syntactical ingenuity of these one- or two-sentence sonnets often involves an unorthodox use of colons and semicolons, which Tennyson employs as freely as Browning does dashes.
- ¹⁶*Unpublished Early Poems of Alfred Lord Tennyson*, pp. 63-64.
- ¹⁷According to J.R. Moore, "all, or nearly all, of the central conceptions of *In Memoriam*" are to be found in "Love." "Sources of *In Memoriam* in Tennyson's Early Poems," *MLN*, XXXI (1916), 308.
- ¹⁸This sonnet made "Christopher North" declare that "but for that faith (in genius to free itself from imperfections) we should have no hope of the author of the following sonnet," which he quotes in entirety with the customary generosity of the early nineteenth-century reviewer in his review of Tennyson's 1830 volume in *Blackwood's*, XXXI (1832), 726-27.
- ¹⁹*Nemour*, II, 217.

- ²⁰ Charles Tennyson, *Alfred Tennyson* (New York, 1949), p. 478.
- ²¹ Charles Tennyson, "Tennyson's Unpublished Poems," *The Nineteenth Century and After*, CIX (May, 1931), 628.
- ²² Hallam Tennyson, *Memoir*, I, xi.
- ²³ He went further than that on one occasion. When a descendant of one of the historical characters he used in *Queen Mary* wrote to him protesting the "ignoble part" allotted to his ancestor and offered to supply proof of the high position held by that ancestor, the dramatist assured him that his ancestor's name would not be used in the staged version of the play and informed him that a line had been inserted in the play referring to the ancestor as a "noble gentleman." Concern for historical accuracy and justice rather than fear of offending must have been Tennyson's motive in making the changes, judging from the evidence in the sonnets of his anxiety to write the truth. Hallam Tennyson, *Memoir*, II, 183-84.
- ²⁴ T. Herbert Warren, ed., *Poems of Tennyson, 1830-1870* (London, 1946), p. vi.
- ²⁵ Hallam Tennyson, *Memoir*, II, 218.
- ²⁶ Hallam Tennyson, *Memoir*, I, 59.
- ²⁷ This is the title given to the sonnet in Hallam Tennyson, *Memoir*, I, 67.
- ²⁸ In the Tennyson-Arthur Hallam "To Poesy" printed in *The Writings of Arthur Hallam*, ed. T.H. Vail Motter, poetry is also personified and urged to go forth to take possession of its spiritual promised land with religion as its sword. In both sonnets the poet sees himself as taking an active and prominent part in the campaign.
- ²⁹ This is an early sonnet according to Hallam Tennyson's note in *The Works of Alfred Lord Tennyson* (New York, 1920), p. 1003.
- ³⁰ *Tennyson's Style*, p. 38.
- ³¹ Paull F. Baum, *Tennyson Sixty Years After* (Chapel Hill, North Carolina, 1948), p. 73.
- ³² According to Robert H. Fletcher's count ("The Metrical Forms Used by Certain Victorian Poets," *JEGP*, VII (1907), 87), Tennyson used a total of 240 different metrical forms.

THE PATTERN OF FATALITY IN TENNYSON'S POETRY

Although the mood of despair in Tennyson's poetry is characteristically resolved by a triumphant declaration of faith in progress, immortality, the satisfactions of domestic felicity, or some other form of the larger hope, modern critics, among them T.S. Eliot, Basil Willey and W. H. Auden, have observed that the despair is usually powerful enough to survive its resolution. The gentle and pervasive melancholy which, as Douglas Bush has noted, is one of the points of resemblance between Tennyson and Virgil, has the quality of a genuine personal utterance. It is usually attributed to Tennyson's atrabilious heredity and associated with the cosmic doubts of *In Memoriam*. However, a motif that recurs frequently in Tennyson's poems suggests another association for it. The poems often fall into a pattern of sudden and disastrous change, describing power passing into impotence, ripeness into decay and maturity into death, not by the natural attrition of time, but through swift and inexplicable catastrophe. Tennyson seems to have been convinced that pleasure and felicity are invariably followed by destruction. For this reason, fulfillment itself arouses fear and suspicion. An examination of the various forms this pattern assumes in his poetry suggests that, in spite of what he professed to believe, Tennyson could not rid himself of the profound conviction that somehow ill would be the final goal of good.

This impression of life is crystallized, with unusual calm and perfection, in the early lyric that begins "A spirit haunts the year's last hours." Here Tennyson, describing a garden at the time when late summer passes into fall, sees the ripe flowers balanced upon the moment between the extreme of flowering and the beginning of decay. The dissolution latent in their blossoming is conveyed with a light irony through the hovering repetition of

Heavily hangs the hollyhock,
Heavily hangs the tiger-lily.

Tennyson's early poems seem to show that he did not at first take his fear of maturity seriously as an interpretation of life. No fear, certainly, is apparent in the pair of poems on the Merman and the Mermaid; both are exuberant calls to sensuous enjoyment, though Tennyson's grotesque setting suggests that he found it easier to imagine such joys undersea than in the real world. On the other hand, "The Palace of Art" and "The Lady of Shalott," which Lionel Stevenson has described as dramatizations of Tennyson's own spiritual dilemma, explore the possibility of escaping the disastrous sequel of fulfillment by avoiding fulfillment itself. Only after balancing the alternatives does Tennyson come to the conclusion in these poems that isolation is more to be feared than maturity. In at least one early poem he seems to accept the working of fate without any particular emotion. Will Waterproof, meditating on the passing of pleasant hours spent in the tavern by wits and poets, says "I hold it good, good things should pass." Thus, the antithesis of action, fulfillment and atrophy, is a prominent feature of Tennyson's early work, though his treatment of it does not bear any sinister implications. On the contrary, it usually warns against the danger of prolonging immaturity.

However, the warning is reversed in Tennyson's later poems, where maturity and achievement become the prey of irresistible destructive fates. That he associated this impression of life, not with any particular activity, but with maturity in general can be demonstrated by the fact that it appears in his work in connection with at least three separate kinds of fulfillment, the sensual, the intellectual and the spiritual. He depicts characters reaching the heights in each of these three spheres, and in the same moment toppling to destruction.

Just as Tennyson's poems about secluded young women demonstrate the danger of isolation, so his later poems about old men demonstrate the danger of fulfillment. Tithonus and Tiresias are two old men who have achieved extraordinary gratifications of the senses. For Tithonus the love of Aurora has carried with it the living death of which he complains, "Immortal age beside immortal youth," so that the gift and the penalty, as is common with the favors of the gods, are inseparable. Tiresias' blindness is a punishment for his glimpse of Athene emerging naked from her bath in a mountain stream; a moment after the glorious vision his eyes grow dark, and the goddess addresses to him words that sum up Tennyson's conviction about the destiny of man: "Henceforth be blind, for thou hast seen too much."

The legendary tale of the death of the philosopher Lucretius, combined with the philosophy of his poem *De Rerum Natura*, provided Tennyson with an excellent opportunity for demonstrating, in his dramatic monologue "Lucretius," that intellectual achievement could suddenly come to nothing. It is no accident that the views of Tennyson's Lucretius, who denies that the gods concern themselves with human affairs, and sees in the universe nothing but material atoms which will eventually dissolve into nothingness, so closely resemble those of Victorian rationalists. The poem is an attack on scientific intellectuality in the name of faith. Lucretius It embodies the lesson that the ratiocinative powers, when exercised without faith in divine power, lead to spiritual annihilation. \

Although "Lucretius" presents an apocryphal situation, Tennyson rendered his poem particularly authentic by including in it much of the thought, spirit and even the imagery of *De Rerum Natura*. A love potion administered by his wife makes Lucretius prey to tormenting erotic visions which depress him by convincing him that he is possessed by the will of a brute. He wonders whether his hallucinations may not be Venus' way of punishing him for neglecting her, but he reflects that since she cannot "Touch, and be touched," he need not believe in her existence, or in the existence of the other gods. "If all be atoms," he asks, "how then should the Gods/ Beingatomic not be dissoluble,/ Not follow the great law?" But the knowledge of nature which saves him from accepting the superstitions about the gods leads him to his death, for it also deprives him of the justification offered by Plato for resisting his impulse to self-destruction. Plato, he recalls, said that men must not abandon the posts in life assigned them by the gods.

. . . but he that holds
The Gods are careless, wherefore need he care
Greatly for them, nor rather plunge at once
Being troubled, wholly out of sight and sink
. . . toward death. . . ?

Because he is able to explain the universe as a material phenomenon devoid of spirit, Lucretius despondently sees Nature as no more than "womb and tomb of all, and foresees that she will shatter "in one day" the order she has ordained. His fate is a lesson to the agnostics of Tennyson's time that the insight of the intellect is not enough. And, in showing how even the superior intellect can become an instrument of destruction, Tennyson organized his demonstration according to the pattern of sudden catastrophe which seemed to him to be the destiny of the great.

Another figure who exemplifies the power of the intellect is Merlin. In *The Idylls of the King* he is the instrument of Arthur's accession and the guarantor of his authority. In "Merlin and Vivien," the only one of the *Idylls* where he plays a leading role, he withstands for a long time the seductions of Vivien, who seeks to learn a spell of imprisonment from him. Suddenly, at the last moment, for no logical reason, he gives way to her. The antithetical pattern asserts itself. Swiftly, Vivien uses his spell to trap him in a split oak-tree, and the wise Merlin passes out of the *Idylls* as completely as though he were dead.

The most elaborate development of the fatalistic pattern is in *The Idylls of the King*, where the might and glory of Arthur's realm slip unaccountably into dissolution and defeat. *The Idylls* is not a connected narrative, and the relationships among its events are obscure, but it seems clear that the waning of Arthur's power has as its condition the disappearance of Merlin, and as its main causes the adulterous love of Guinevere and Lancelot and the disastrous effect of the Grail Quest upon the fellowship of the Round Table. As Arthur explains to his queen in the bitterly reproachful speeches of "Guinevere," her adultery set his knights an example which ended by corrupting his court. Guinevere's great beauty, says the king, is identical with destruction:

O imperial-moulded form,
And beauty such as never woman wore,
Until it came a kingdom's curse with thee --

He confesses that he still loves her, and that his love is linked with the coming disaster in the west.

My love thro' flesh hath wrought into my life
So far that my doom is, I love thee still.

Thus, insofar as Guinevere is concerned, the immediate causes of Arthur's downfall are love, passion and beauty, which have been unaccountably transmuted by circumstances into destructive forces.

Arthur feels that his court, having lost its standards of honor, is not worth saving. But the opportunity for attack seized by Mordred has been created by other developments, particularly the weakening of Arthur's military power by the loss of knights pursuing the quest of the Holy Grail. Just as the fleshly fulfillment connected with Guinevere ends in a personal disaster for Arthur, so the spiritual fulfillment promised by the holy mission of seeking the Grail ends in political and military disaster.

Tennyson was indebted for this irony, as well as for most of the material of his narrative, to Malory, but it is interesting to observe how his conviction of the threat implied in the fulfillment of the Grail mission led him to alter the stress and significance of his original. In Malory, Lancelot, after breaking into the chamber where the Grail is kept, is denied a view of the holy vessel, but he is assured that he has seen all of the Grail he will see, and is regaled afterwards at King Pelles' castle with the abundance it produces. Galahad's success in the quest is fully described; he heals the Maimed King, brings the Grail to the spiritual city, and becomes its king before his soul is taken to heaven.

Tennyson slights the inspirational elements of both of these tales, making Lancelot admit that he failed to see the Grail and confess that "this Quest was not for me," and losing sight of Galahad while he is dashing over the swampland that lies before the spiritual city. In Tennyson's poem the Grail Quest is more clearly a test of moral character. His King Arthur declares that few of his knights are spiritually fit for the mission and that their departure on the quest will mean the dissolution of the Round Table and the waning of his power. These prophecies prove to be correct. Tennyson makes Sir Percivale, who had no success in the quest,

his narrator, and invents the striking effect of his bringing waste and destruction wherever he rides as a consequence of his unfitness. In Malory, Sir Perceval encounters wastelands and sees the Maimed King, but is not held responsible for them. Malory's *Book of the Sankgreal* narrates King Arthur's lamentation at the decimation of his knights, but ends on the positive note of the miracle of Galahad; Tennyson, however, puts the sad reunion of the worn and unsuccessful knights at the end, and concludes with the King's speech about the importance of not aspiring beyond one's allotted tasks. Altogether, Tennyson's "Holy Grail," unlike Malory's *Sankgreal*, is a tale of failure, dissolution and decay in which nothing is accomplished but the dissipation of energies in a hopelessly idealistic effort.

Perhaps the most striking difference between Malory's and Tennyson's versions of the Grail story is the different handling of that crucial figure, the Maimed King. He does not appear by name in Tennyson's poem at all. But consideration of the *Idylls* as a whole suggests that his role is taken over by King Arthur. It is he who appears in the last few *Idylls* and in the "Morte d'Arthur" as a figure obscurely wounded whose disability carries the whole realm to destruction. In Malory the Fisher King is healed by Galahad and his kingdom is made whole. In Tennyson on the other hand, Arthur, fatally wounded, floats away toward Avalon and toward a resurrection which is promised only in the most tentative and qualified terms. Although Tennyson's contemporaries felt that the end of the "Morte" promised an ultimate deliverance, it is difficult to disagree with Paull F. Baum in his opinion that the end of the *Idylls* corresponds with the pessimism that made Tennyson say that *In Memoriam* was "too hopeful."

The changes in stress and tone Tennyson made in adapting Malory's narrative for his own most ambitious work reveal his conviction that success, even the unequivocal spiritual success of the Grail Quest, brings down retribution. The Grail story is the turning point of the *Idylls*. After it comes the gradual revelation of Guinevere's infidelity, leading up to Arthur's defeat and death.

In seeking to explain why Tennyson's sense of fatalism did not lead him to write genuine tragedy, we approach the limitations of his art. It is notable that the reversals of fulfillment in his works occur, not as the results of moral law or character, nor even as co-incidences, but through the operation of anomalous supernatural agencies. Tithonus and Tiresias are smitten by the capricious will of goddesses. Merlin is trapped by a spell, the Round Table is scattered by the ineffable power of the Grail. It would have been natural to go a step further, as Hardy did, and to interpret these unintelligible events as expressions of the will of a supreme power. But Tennyson, for many familiar reasons, could not accept so terrible a doctrine. He turned from it, in *In Memoriam*, by using the standard affirmations of his time to mask, but not to resolve, his spiritual dilemmas. The character of his poetry corresponds with this choice; it is the expression of an elegiac rather than an ironic sensibility.

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II. REVIEWS

FOUR BOOKS ON ARNOLD

John Henry Raleigh, *Matthew Arnold and American Culture*, University of California Press, 1957.

William A. Jamison, *Arnold and the Romantics*, Rosenkilde and Bagger, Copenhagen, 1958.

Paull F. Baum, *Ten Studies in the Poetry of Matthew Arnold*, Duke University Press, 1958.

William E. Buckler, *Matthew Arnold's Books: Toward a Publishing Diary*, Librairie E. Droz and Librairie Minard, Geneva and Paris, 1958.

The volumes under review are four illustrations of the truth of the following remarks taken from the final paragraph of Raleigh's study: "So Arnold cannot die, for we will not let him. Someone is always knocking on his grave either to admonish him for his errors or to congratulate him on his prescience. His name is invoked by almost everyone: by 'young' conservatives such as the ubiquitous Peter Viereck, old conservatives, critical liberals, uncritical liberals, agnostics, believers, pure critics, impure critics, linguists, academic historians ---

in short, by anyone who is interested in literature, or ideas, or culture."

Under the general headings "Groundswell" (1865-1895), "Ebb" (1895-1930), "Resurgence" (1930-1950), Raleigh traces the history of Arnold's influence upon American culture, an influence equalled, he says, by that of "no other foreign critic, and perhaps few native ones." Although from the beginning there were dissenting voices --- notably Lowell's, Whitman's, and Mark Twain's --- and though Princeton and Haverford College denied the heretic Arnold a hall for his addresses, by the end of the nineteenth century the views of Henry James and William Brownell had come to prevail. To these confirmed Arnoldians and to "a host of lesser litterateurs," the master provided a model for the criticism of both life and literature.

In the second and third decades of the twentieth century, however, Arnold's reputation passed under a cloud. Associated as he was in the public mind with the aristocratic English tradition, with the Brahmin and Puritan tradition of New England, and with the conservatives on both sides of the Atlantic, he fared rather badly when James Huneker, H.L. Mencken, V.L. Parrington, and others undertook a reinterpretation of American life and literature.

From 1930 to the present there has been a resurgence in which T. S. Eliot and Lionel Trilling have played the leading part.

The concluding chapter lists some of the reasons for Arnold's following in America: his preference for common sense as against metaphysics, his concern with the future rather than the past, his indifference to the fine arts, his emphasis on morality and conduct. With his prose Arnold has appealed to that side of the American nature which is "all bustle and cheer"; with his poetry he has found an answering chord in our "devastating sense of loneliness and isolation."

Such is the story as Raleigh tells it. The parts are nicely balanced, artistically arranged. The account is animated, and there are frequent felicities of phrase. Furthermore, amid Eliot's inconsistencies and Trilling's broad generalizations Raleigh does not lose his way. All is presented with clarity. Yet the main divisions --- Groundswell, Ebb, Resurgence --- are open to question. In all three periods, as Raleigh's own analysis shows, Arnold had his admirers as well as his detractors. In the second period (Ebb), such figures as Van Wyck Brooks, R. M. Lovett, Ludwig Lewisohn, Santayana, the New Humanists (Babbitt, More, and Foerster), and S. P. Sherman belong in the Arnoldian tradition, qualified though the discipleship in some cases is. Certainly, they contribute more to the preservation than to the decline of Arnold's reputation. Eliot, also, because of his equivocal stand, can as justifiably be placed under one heading as under another --- Ebb or Resurgence.

More serious, however, than these debatable classifications is the omission of major scholarly works which have contributed to the development of reputation and influence. Many of Trilling's ideas are elaborations of insights and suggestions found in E.K. Brown's earlier studies in the text of Arnold's prose works. And surely there has been no greater stimulus to the revival of interest in Arnold than the publication in succession of *The Letters of Matthew Arnold to Arthur Hugh Clough* (1932), the *Commentary* (1940), *The Poetical Works* (1950), and *The Note-Books* (1952). Yet none of these works is discussed. E. K. Brown, C. B. Tinker, and H. F. Lowry are not even mentioned.

For English literary criticism during the Victorian period the major task, according to William A. Jamison, "was to judge the achievement of the English Romantic poets and to relate that achievement to English poetic tradition." And of all the solutions of the problem it is Arnold's that has found most general acceptance. All this being true, the subject should long ago have received the full-length treatment given it by Jamison in his study remarkable not so much for new facts and original insights, though it is by no means without them, as for thoroughness of investigation, orderly presentation of materials, and maturity of judgment.

Jamison makes one of his chief contributions in the opening chapter. Against the background of early Victorian theory he attempts a definition of Arnold's poetics, thus supplying a deficiency that critics have noted in the Tinker and Lowry *Commentary*. In the close analysis he gave to form and style Arnold was set apart from his contemporaries whose main interests were "content and the emotion evoked by content." Ironically enough, in America, as Raleigh points out, the nineteenth century --- Whitman and others --- damned Arnold for his excessive concern

with structure and style, and the twentieth century --- Eliot and his school --- has rejected him because he was too little concerned with these matters. In any case, according to Jamison, Arnold's emphasis upon form "provides his closest link with twentieth century poetics."

To each of Arnold's five Romantic poets --- Wordsworth, Byron, Keats, Shelley, and Coleridge --- Jamison devotes a chapter. The general pattern for the treatment of each poet is set in the chapter on Wordsworth: "Wordsworth and the Victorians, Wordsworth's Philosophy, Wordsworth's Art, Wordsworth's 'Religious Power,' Arnold's Edition of Wordsworth, The Validity of Arnold's Judgment." The sameness of pattern makes, of course, for clarity, but one may be forgiven, perhaps, for finding it also a bit mechanical and monotonous. The final chapter, number VII, is in the main a repetition of conclusions already sufficiently well established in the preceding chapters.

For the opening section of each of his five discussions, the part dealing with the particular Romantic poet and the Victorians, Jamison leans confidently, as he should, on such authorities as S.C. Chew, George Ford, and Katherine M. Peek and their respective histories of the reputations of Byron, Keats, and Wordsworth. In his discussion of Arnold's critiques and particularly in his estimate of the validity of Arnold's pronouncements he has full opportunity, however, to display his powers of analysis and judgment.

For the most part, Jamison's conclusions are the generally accepted ones: that Arnold was at his best in his treatment of the poets he most admired --- Wordsworth, Byron, Keats; at his worst with Shelley; and at his weakest with Coleridge. But even when the main ideas are familiar, the aperçus along the way are frequently fresh and valuable, as for example, the view that the best defense of Byron's poetry is to be found not in the essay bearing his name but in *On the Study of Celtic Literature*; or, that the essential nature of Keats is best revealed in the essay on Maurice de Guerin; or, that in spite of his championship of Aristotle, Arnold was less Aristotelian than his contemporaries, for they, like Aristotle, worked from practice to theory, whereas Arnold worked from theory to practice.

All in all, Jamison's book is a welcome addition to the monographs on Arnold. The welcome would be warmer still had an index been provided.

On the nature and purpose of P.F. Baum's volume a succinct paragraph from the "Introduction" may be quoted: "The invaluable work of Tinker and Lowry --- not to mention the many others traceable in M. Bonnerot's bibliography --- has not only opened the way for fuller appreciation and understanding of Arnold's poetry, it has also left lacunae to be filled and opportunity for 'expostulation and reply.' The following *Ten Studies* are in a way supplementary to their *Commentary*: occasionally they take issue, but more often they enlarge. The *Commentary*, moreover, has no place for textual analysis, but it has cleared the ground for the fully annotated edition, with illuminating help from the letters, which Arnold's poetry deserves --- and towards which these *Studies* may serve as a contribution."

Baum's versatility is displayed in the wide range of problems undertaken. With equal authority he handles: detailed exegesis, as in "Shakespeare," and "Myrcerinus"; source studies, as in "Tristram and Iseult"; metrical analysis, as in "The Two Laments," "Dover Beach," and "Empedocles on Etna"; and biographical studies, as in "Arnold's Marguerite."

Unlike Tennyson and Browning, Arnold as yet has had no monograph devoted to his versification. On the technique and craftsmanship of his poems there have been fewer studies than on other aspects of his work. Baum's metrical analyses, therefore, take on added significance. They may, as he confesses, "make dull reading," but they do contribute to a fuller understanding and appreciation of Arnold's aesthetic effects.

Among the ten *Studies*, two perhaps should be especially commended --- the close explanation of the sonnet "Shakespeare," and the judicious handling of the Marguerite problem. For the sonnet Baum provides a new reading: "The point is thus neither Shakespeare's obscurity nor the ethics of his dramas, but his aloofness from the 'Eternal mundane spectacle.'" Like the ideal poet of "Resignation," Shakespeare holds himself aloof from mankind and from his high, disinterested station watches "the general life" below. In the vexed dispute over Marguerite, Baum presents strong arguments for her actual existence.

Unfortunately, the author has a habit of beginning some of his *Studies* on a note of depreciation. Thus, "Tristram and Iseult" has had few admirers, and "Intrinsically, as a poem, 'The Buried Life' does not deserve much attention. But its faults are interesting and its subjects are Arnold's favorites." If, however, in spite of these perverse opening sentences, the reader will persevere, he will find even these particular *Studies* rewarding.

As William E. Buckler explains in his "Prefatory Note," he has had access to some 300 of Arnold's letters to his two major publishers, Macmillan & Co. and Smith, Elder & Co. Since the publication of this body of material in its entirety will not be possible for a number of years, he has taken from it what he considers of literary importance and has presented it as "a publishing diary, in which passages from Arnold's letters and (where available) from the letters of his correspondents which pertain to specific Arnold publications are given chronologically according to title." By this arrangement he enables the reader "to follow, with the least possible interruption, the evolution of Arnold's major works during the last twenty-five years of his life."

The letters show Arnold to be a genial and witty correspondent even on matters of business. "An old brewer, a distant cousin of mine," he says, "has been happily inspired to leave me £2000, which I never the least expected." The title *Arnold's Poems*, he thinks, is not sufficiently specific "because the Arnolds are legion." Of George Smith he asks, "Is it possible that you will find any one to give 8^s/6^d for a knowledge of my ignorance of Celtic literature?" And the dignified Alexander Macmillan also has his lighter moments, as when he proposes "a school edition of your Johnson's Lives compressed by the elimination of matter unsuited to the juvenile & feminine mind & moderately annotated."

In his financial transactions Arnold had, as Buckler indicates, "a keen eye for terms." Though his relationship with Alexander Macmillan was very friendly, and that with George Smith was intimate, he quarrelled at least once with each of them over the returns from his books. As he expressed it, "I make literature put my boys to school." Poetry paid his life insurance --- an annual premium of £100. Furthermore, against oncoming age and the oppressiveness of "the grind of school-inspecting" he wished to build a financial buffer.

It is to be regretted that the plan of the book kept annotation "to the barest minimum," for the information supplied by the letters can be useful in the solution of many problems. Of this Buckler is fully aware, as is shown in his impressive article "Studies in Three Arnold Problems," *PMLA* (June, 1958), pp. 260-269. In the first of these studies, "The Evolution and Text of *Culture and Anarchy*," by the deft use of material from the letters he is able to give for the textual changes in *Culture and Anarchy* a simpler and more convincing explanation than that provided earlier by E.K. Brown. In his second study, he supplies the history of an unfinished product, Arnold's "A Guide to Greek Poetry." With the new materials at his command he provides in the third section of the article simple factual explanations for "The Method of Arnold's *Essays in Criticism*."

Whatever the reasons for the economy in footnoting, space should have been found, one feels, for the identification of such items in the letters as: "four lines of mine about painting" (p. 35), the "French account" of the Church of Brou (p. 41), "a thing [article] I had long promised Morley" (p. 43), "the modestest man alive" (p. 91), the "cause celebre" (p. 108), "a note from Green" (p. 147), and "Rev. Canon Jackson" (p. 151).

Somewhere, too, in the volume --- either in the notes or the introduction --- a full explanation might well have been given of the financial complications involved in the publication of Arnold's books --- "the half-profits system," "the royalty plan," and publication on commission.

These excerpts from the unpublished letters to publishers are a definite contribution to our knowledge of Arnold and his affairs. The arrangement is chronological and therefore clear. The selections have been made with skill. And Buckler's eighteen-page introduction, "The Author-Publisher Relationship," is both interesting and informative.

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VICTORIAN JOURNALIST

Elisabeth Wallace, *Goldwin Smith: Victorian Liberal*,
University of Toronto Press, 1957.

Goldwin Smith is largely forgotten, except at Cornell University, where six professorships, a lecture series, and an important building all bear his name. That Cornell should so honor Goldwin Smith's memory is understandable, for he was a member of its first faculty, he long interested himself in its welfare, and at his death in 1910 he bequeathed it his fortune of nearly \$700,000. That both England and America should have so generally forgotten him is also understandable, but regrettable; for he contributed probably more than any other writer of the nineteenth century to the growth of the consciousness of the need for understanding and co-operation among the nations of the English-speaking world. The dimming of his fame is almost certainly attributable to the fact that he was essentially a journalist, and his writing, like that of most journalists, has little of lasting value, except for the historian.

Goldwin Smith was, however, so influential a figure in England and America in the latter half of the nineteenth century that an objective, sound study of his career and his ideas has long been needed. Hitherto there have been available only his rather discursive but interesting *Reminiscences* (1910); his *Correspondence* (1913), edited by his secretary and literary executor, Arnold Haultain; and Haultain's loosely organized *Goldwin Smith, His Life and Opinions* (1914). Now at last Professor Elisabeth Wallace of the University of Toronto has published the first full-scale scholarly study of Smith and his ideas. It is a significant contribution to our understanding of a leading Victorian liberal.

In her preface Professor Smith has explained her choice of a rather unusual organization for the book. She has divided it into a biographical section, arranged chronologically, and a separate, longer section of critical analysis of Smith's ideas, arranged topically, not chronologically. Although she has by this method reduced somewhat the repetition inevitable in discussing the ideas of a prolific journalist who wrote for over fifty years, her division into "life" and "ideas" also makes necessary some repetition in the latter section.

In the biographical section, there is inevitably much less that is new in the chapter devoted to Smith's life in England, since before he moved to the United States in 1868 at the age of 45 he destroyed his private correspondence. This is unfortunate, for we should like to have a fuller picture of his English career. A brilliant student at Oxford in the early 1840's, an opponent of the Tractarians, a leader in the movement for university reform in the 1850's, Smith undoubtedly in his correspondence could have given us a better understanding of the liberal forces at Oxford in those years. One would like to know more also about his connections with the *Morning Chronicle*, the *Daily News*, and the *Saturday Review* and with a wide range of liberal politicians.

Smith's appointment in 1858 as Regius Professor of History at Oxford was probably made because of the reputation he had gained in liberal circles for his work in the cause of university reform. The appointment did not transform him into an historian; he continued to write on behalf of his favorite causes: the emancipation of the colonies, the extension of the franchise, the support of the North in the American Civil War. Though he wrote a number of volumes of history, his contribution was negligible, since he had little interest in research and carried his violent partisanship over into his historical writing. Never a really original thinker in political philosophy, he described himself as a Manchester liberal and associated himself with most of the liberal movements of the time. He was a born controversialist who delighted in arguing for unpopular causes.

He resigned his chair at Oxford in 1866 in order to care for his invalid father. The death of his father by suicide in a fit of mental derangement in 1867 left Smith without any close family ties and probably influenced his decision to accept Andrew Dickson White's offer of a professorship of English and constitutional history in the newly established Cornell University which was to open in the autumn of 1868. Smith had previously visited the United States in 1864, had lectured widely in the northern states, and had made many friends.

Smith arrived in Ithaca in November, 1868, about a month after the opening of the University. The contrast to Oxford would have appalled one less stout-hearted than he. The University had then but one building, located in the middle of what had been Ezra Cornell's cow-pasture. There was no library, and the students were ill assorted as to background and training. At least one appeared who wanted to learn how to read. Smith adapted himself remarkably well to the primitive conditions, and devoted himself to building up Cornell. He accepted no salary, and he sent back to England for his private library of over three thousand books which he presented to the University. Although he remained at Cornell only two and a half years, he continued to be listed as a non-resident professor until 1894 and he returned frequently for visits to the campus. Only Oxford ever had as firm a hold as Cornell upon his affections.

In 1871 he moved to Toronto, where he had relatives, and made his home there for the rest of his life, though he often returned to England for long visits. He maintained his active interest in British politics and continued to write extensively for British periodicals. Among Canadians he was often viewed with mistrust and suspicion, largely because he vigorously expounded his opinion that Canada's destiny was union with the United States. He wrote copiously on virtually every political question of the day, and in a wide range of newspapers and magazines. At one time he published *The Bystander*, a monthly (later a quarterly) magazine of some sixty pages written wholly by himself. Professor Wallace believes that one of his greatest contributions to Canadian life was his success in elevating the standards and tone of Canadian journalism.

In addition to his hundreds of journalistic articles, he published histories of Britain and the United States, lives of William Cowper (in the English Men of Letters series) and translations from the Greek, but he himself was aware that his books would not survive. "I have produced nothing," he told a friend, "but what is purely ephemeral." And on another occasion he remarked: "We all wish to survive our ashes in a certain sense, but not to one in millions it is given to be really immortalized by literature. If you look at the works of Harrington, Hobbes, or Locke, or at those of any other great writer, what are they but the current thought of the time worked up into permanent shape? And it is ... the journalists that have the largest share in making the current political thought." Smith, then, was a journalist by preference and profession; he was content that his influence should be exercised upon his own times. At his best, no political journalist on either side of the Atlantic surpassed him.

Professor Wallace has studied with judgment and care the great collection of Smith's private papers at Cornell and many of his letters in the collected papers of his many distinguished correspondents. Smith was an indefatigable writer of letters for over fifty years. Professor Wallace is to be congratulated that she has not been overwhelmed by the sheer bulk of his letters, his dozens of books and pamphlets, his hundreds upon hundreds of newspaper and magazine articles. She has written a book of modest length and has chosen judiciously from the vast array of materials. She has sought neither to glorify nor to debunk Goldwin Smith; she has succeeded in giving an objective, honest analysis of the man and his ideas. Best of all, she has avoided the faults observable in a number of otherwise sound recent biographies of Victorian figures -- the resort to a kind of amateurish psychoanalysis and the employment of fictional devices to enliven the narrative.

Cornell University

Francis E. Mineka

INTREPID MASTER

Geoffrey Faber, *Jowett: A Portrait with Background*,
Faber and Faber, 1957.

Sir Geoffrey Faber has written the first extensive biography of Jowett since *The Life and Letters of Benjamin Jowett*, by Evelyn Abbott and Lewis Campbell, was published in two volumes in 1897. The new information on which Faber based his book is mostly a collection of miscellaneous Jowett material, including letters exchanged between Jowett and Florence Nightingale; this collection was made available by the master and fellows of Balliol College.

Faber treats the early part of Jowett's life with almost too much detail. He gives us an abundance of genealogical material and as much of the background of Jowett's parents as one could wish to find in a clinical report. The result is that the last part of Faber's book moves much more rapidly than the first part, perhaps too rapidly. However, after Faber brings Jowett to his majority, the reader does reap some definite benefits from the biographer's careful examination of his subject matter. One of these benefits lies in the full account given of Jowett's tour of Germany with Arthur Penrhyn Stanley in 1844. One important result of the trip was that Jowett met Herdmann of Halle, the disciple of Haegel, and began the study of Hegel's philosophy. Thus Jowett helped bridge a cultural gap between England and Germany which had started widening when German philosophers like Kant ceased using Latin for learned works. Jowett was the first man to master Hegel and bring some knowledge of him to Oxford undergraduates; and Faber corrects Professor Muirhead's belief (stated in *How Hegel Came to England*) that Hegelianism was almost unknown in England before 1865, when *The Secret of Hegel*, by J. H. Stirling, appeared. One might add, however, that Jowett was an interpreter of Hegel rather than a disciple or an enthusiast. Yet his interest in the German philosopher was evidently known to be a close one, for in 1884 Lord Arthur Russell offered to present a bust of Hegel to Balliol--an offer which Jowett was happy to accept. If in the twentieth century Jowett's part in spreading a knowledge of Hegelianism is almost forgotten (as Faber implies is the case), the reason may be that Jowett's translation of the *Dialogues of Plato* (1871), which ran into several editions, has overshadowed the mainly unpublished work which he did on Hegel. (It is necessary to say "mainly" because one will find some discussion of Hegel in Jowett's introductions to the various *Dialogues*.)

Faber plunges intrepidly into another major aspect of Jowett's life--the theological. For him to give a full and accurate background of the controversies at Oxford during the eighteen-fifties and sixties is more than we may have the right to ask; and Faber might have been wiser to restrict his assertions and judgments on matters not closely connected with Jowett. On the other hand, Faber gives a well-documented account of the principal features of Jowett's embroilment in Oxford religious matters, starting with his failure to attain the mastership of Balliol in 1854 because of his unorthodoxy and leading to the attempted trial of Jowett for heresy because of his article in *Essays and Reviews* (1860). From the account of this period of persecution springs into life the picture of a man of firm principles and of high devotion to his students: for ten years after his appointment as regius professor of Greek, Jowett taught at a nominal salary that had been set by Henry VIII centuries before. Not until 1867 was Jowett's integrity acknowledged and rewarded, when his salary was increased from £40 to £500. By that time, as Faber points out, he had undergone years of deprivation and had lost any opportunity of marriage. In the latter connection Faber has uncovered the story (suppressed by Jowett's biographers Abott and Campbell) of Jowett's half-hearted courtship of Margaret Elliott, daughter of the dean of Bristol.

With the exception of Jowett's position regarding university reform, Faber's treatment of the first half of Jowett's life is reasonably complete; but his expansive coverage of the Jowett family and Jowett's boyhood and early manhood has led him into omissions toward the end of his single volume. Thus he does not fully cover the eighteen-sixties and allocates only a few chapters to the last twenty-five years of Jowett's life. We are, of course, grateful to learn what part Jowett played in the lives of two "friendly witnesses," Alfred Milner and Algernon Charles Swinburne--even if Faber does have Swinburne leaving Oxford "under a cloud" a year too early. But we would like to know what role Jowett played in Swinburne's withdrawal from Oxford and how close his connection was with the young poet in the years immediately following. And we would like to know more about the long friendship between Jowett and John Addington Symonds, whom Jowett visited in Switzerland after Symonds moved there because of a tubercular condition.

Faber has also omitted from consideration two other important friends of Jowett's later years, after he became Master of Balliol in 1870--Thomas Henry Huxley and Walter Theodore Watts (Watts-Dunton after 1896), a novelist, poetic theorist, and critic, who was sometimes called "the ogre of the *Athenaeum*." It was Watts who wrote an elegy on the death of Jowett that is the most quotable of the verses written about him. The friendship with Huxley concerns another aspect of Jowett's intellectual life which Faber has treated too briefly--Jowett's attitude toward science and evolution.

However, a one-volume "portrait" must have its limits; and in that sense some omissions are inevitable. Faber's book is definitely a valuable addition to Victorian scholarship. Moreover, Faber has given us some psychological insight into Jowett's nature that makes the Master more comprehensible as a person. One might add the hope that Faber is considering, or has put someone else in the way of considering, a new collection of Jowett's letters.

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---- James E. Suiter

BY WAY OF DEFINITION

Frank Kermodé, *Romantic Image*, Macmillan, 1957.

In this finely written two-part study, Professor Kermodé affirms that a clear thread of English Romanticism runs from Keats, Coleridge, and Blake through the Victorian age into our own, and that a unique development of the poetic Image provides the continuity. Since contemporary critics have often stressed the debt of our symbolist poetry to French sources, Mr. Kermodé's contention provides a needed balance. Not only does he maintain the strength of the native tradition of the Image and recognize its effect on the poetry of the nineteenth and twentieth centuries; he argues convincingly --- and it is here he is most original --- that such a tradition, powerful as it still is, is not the one which will make possible a vital poetry of the future.

"Image" (Mr. Kermodé's definitions are implicit rather than explicit) seems early in the essay to refer almost entirely to the traditional symbol, or the special object or objects appearing within the poem. Later, as the symbol acquires an increasingly conscious place in the efforts of the writers concerned (Pater, Arnold, and Wilde in particular), the Image is extended to include the poem itself as a unit, or an "object" of art, having its own aesthetic integrity and purity. An Image is of the "Romantic" tradition if the poet shares with Keats, Coleridge, and Blake the following two beliefs: first, that the Image has an autonomy quite apart from any discursive considerations; and, second, that the poet as a true artist finds himself isolated or estranged from society---his orientation is contemplative while for the majority of his fellowmen it is activist. The inclusion of such apparent non-Romantics as Eliot and Pound in the tradition is novel, but granted Mr. Kermodé's terms, the two appear to fit very well.

The central figure of the study is W. B. Yeats, "the major poet of the twentieth century," in whose work Imagist art culminates. His "In Memory of Major Robert Gregory" is a consummate working out of the Romantic paradox of action and contemplation (a conflict which Matthew Arnold, "a very influential transmitter of Romantic thought," so resolved in "Empedocles on Etna" that he almost entirely gave up writing poetry), while his "Among School Children" contains one of the most accomplished renderings of the Romantic Image ever produced. Yeats, Professor Kermodé believes, possessed a truly Romantic sensibility; despite the changes which took place in his poetic manner, behind his efforts we feel all the while the workings of a profound and isolated imagination. His major images---tree, dancer, mask, and tower---are symbols reconciling the poet to an inevitable seclusion. Of the four the dancer is the finest, and "Among School Children" contains Yeats' most satisfying treatment of that Image. The dancer is all movement, but suggests stillness; her meanings are constantly in flux and are divorced from a precise literary reading. Like the chestnut tree in the same poem, she is a unity, a perfection in herself, and is to be seen as such; like the dancer, the work of art, for Yeats, must seem to dance alone in its own narrow circle.

i i

In Part Two, Mr. Kermodé traces, with a primary stress on criticism, certain twentieth century manifestations of the Yeatsian-Romantic Image, particularly in Pound, Eliot, and T. E. Hulme. These chapters are the most polemical and controversial of the book, and are excellent correctives to such still-surviving aesthetic notions as these: that if a poem is paraphrasable it can hardly qualify as an Image in the highest sense; that the long poem is an inferior genre, since it defies consideration as an Image; and that such a theory as T. S. Eliot's "dissociation of sensibility" is unassailable.

Curiously, the same man to play the transitional role between nineteenth and twentieth century criticism and to foretell the weaknesses of Symbolism was that much neglected critic and writer, Arthur Symons. His seminal book, *The Symbolist Movement in Literature* (1899), introduced the French writers to both Eliot and Pound. An exponent of Symbolism in both his own verse and prose, he had a critical insight into problems later Symbolists would meet: the blind end of trying to purge language of direct meaning, the limitations of a heightened synesthesia, and the negation of a long poem.

Imagist contradictions appear earliest in the muddled but influential aesthetic of Hulme, the man who gave Imagist theory a formal philosophical dress. Although he professed to dislike "Romanticism," he nevertheless borrowed Romantic ideas and a Paterian style to express some part of his aesthetic; and his efforts to arrive at a theory of language led him to feel that the ultimate function of the Image is to give the precise sense of an object *seen*---a restriction, perhaps, of a poet's suggestive powers, and a confusion with those of the painter. In adapting the Hulmian aesthetic, the Vorticists go one step further in the purification of the Image: they seem to wish, according to Kermode, "that poetry could be written with something other than words, but since it can't that words may be made to have the same sort of physical presence as a piece of string!": this is precisely the blind end Symons foresaw. Nor do T. S. Eliot's critical views, particularly the "dissociation" theory which he derived from Hulme, escape scrutiny: for Eliot's view of history is remarkably short-sighted. Like Hulme, he explains the neglect of works of art in his own age by looking back to some remote hypothetical golden time when the Image, the artistic embodiment of the poet's special, non-intellectual way of knowing truth, was more universally regarded and accepted. For Eliot the golden age was the period of Donne: for Hulme (and Yeats), medieval Byzantium. Such critiques are highly exclusive, shut from favor once highly considered poets, and make certain forms of verse impossible; Kermode feels keenly that Milton and the long poem have suffered most under Eliot's influence, and *Romantic Image* is a brilliant attempt to stimulate a faster reappraisal of both Milton and the longer genre.

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Robert Louis Peters

THO' MUCH IS TAKEN

Frederic E. Faverty, ed., *The Victorian Poets: A Guide to Research*
Harvard University Press, 1956.

(Reprinted from *Comparative Literature*, Vol. X, No. 2 [Spring 1958])

The Victorian Poets: A Guide to Research differs from its distinguished predecessor, *The Romantic Poets: A Review of Research* (1950), in three important respects. First, as the slight change in title emphasizes, the contributors have taken as a larger part of their intention, not only a *review* of existing and particularly recent work ("loosely that of the last two or three decades"), but also a *guide* to outstanding problems which still demand investigation. Second, there is a substantial, if not quite complete, index to the volume, including researchers as well as research (the lack of such an index is thought by many to be the outstanding deficiency of *The Romantic Poets*). Third, this volume does not restrict itself to the Victorian greats or near greats: there are brief sections on even such third-order poets as Alice Meynell, John Davidson, and Lionel Johnson. (One wonders if this last is a substantial improvement. A great deal is now being said about the new perspective with which the Victorian period is being viewed; but the timidity of exclusion which makes us hang onto some thirty Victorian poets in a book of this kind surely calls the clarity of this new perspective into question.)

The contributors to the volume are unquestionably distinguished: Jerome H. Buckley ("General Materials"); Paull Franklin Baum ("Alfred, Lord Tennyson"); William Clyde DeVane ("Robert Browning"); A. McKinley Terhune ("Elizabeth Barrett Browning," "Edward FitzGerald," "Arthur Hugh Clough"); Frederic E. Faverty ("Matthew Arnold"); Clyde K. Hyder ("Algernon Charles Swinburne"); Howard Mumford Jones ("The Pre-Raphaelites"); John Pick ("Gerard Manley Hopkins"); Lionel Stevenson ("The Later Victorian Poets": Coventry Patmore, George Meredith, James Thomson ["B. V."], Thomas Hardy, Robert Bridges, Alice Meynell, William Ernest Henley, Robert Louis Stevenson, Oscar Wilde, John Davidson, Francis Thompson, Alfred Edward Housman, Rudyard Kipling, Lionel Johnson, Ernest Dowson).

Although a rigid pattern of presentation was not imposed upon the contributors, as the editor admits, all the essays attain reasonably well to the standards of objectivity and readability. Professor Buckley, whose chapter is brilliantly alive and suggestive, is perhaps a bit too given to tags; Professor Baum, who occasionally seems impatient of his task but whose judgment of scholarship and criticism is almost always reliable, was not able to free himself wholly of epigrammatic censure; and Professor Jones, whose treatment of the problems facing the student of Pre-Raphaelitism represents the most original analysis and synthesis in the whole volume, seems occasionally too intent upon lecturing the reader. But these are most minor criticisms. If one accepts the wisdom of including so large a number of figures, he can hardly quibble with the overall plan and execution of the book. And, except for a few errors in proofreading and omissions from the index, it is excellently edited.

There is only one "surprise" in the book--Hopkins is given more space than any other single figure, including Arnold, Browning, and Tennyson. For this there are three apparent reasons: first, according to Professor Pick, "the generations of critics since 1918 have probably directed more attention to him than to any other Victorian poet"; second, more traditional Victorian scholars have regularly neglected him and therefore need to be apprized of the present state of Hopkins study; and, third, although both "the Victorians and the Moderns...are now almost equally eager to claim him," during the past dozen years the Victorians seem to be winning the battle to locate Hopkins aesthetically and ideologically within their time span.

In one important respect, unfortunately, the contributors to this volume have not performed equally valuable services. They have not all clearly and conscientiously provided "fresh leads and new ideas for further research." It is this over-all unevenness which makes Professor Faverty's discussion of Matthew Arnold so notable; with perfect ease and with perfect rhetorical taste he clarifies, one by one, specific outstanding needs for future Arnold study. To judge from Professor Terhune's chapter, however, very little of a concrete nature need now be done on Mrs. Browning, Fitzgerald, and Clough. Even Professor Stevenson's discussion of the later Victorian poets, learned and urbane as is his treatment of them, is disappointing in this respect; more often than not one has to infer a specific need instead of having it pointed up for him. Still, the guide to future study, explicit or implicit, is the most thoughtful and valuable ingredient of this book; and this review cannot do better service to its readers than give some specific notion of the research topics recommended in *The Victorian Poets*.

General. (1) Comparative studies "which will relate the poetry and the prose to a cosmopolitan context of philosophic ideas and aesthetic forms." (2) A close scrutiny of "the basic affinities between Victorian and Greek culture..." (3) Studies which will "isolate certain recurrent patterns, motifs, or ways with words that lend [Victorian] poetry a kind of multiple unity in diversity." (4) Studies in style. (5) Monographs on the relation of Coleridge and Shelley to the Victorian period. (6) A detailed definition of the "elements that lend Victorian poetry, whatever its debt to the past, a distinct character of its own." (7) Appraisals of the spiritual content of Victorian verse which are at once scholarly, nonpartisan, and up-to-date, and which do not confuse "message" with art; "...closer studies of the religious and ethical assumptions of the verse itself, of the images and symbols of faith which enrich its substance." (8) Analyses of "the extent to which political beliefs and current social values affected the actual quality of Victorian verse as a whole." (9) Definitions of "the sanctions of...obligation" for the "peculiar responsibility" which the Victorian poets felt. (10) A full acknowledgment of "the variety of forms and styles within Victorian poetry" and "an objective means of assessing the multiple evidence the poets have left behind." (11) A "full-scale modern study of the monologue..." (12) "Fresh scholarly estimates of the Victorian verse novel, the narrative poem, the elegy, the ballad." (13) A reasonable estimate of the success and failure of Victorian poets based on their "intentions," on "their aesthetic principles and purposes in writing..."; the "precise relation between the Victorian aesthetic and the practice of the Victorian poets..." (14) Fresh biographies of most of the Victorian poets, whose "essential" character still eludes us.

Tennyson. (1) "A full variorum edition of all the poems, with the various readings of the manuscripts and the successive editions..." (2) An "impartial critical biography..." (3) "A formal analysis of Tennyson's prosody" made by someone "whose theories are generally acceptable."

(4) A "systematic assaying, fair and objective, of the precise ways and degrees in which Tennyson echoed, followed, anticipated, or helped to form, the principal ideas... in England during his long life." (5) Further study of Tennyson's mysticism. (6) Monographs on Tennyson in Germany and Italy. (7) A thoroughgoing appraisal of "the aesthetic principles upon which [Tennyson] relied to convey his criticism of life."

Browning. (1) A "balanced and full appraisal of Browning's virtues and deficiencies and his effect on modern poetry..." (2) "Good annotation of the full works..." (3) A definitive biography. (4) Location and publication of hundreds of unpublished letters. (5) Fresh study of "Browning's relationship to the romantic poets, and to Shelley particularly..." (6) Further study of the reasons for the "failure of Browning as a dramatist..."

Arnold. (1) A complete edition of the letters. (2) A critical edition of the prose works. (3) An adequate biography. (4) "More studies that give thorough consideration to particular aspects of his work." (5) A book on Arnold and France "in which sound and thorough scholarship is combined with critical insight and good judgment." (6) A monograph on Arnold and Germany. (7) Comprehensive treatment of Arnold's relationships with America. (8) Assignment to Arnold of his "true place in the role of English political thinkers." (9) "A full-length, scholarly treatment of Arnold and religion..." (10) A study of Arnold and science. (11) "A full-scale study of Arnold as a stylist in prose..." (12) A study of "Arnold's reputation and influence..." as "a fascinating and instructive account of the changes in culture and literary taste of the last hundred years."

Swinnburne. (1) Analysis of Swinnburne's vigorous response to Darwin. (2) Textual study of Swinnburne. (3) Further identification of Swinnburne's contributions to the *Spectator*. (4) Further investigation on the "supposed central episode of Swinnburne's emotional history..." (5) Systematic study of the influence of painting on Swinnburne. (6) Clarification of "Swinnburne's relations to his contemporaries and his use of contemporary ideas..." (7) New appraisal of the technique of Swinnburne's poetic art. (8) An "adequate account of Swinnburne's critical fortunes in Europe."

The Pre-Raphaelites. (1) Study of the relations between the literary work and the fine art of the Pre-Raphaelites. (2) A determination of "the development of a climate in English opinion favorable to 'Christian' art before the appearance of Mrs. Jameson's *Memoirs of the Early Italian Painters* (2 vols., 1845) and her *Sacred and Legendary Art* (2 vols., 1848)." (3) A clear definition of what, exactly, the Pre-Raphaelites wanted. (4) A study of the effect of contemporary science on the Pre-Raphaelites. (5) The publication of many unpublished Pre-Raphaelite documents. (6) New and distinguished editions of D. G. Rossetti, Christina Rossetti, and William Morris. (7) Analysis of Rossetti's poetry "in terms that the work of I. A. Richards and others has made familiar." (8) A study of Dante Gabriel's and Christina's imagery. (9) A study of the Pre-Raphaelite contribution to the new cosmopolitanism of English literature after 1850.

Hopkins. (1) A definitive (but as yet impossible) history of the Hopkins manuscripts. (2) A definitive biography. (3) Study of Hopkins' influence on Robert Bridges' experiments in sprung rhythm. (4) Further study of influences on Hopkins. (5) Further study of the multiplicity of Hopkins' interests, of his struggles, and of his character. (6) A definitive study of Hopkins' philosophical themes. (7) Definition of the relation of Hopkins to literary tradition. (8) A "balanced and comprehensively definitive book about Hopkins' poetry..." (9) Further ramification of the important influence of Scotus on Hopkins' metaphysic and aesthetic.

The Lesser Victorian Poets. *Mrs. Browning:* Genuine critiques of the poems. *FitzGerald:* Fresh analysis and criticism. *Clough:* A "satisfactory synthesis" of the independence of Clough's opinions and actions and the humor of his poems and letters... *Meredith:* A supplement to bring up to date Bertha Coolidge's *Catalogue of the Altschul Collection of George Meredith in the Yale University Library*; further study of Meredith's "highly idiosyncratic use of symbolism and other figurative devices..." *Thomson:* Further exploration and rounding out of some areas in Thomson's biography; further critical consideration. *Hardy:* A complete collection of the correspondence. *Bridges:* Further study of Bridges' dramatic work; more comprehensive exploration of his philosophical themes; rediscovery of Bridges as a lyric poet. *Meynell:* Elucidation of further details in the poems. *Henley:* "Identification of the great quantity of reviews and essays that Henley

published anonymously in many papers" and thereafter further study of his prose and journalism. *Stevenson*: A thorough study of the texts of his poems with recourse to the manuscripts. *Wilde*: A thorough and objective biography; more detailed investigation of his poetry in English ("virtually all...has been made in German"). *Davidson*: A biography. *Thompson*: An investigation of his literary opinions; more critical study of his religious thought, poetic theory, images, style, choice of words, meter. *Housman*: A formal biography; study of his classical sources; a single thorough study of Housman's sources and analogues. *Johnson*: An overall critical study. *Dowson*: A full study of his sources and influence.

New York University

William E. Buckler

III. A GUIDE TO RESEARCH MATERIALS ON THE MAJOR VICTORIANS (PART III) CHARLES DICKENS

It is difficult to give more than brief notes on the present whereabouts of Dickens's manuscripts, letters, and private papers.

When Dickens died, he left all his "private papers whatsoever and wheresoever" to Georgina Hogarth, and all the manuscripts he still possessed of his published works to his "dear and trusty friend, John Forster." When Forster died, he bequeathed the whole of his manuscript collection and his library to the care of what is now the Victoria and Albert Museum, London.

This means that the manuscripts and proofs of most of Dickens's novels are to be found in the Forster Collection. There are, however, a number of exceptions. The manuscript of *Great Expectations*, which Dickens had given to his friend Chauncey Hare Townshend, is in the library of the Wisbech Literary Institute, Cambridgeshire. The manuscript of *Our Mutual Friend*, after a varied career, is in the Pierpont Morgan Library, New York. Only ch. 12-43 of *Oliver Twist* are in the Forster Collection; several chapters of *Nicholas Nickleby*, when last recorded, were in possession of the late Dr. A.S.W. Rosenbach, of New York, and there are fragments elsewhere. Scattered pages of *Pickwick* are widely dispersed, some in the British Museum, one in the Dickens House, 48 Doughty St., London W.C.1., and others in America. Of the Christmas Books only *The Chimes* is in the Forster Collection. The manuscript of *The Haunted Man*, which Dickens gave Miss Coutts, belongs to the Carl and Lily Pforzheimer Foundation Inc., Room 2010, 25 Broad St., New York 4, and the others are in the Pierpont Morgan Library.

Also in the Forster Collection are the manuscripts of *American Notes* and *Pictures from Italy* (the latter incomplete), most of the manuscripts of the various articles Dickens wrote for the *Examiner*, one or two of those he wrote for *Household Words*, and some of the prefaces to various editions of the novels.

The collection of the late Count Suzannet remains in possession of the Countess, at Lausanne.

A printed catalogue of the Forster Collection of MSS., pamphlets and printed books was made soon after it was removed to what is now the V. and A. Museum. There is no doubt that it would be of the greatest help to literary students of this period (c. 1830-76) if a new descriptive catalogue could be compiled — by anyone not on the library staff. The old one is unhelpful, where it is not actually unreliable. Once re-written, there would unfortunately be no need for further additions; for the custodians of the Collection appear to have decided (since they were outbid for the manuscript of the *Christmas Carol*) that they can make no funds available for purchases or even for re-binding. The only new Dickens letters that have come into their possession have been placed in the V. & A. Library, and not in the Forster Collection. (See K.J. Fielding and Gerald G. Grubb, "New Letters of Dickens to Forster," *Boston University Studies in English*, 1956, II, 141). The Forster Collection, as a whole, is a valuable storehouse in which there is still useful research to be done.

The British Museum has little but letters that have already been published. The headquarters of the Dickens Fellowship, 48 Doughty St., however, has a considerable collection of letters and papers, association copies and miscellaneous material, which is available to students.

Also in London are some of the chiefly legal letters and papers of Dickens and his executors, either in possession of Sir Leslie Farrer, K.C.V.O., or members of the Dickens family. Outside London some Dickens letters, etc., will be found in the Brotherton Library at the University of Leeds and at the John Rylands Library, Manchester. (See "Library Notes," *VNL*, numbers 6 and 8). There are also many in private hands. All those known to the present writer have been traced, transcribed, and edited for publication in the forthcoming Pilgrim edition of Dickens *Letters*.

The collection of the late Count Suzanet remains in possession of his widow, at Lausanne.

The Pierpont Morgan Library, New York, has already been mentioned as having the manuscripts of three of the five Christmas books and one of the novels. As well as these it has an extensive collection of letters, including those to Miss Burdett Coutts, Wilkie Collins, W.C. Macready, and Henry Austin. Among other miscellaneous manuscripts are those of the *Holiday Romance*, *Hunted Down*, *Sketches of Young Gentlemen*, and a few articles -- also some business agreements. (See G.K. Boyce, "Modern Literary Manuscripts in the Morgan Library," *PMLA*, Feb. 1952, LXVII, 3-36.)

The New York Public Library, and the Berg Collection in the NYPL, also have considerable collections of Dickens letters, publishers' agreements, etc. Two items of particular interest in the Berg Collection are Dickens' memorandum book in which he made notes for use in *Little Dorrit* and subsequent novels, and his 1867 diary in which he noted (among other things) his "code" for cabling H.W. Wills to say whether Ellen Ternan should follow him to America on the 1867-8 visit. An exact edition of either, or both, would be useful.

The other great collection of Dickens letters, etc., is in the Henry E. Huntington Library, San Marino, California. There is a mass of material there. Much of it, however, should soon be in print. One of the autograph manuscripts of a speech by Dickens is at the Huntington (to the Metropolitan Sanitary Association, 10 May 1851). Only one other is known. The Huntington also has the manuscripts of some of the *Household Words* articles, and a letter-book used in the office of *All the Year Round*.

Two important collections of letters are the Benoliel Collection and the Elkins Collection, both of which are in the Free Library of Philadelphia. As well as these, many of the major libraries in the United States have important Dickens collections. They are usefully listed in his "Manuscript Key," by Edgar Johnson, *Charles Dickens, His Tragedy and Triumph*, 1952, II, Notes, xcix-xxc.

Perhaps it is necessary to add that autograph letters and papers are not the only kind of "research materials" requiring study. Contemporary newspapers and periodicals, for example, are just as important and sometimes just as rare. Now that the editors and biographers have been busily at work, one of the next necessary future tasks may be to try to study Dickens's development as a novelist in the light of contemporary standards of criticism; another may be to make a further attempt to see him in relation to his times. Both these lines of research will tend to lead away from Dickens's manuscripts and ask for a wider knowledge of the period as well as a close understanding of the novelist.

(For an earlier outline of this kind see W. Miller and T.W. Hill; "Charles Dickens's Manuscripts," *Dickensian*, XIII, 1917, 181-5 and 217-9.)

Cheshire County Training College

K.J. Fielding

JOHN RUSKIN

The two principal repositories of Ruskin manuscripts in the United States are the Yale Library and the Pierpont Morgan Library. The core of the Yale collection is about 1670 Ruskin letters, mostly to his father. (278 of these, probably the most interesting, have been published in Bradley's *Ruskin's Letters from Venice*.) Besides the letters, there are the diaries for 1842 and for 1850 and the manuscripts of *King of the Golden River*, *Ethics of the Dust*, *The Crown of Wild Olive*, *The Cestus of Aglai*, seven of the *Oxford Lectures*, *Fiction Fair and Foul*, *Præterita*, and some of *Fors*. There are also nine notebooks. Later additions to the Yale

collection include the manuscript of *The Laws of Fesole*, two juvenile manuscripts, 31 sheets of poems, and 187 additional letters written after 1861. These letters include 79 to Henry Jowett, 1871-89; 32 to Albert Fleming, 1873-88; and 21 to Sir John and Lady Nasmyth, 1861-80. Besides these, there is a collection of letters from Rose and Maria LaTouche to Mr. and Mrs. George MacDonald, 1863-74; and Ruskin's letters to the MacDonalds from 1864 to 1886. Yale also has a virtually complete set of printed editions of Ruskin.

The next collection in size, and probably the most interesting for the biographer, is that of the Pierpont Morgan Library. This includes the Bowerswell Papers and the Winnington Letters. The former consists of more than 1200 letters and documents pertaining to the Ruskin-Millais relationship. The latter is a collection of 225 letters written between 1859 and 1870. (The Winnington Letters are now being prepared for publication by Professor Burd. See *VNL*, 8, Autumn 1955.)

The Henry Huntington Library has 637 letters from and to Ruskin between 1839 and 1890. The largest group is 300 to the Misses Beaver. This library also has the manuscripts of fourteen works, including two volumes of *Seven Lamps* with original drawings, "Notes on the Royal Academy and other Exhibitions," "Pre-Raphaelitism," and "Unto this Last." It also holds a number of Millais letters pertinent to Ruskin.

The Princeton University Library contains six Ruskin letters, seventeen manuscripts, and six notebooks and sketchbooks. There is a good collection of juvenilia including early geology notes, poems, and drafts of early stories. There are early drafts and notes for "Notes on Prout," "Essay on Baptism," some *Oxford Lectures*, *Mornings in Florence*, *St. Mark's Rest*, *A Knight's Faith*, *Our Fathers Have Told Us*, and notes taken from Carlyle's *Friedrich*.

The Harvard University Library has at least four Ruskin letters in addition to the letters in the Charles Eliot Norton Correspondence in The Houghton Library.

The University of Illinois Library has 26 letters to Mrs. Severn written in 1888, and there is some Ruskin material at the Rutgers University Library.

Since the publication of the *Diaries* and *The Gulf of Years*, the richest remaining source for Ruskin study in England would seem to be the holdings of The John Rylands Library. The central collection there includes 600 letters and papers relating to Ruskin. Of these, over 500 are letters in Ruskin's hand, written between 1873 and 1889. The principal groups are 365 letters to Mrs. Fanny Talbot and 140 to Miss Blanche Atkinson. Later additions include 26 letters to Mrs. and Miss Strode, 1883-1886, and three other Ruskin letters.

Mr. F. J. Sharp of Barrow-in-Furness, Lancashire, owns a private collection which includes the Catherine Tweddale Ruskin Correspondence.

The Bodleian Library has a number of Ruskin letters, and there are a very few at Manchester Central Library.

Although these are the principal collections, there must be many Ruskin letters unaccounted for. He was a fantastic correspondent, and no care was taken to record the purchasers when his papers were finally auctioned around 1930. Typical of the situation is the fact that when the Encyclopaedia Britannica Company was distributing the Library Edition of Ruskin's Works it presented an autograph Ruskin letter as a premium to each purchaser.

Students who desire an introduction to Ruskin manuscript bibliography should go first to the "Introduction" and "Bibliography" of Helen Gill Viljoen's *Ruskin's Scottish Heritage* and then to Charles Beecher Hogan, "The Yale Collection of the Manuscripts of John Ruskin," *The Yale University Library Gazette*, XVI (April 1942), 61-9.

Saint Louis University

Charles T. Dougherty

IV. NOTES AND BRIEF ARTICLES

THE "EPICUREANS" OF PATER AND MOORE

Two novels with such similar titles as Thomas Moore's *The Epicurean* and Walter Pater's *Marius the Epicurean* quite naturally invite comparison, especially since Moore the lyricist,

historian and satirist, author of *Lalla Rookh*, and biographer of Sheridan and Byron is not generally known to have attempted a novel. The work which caused Lady Landsdowne to be late in receiving her guests (she simply had to finish the novel before coming down) created something of a stir upon publication in 1827, largely because of its supposed sensuousness, attracting thirty-three pages of comment in the *Westminster Review* alone.¹ It was illustrated in 1839 by J. M. W. Turner and was re-issued in 1900 when a controversy arose over charges that Rider Haggard had plagiarized from Moore in writing *She*.² Is Moore's now forgotten novel still another of the works in that matrix of influences being found for Pater's *Marius*? And what are the relative merits of these novels considered in the light of techniques of fiction today? A comparison of the two will do much to answer such questions and illuminate both works.

Thematically, the novels resemble one another, for each is concerned with a spiritual pilgrimage, a philosophical search for truth. Alciphron, the 24-year-old narrator of Moore's novel, describes his dissatisfaction with the Epicurean view of life in a manuscript which Moore pretends has been translated after being found among priestly papers at the Monastery of St. Macarius in Cairo. Even though he has just been elected chief of an Epicurean sect in Athens called "The Garden," Alciphron is plagued by his desire to learn the secrets of immortality. By this time - the third century, A.D. - Epicureanism has become voluptuous and luxurious, yet the young man's descriptions of the pleasures of "The Garden" are colored by a strong sense of incompleteness, and he obeys a dream directing him to Alexandria, where he hopes to examine the Egyptian mysteries at first hand.

At this point, the book becomes full of descriptions of subterranean chambers, moonlight boat trips on the Nile, and esoteric religious rites. Alciphron falls in love with Alethe, a priestess of Isis, and when he learns that she is a Christian forced to remain in the service of the goddess against her will, he helps her to escape to the desert hermitage of Melanius. He pretends to become a Christian in order to remain with his beloved, but when anti-Christian persecutions break out under the Emperor Valerian, Alciphron is not allowed to share her martyrdom since his known Epicureanism makes his protestations of faith incomprehensible to the Roman authorities. The MS. breaks off as Alethe goes to her death, and the translator's note tells us that Alciphron lived an exemplary life as a hermit after Alethe's death and that he died in the brass mills of Palestine in A.D. 297, after having been condemned to hard labor for his Christian beliefs.

Pater's novel recounts the spiritual search of Marius, a young Roman living during the reign of Marcus Aurelius, and the principal concern of the work is, as its subtitle indicates, in the sensations and ideas of the protagonist. His early provincial life is dominated by the simple religion of Numa, but later, at school, under the influence of Flavian, a young poet and aesthete whom Pater represents as having composed the lovely *Pervigilium Veneris*, Marius is introduced to Epicureanism. When he journeys to Rome to become the Emperor's amanuensis, he comes into contact with the various cross-currents of philosophy and religion then flooding into the capital from all corners of the empire, and for a time he tempers his Epicureanism with the Stoicism of Aurelius. This mode of thinking, however, proves too unfeeling for Marius, and he formulates an eclectic "New Cyrenaicism." He next finds himself attending services of the early Christian Church under the guidance of the knight Cornelius; although he derives pleasure from the ritual and senses the spirit of human kinship in the new religion, Marius reserves judgment about accepting it for himself. When he and Cornelius are apprehended returning to Rome in company with a group of Christians, Marius arranges for his friend's escape and remains behind in his place. On the road to Rome, Marius contracts fever and dies, still on the threshold of faith, attended by his new Christian friends.

This brief resume of both novels reveals that their resemblance is largely superficial, for the treatment of spiritual awakening in Pater's work is clearly more detailed and of primary interest. Moore's expedient of breaking off the manuscript when he does relieves him of the

¹Howard Mumford Jones, *The Harp That Once--A Chronicle of the Life of Thomas Moore* (New York: 1937), pp. 262-3.

²*Ibid.*, p. 263.

necessity of portraying the process of conversion itself, although the novel's first-person narrative point of view would seem better adapted to the revelation of thought than Pater's third-person narrative. Yet Marius traces the development of the protagonist's ideas as a continuous process of discovery, while Moore's central character reveals only superficial motives for his actions and never advances beyond a hazy neo-Platonism in his thinking.

One wonders, in fact, whether the spiritual search in Moore's novel is not merely a device for indulging his tastes for the exotic. Although both writers are dealing with the period dominated by the Hellenistic philosophies and early Christianity, only Pater's work attempts to show how the ideas current at this time interpenetrated one another. Moore occupies himself instead with the Romantic orientalism suggested by the setting, and his book in its techniques and its handling of subject-matter, and theme resembles most Romantic historical fiction. However, Pater's interest in the mental processes of a centrally placed intelligence, his unique use of historical materials, and his impressionistic delineation of setting and character do not fit into the pattern of the nineteenth-century historical novel.

Both novelists, for example, deal with similar historical subject-matter, but when Moore describes the rites of Isis, he dwells upon such arcane observances as the initiation trials by fire, water, and air. When Pater pictures the worship of Isis at Rome, he does so by incorporating his own translation of the final section of Apuleius' *The Golden Ass* describing the famed procession in which the roses of the goddess turn the ass back into human form. Pater uses translated passages from six major works of the Antonine era in his novel and three times quotes extensively from Apuleius' work, most notably in retelling the famous story of Cupid and Psyche.³ Instead of attempting a detailed historical canvas, Pater seeks to recreate the intellectual and philosophical climate of Aurelian Rome. He is not interested in stirring events or colorful backgrounds for their own sake; his central interest consistently remains a moral and ethical one.

Moore documents his manuscript with copious footnotes which cite studies in archeology, geography, and mythology, as well as the Early Church Fathers, the Hermetic philosophers, and other ancient writers. In the process of converting his narrative poem "Alciphron" into *The Epicurean*, Moore became an amateur Egyptologist, and his manuscript device makes it possible for him to indulge the pedantic side of his nature. Pater's method of recreating a historical period is less obtrusive than Moore's; the reader is generally unaware that historical writings in translation are being quoted, for there are no learned footnotes to tell him so, and the passages chosen aptly characterize their age.

The Epicurean, like *Lalla Rookh*, provides escape into strange settings and a distant time, and Moore seems primarily engaged in maintaining suspense and presenting stirring events against an unusual background. Pater, more concerned with ideas, chose his setting not as a Romantic escape from the present but as a means of examining similar philosophical problems which existed for a sensitive, thinking individual living during the reign of Aurelius or Queen Victoria.

But Pater's most striking departure from the methods of the Romantic historical novelists is his avoidance of the dramatic presentation of scenes. As has been frequently pointed out, in its twenty-eight chapters, except for dialogue translated from other writers, *Marius the Epicurean* contains only the one short exchange of dialogue which occurs at Flavian's death. In addition to this neglect of one of the novelist's chief dramatic devices, Pater almost consistently passes over opportunities to exploit the scenic method.

Few readers, for instance, recall an avalanche or an earthquake in *Marius the Epicurean*, yet it is superstitious fear aroused by an earthquake which brings about the Christian persecution and Marius' most important decision. Unlike the Romantic historical novelist who would take at least a chapter to describe scenes of devastation and acts of heroism, Pater devotes just one paragraph to this phenomenon and then shifts immediately to examining the process by which Marius arrives at his decision to sacrifice himself so that Cornelius may escape. Pater

³In addition to the quotations from Apuleius, these works include the anonymous *Halcyon*; Aurelius' *Meditations* and his letters to Marcus Cornelius Fronto, his tutor; Fronto's discourse, "The Nature of Morals"; Eusebius' *Epistle of the Churches of Lyons and Vienne*; and Lucian's *Hermotimus*.

also passes over such potentially "big" scenes as the games in the amphitheatre, the effects of the plague, and Aurelius' triumphal processions, in order to concentrate upon the reflections which these scenes arouse in the mind of his protagonist.

Alciphron's reflections appear shallow in comparison; they are characterized by a shadowy mysticism, and of course his most important spiritual decision is never shown. The story he tells leaves an impression of a willful hedonist bent upon achieving his desires at any cost, and Alciphron more clearly deserves to be called an Epicurean than Marius does.⁴ At the end of the book, when the translator expresses doubt that Alciphron could have been a true Christian because a mirror used in the worship of Isis was found about his neck after his death, the reader cannot be blamed if he shares this doubt even though he realizes that this is Moore's way of driving home the sentimental detail of Alciphron's keeping this memento of his first meeting with Alethe always with him.

Alethe herself remains a shadowy figure although her physical charms clearly constitute the primary attraction for Alciphron. Yet Moore cannot dwell in too much detail upon her physical attributes at the risk of making her mere flesh and blood when he wishes rather to present her as an ethereal being. In trying to keep her *spirituelle*, however, he succeeds only in making her unconvincing.

Pater's characters are not flesh and blood individuals either, but they have an abstract dimension and clearly embody certain ideas. Aurelius, impressionistically characterized by selected details of simplicity, austerity, and order in his palace even before Marius meets the philosopher-king in audience, epitomizes the Stoic ideal, and Marius' disillusionment with the Emperor's detachment toward the cruelty of the games in the amphitheatre marks his initial departure from the Stoic philosophy. Similarly, Cornelius symbolizes the militant force of the new religion, just as Cecelia, the Roman matron at whose home the Christians meet, represents the peace and harmony of Christianity. Moore's characters do not take on this abstract dimension because their beliefs or what they stand for are never clearly indicated.

Technical analysis of the two novels has suggested that if Pater knew *The Epicurean* and was influenced by it, that influence was largely a negative one, for the techniques of Moore's book can in no way be considered experimental. Pater's concentration upon a stream of ideas, his use of translations as objective correlatives to recreate the intellectual atmosphere of a historical period, his impressionistic use of setting, and the abstract dimension of his characterization all indicate that he is on the verge of technical discoveries that later were fully developed by novelists like Henry James, Marcel Proust, and James Joyce. Moore's book will be rediscovered from time to time as a literary curiosity, but Pater's technical innovations, his modernity, and his concern with ideas have earned him a place in the history of the English novel even though his accomplishment is still in the process of being assessed and appreciated.

Bradley University

Eugene J. Brzenk

V. EDITORIAL NOTES AND ANNOUNCEMENTS

- * We understand that the British representative for *VWL*, Dr. K.J. Fielding, has been active recently. His *Charles Dickens, A Critical Introduction* was published by Longmans in October. Arrangements have also been made for publication of his *Speeches of Charles*

⁴Pater, in replying to William Sharp's glowing review of his book (Sharp, *Papers Critical and Reminiscent*, pp. 216-17) explained that he had meant the novel to be more anti-Epicurean than Sharp thought it was.

Dickens by the Clarendon Press, Oxford. This edition, on which he began work in 1949, will present a completely new and greatly enlarged text; it will, in fact, bear no relation to the old *Speeches*, a slender volume which is usually thought to have been hastily slung together by R. H. Shepherd. With his co-editors he has also been extremely busy on the Pilgrim edition of the *Letters of Charles Dickens*. It is intended that the first volume should be ready for publication, by Rupert Hart-Davis Ltd., about 1961.

There are now three editors of the *Letters*. Dr. Fielding and Mrs. M. House have been joined by Mr. Graham Storey of Trinity Hall, Cambridge. Mr. Storey has just finished editing *The Journals and Papers of Gerard Manley Hopkins*, which was begun by the late Humphry House and will be published by the Clarendon Press next January.

- * We also understand that one of the needed biographies of major Victorians particularly mentioned by Richard D. Altick, in our last number, is on its way to completion. Kenneth Allott, of the University of Liverpool, is well advanced with a full-length critical and biographical study of Matthew Arnold.
- * From R. C. Briggs, Secretary, *The William Morris Society*: "William Morris was born in 1834 and died in 1896 so that in point of time he is certainly Victorian. Yet it is with some diffidence that I respond to the Editor's invitation to inaugurate a series of notes on Victorian societies; first, because Morris was in rebellion against much that he found in his own time, and second because it is with William Morris as a force relevant to the present day no less than as a figure in history that this Society is concerned. In short, ours is an association that looks forward as much as back.

We are not the first Morris Society; that distinction goes to one formally organized on 7 May 1903 in Chicago; the founder was Joseph Twyman and the first secretary Oscar L. Triggs. The motive of that Society was educational, and it embarked on an ambitious programme. In its prospectus it specifically disclaimed any intention of fostering a Morris "cult" and that is our view also. In 1918 the Kelmscott Fellowship was founded, with William Morris' daughter, May, as first President. The Fellowship draws its members mainly from those who knew or came under the influence of Morris or his immediate followers. Its purpose is to extend the knowledge of his life, work and teaching. In Christchurch, New Zealand, flourishes the William Morris Group, which seeks to give practical expression to Morris' ideal of "an art for the people and by the people, as a benefit to the maker and the user". It is the spirit of Morris especially that informs the Group's creative activity.

The formation of the William Morris Society was announced in a letter to 'The Times' for 13 September 1955. The immediate response was encouraging and since then this Society has grown rapidly. About a quarter of the membership is in the United States and the Society's first lecture in America was given in Chicago on 23rd May 1958 by Mr. Alan Fern, whose subject was "William Morris and the Kelmscott Press - a reevaluation".

The many-sidedness of Morris and the variety of activities in which he engaged brings together in this Society those who are interested in him as a poet, writer, designer, craftsman, printer, pioneer, socialist, dreamer, or who simply admire his robust and generous personality, his extraordinary vitality and his creative concentration. The Society's object is to deepen understanding and stimulate a wider appreciation of Morris and his circle, and it does this by arranging lectures, which are afterwards printed, exhibitions and visits to places of interest; by encouraging the republication of Morris' works and the continued manufacture of his wall-papers and textiles; by maintaining records of his works; by providing a book service and by enabling those who are interested in Morris to become known to one another and fostering the exchange of ideas about him. Ours is thus more than a preservation society or one founded to do honour to the memory of a great man. This is well illustrated in 'The Typographical Adventure of William Morris - an Exhibition', organized by the Society last year, which is now touring Northern Europe. Out of approximately 170 exhibits almost half are devoted to showing the influence of the Kelmscott Press on subsequent book design and construction. The Catalogue to this exhibition, an illustrated, 56-page landscape quarto, gives full annotations of the exhibits and relates Morris' typographical work to his endeavours in other fields. The foreword is by our President, Sir Sydney Cockerell, friend and executor of Morris and last secretary of the Kelmscott Press. Many copies of this catalogue have gone to America; a few are still available. It has also been translated into German.

The activities of this Society cannot adequately be described in this short note, and a copy of the last Annual Report, in which they are discussed in detail, will be sent with pleasure to any subscriber to the 'VictorianNewsletter'. The minimum annual subscriptions, which have been kept low in order to put membership of the Society within general reach, are, in the United States, \$2 for individual and \$7 for corporate members; life membership is \$40. Members are entitled to all published transactions without extra charge. All the officers of the Society are honorary. Local Secretaries appointed in the United States are: Mr. Joseph Dunlap, 206 Fort Lee Road, Leonia, New Jersey; Mr. Ward K. Schori, 2716 Noyes Street, Evanston, Illinois; and Mr. Ted Freedman of the University of California Press, Berkeley 4. The address of the Honorary Secretary is: 260 Sandycroft Road, Kew, Surrey, England."

- * From Walter E. Houghton, *Wellesley*: "For a long while nineteenth-century scholars have realized the tremendous importance of the Victorian periodicals. In their pages lies a mass of materials in all fields (literature, politics, economics, science, religion, art, philosophy, travel). The student knows that somewhere in those rows of books will be the answer to recurrent questions: what did the Victorians think of China? of de Toqueville? of mesmerism? what was the contemporary reaction to Mill's *Logic* or George Eliot's *Middlemarch*?; and that somewhere else, if he only knew where, could be found the authorship of this review of *In Memoriam* or that article on paper currency. But such questions can never be answered, except here and there, and that partly by accident, until we possess a large and authoritative index to the periodicals which will cover subjects, authors of books reviewed, and the identity of the contributors.

An attempt is now being made to bring some order into this chaos. The project has been given its start by a grant from Wellesley College and will be known as *The Wellesley Index to Victorian Periodicals*. There will be maintained at Wellesley a registry of information--authors of anonymous articles, reviews and notices of books, circulation and readership, editors and staff writers, proprietors, and whatever else comes to be considered pertinent. The compilers will gradually build a master file (a card for each article) for the periodicals title by title beginning with the more important ones. From these cards various indexes will be made. The published volumes which, it is hoped, will result from this analysis may very well contain at least three indexes (to subjects, authors of books reviewed, and to writers of articles and reviews) as well as records of the administrative history of the periodicals treated.

"Of course such a plan requires the cooperation not only of all those already working with the periodicals but of those likely to encounter relevant information. Collections of reprinted essays and publishers' records, memoirs, letters, and diaries, printed and in manuscript, being studied on their own account, will contain a vast number of hitherto uncoordinated details of great value to the student of the periodicals. Anyone running into such details--evidence of the authorship of anonymous articles or of comment on a particular article or review, for example--is asked to transmit them so that they can be recorded and thus made available upon request. It will be some time before the information so gathered can be published. The files, however, will be open for consultation from the very beginning.

All correspondence--suggestions on policy, information, requests for help, etc.--should be addressed either to Walter E. Houghton, the general editor, at *The Wellesley Index*, Wellesley College Library, Wellesley, Mass., or to Michael Wolff, Indiana University, Bloomington, Indiana."

- * From the brochure of the Victorian Society (55 Great Ormond Street, London, W.C.1): "The Victorian Society has been formed to make sure that the best Victorian buildings and their contents do not disappear before their merits are more generally appreciated.

"The Society for the Protection of Ancient Buildings has kindly agreed to take the Society under its wing and to provide it with accommodation at 55 Great Ormond Street, W.C.1. This will enable the work of the new Society to take its proper place as an extension of what the Society for the Protection of Ancient Buildings has done since its foundation by William Morris.

"The objects of the Society comprise the study and appreciation of Victorian architecture and associated arts with a view to the preservation of outstanding examples. Such study is an essential step towards discrimination between the thousands of buildings and other products of the Victorian and Edwardian ages. By no means all these are worthy of preservation but some of them are great works of art and some of them are landmarks in our architectural and artistic history. Almost all are insufficiently appreciated at present and for this reason are in danger of neglect and destruction. The Victorian Society hopes to stimulate appreciation and encourage research by means of lectures, exhibitions and privileged visits which will make known the names and achievements of architects and craftsmen between 1837 and 1914. The latter date has been chosen because it represents the end of an era which did not terminate with the century. The Society's programme includes the setting up of sub-committees and the development of regional groups. These will cover in addition to building and the fine arts such specialised aspects as furniture, decoration, ceramics, glass, textiles and metal-work.

"CHAIRMAN: The Rt. Hon. The Viscount Esher, G.B.E., Hon. F.R.I.B.A.; VICE CHAIRMEN: The Countess of Rosse, Mr. John Betjeman; COMMITTEE: Sir Hugh Casson, R.D.I., F.R.I.B.A., F.S.I.A.; Mrs. Gay Christiansen, Mr. Peter Clarke, Mr. Peter Ferriday, Mr. Peter Floud, C.B.E., Mr. William Gaunt, Mr. Mark Girouard, Ph.D.; Mr. H.S. Goodhart-Rendel, C.B.E., F.S.A., P.P.R.I.B.A.; Mr. Ian Grant, A.R.I.B.A.; Mr. Rupert Gunnis, Mr. J. Brandon-Jones, A.R.I.B.A.; Mr. Christopher Hussey, C.B.E., P.S.A., Hon. A.R.I.B.A.; Mr. Ivor Idris, Canon C.B. Mortlock, F.S.A., Hon. A.R.I.B.A., Professor N. Pevsner, C.B.E., F.S.A., Hon. A.R.I.B.A.; Mr. J. M. Richards, A.R.I.B.A.; Mr. Carew Wallace, A.R.I.C.S."

ENGLISH X - PROGRAM

Chairman, Austin Wright, Carnegie Institute of Technology; Secretary, Lionel Stevenson, Duke Univ. [Georgian Room]

I. Papers and Discussion.

1. "The Autobiographical Matrix of *Great Expectations*," Ada Nisbet, *Univ. of California (Los Angeles)* (15 min.)
2. "The Hero-Villain of *Oliver Twist*," Jonathan Bishop, *Univ. of California (Los Angeles)* (15 min.)
3. "*Daniel Deronda* and the Question of Unity in Fiction," Jerome Beaty, *Univ. of Washington* (15 min.)

II. Business.

Advisory and Nominating Committee: Ch., Jerome H. Buckley, *Columbia Univ.* (1958); Austin Wright, *ex officio*; George Ford, Edgar P. Shannon, Jr. (1957-58); Bernard Schilling, Francis G. Townsend (1958-59); A. Dwight Culler, Ada Nisbet (1959-60).

1958 Program Committee: Ch., Edgar P. Shannon, Jr., *Univ. of Virginia*; J. Hillis Miller; Wilfred Stone.

Bibliography Committee: Ch., Francis G. Townsend, *Florida State Univ.*; William D. Templeman; Robert C. Slack; Oscar Maurer; Robert A. Donovan; Charles T. Dougherty; Donald J. Gray.

Editor, *Victorian Newsletter*: William E. Buckler, *New York Univ.*

1959 Officers: Chairman, Lionel Stevenson, *Duke Univ.*; Secretary, Carl R. Woodring, *Univ. of Wisconsin*. (Nominations to be voted on.)

Victorian Luncheon: immediately following English 10 meeting; Hartford Room (Statler); \$4.75; to make reservations, send check or money order payable to William E. Buckler, *New York Univ.*, Washington Square, New York 3.

VI. RECENT PUBLICATIONS: A SELECTED LIST

MARCH - AUGUST, 1958

GENERAL

- ANTHOLOGY. William E. Buckler, ed., *Prose of the Victorian Period*. Houghton Mifflin. Selections, with a critical introduction and headnotes, from Macaulay, Carlyle, Newman, Mill, Ruskin, Arnold, Huxley, and Pater.
- ARTS. Alf Bøe, *From Gothic Revival to Functional Form* (Oslo University Press). Oxford: Blackwell. English artistic theory in the last two-thirds of the nineteenth century. Rev. *TLS*, July 4, p. 372.
- Harold Rosenthal, *Two Centuries of Opera at Covent Garden*. Putnam. Rev. *TLS*, June 27, p. 364.
- BIBLIOGRAPHY. John Carter, "Michael Sadleir: A Valediction." *Book Collector*, VII (Spring), 58-61.

- CRITICISM AND LITERARY HISTORY.** R. A. Foakes, *The Romantic Assertion*. Methuen. Rev. *FLS*, Aug. 8, p. 448. Includes discussions of Tennyson, Browning, Arnold, Thomson, and Hardy.
- John Henry Raleigh, "Victorian Morals and the Modern Novel." *Partisan Review*, XXV (Spring), 241-64. Contrasting attitudes toward bourgeois and lower-class morality represented in two major "lines" of English fiction: Butler - Forster - Lawrence and James - Conrad - Woolf - Joyce.
- Anemarie Schöne, "Das Spiel mit dem 'Horror' im Bereich der englischen Komik." *Archiv für das Studium der neueren Sprachen*, CXIV (February), 291-307. Includes discussions of *Ingoldsby Legends* and *Bab Ballads*.
- Jeremy Warburg, "Poetry and Industrialism: Some Refractory Material In Nineteenth-century and Later English Verse." *MLR*, LIII (April), 161-70. Images of steam-power, 1830 to the present.
- ECONOMICS AND POLITICS.** Philip Poirier, *The Advent of the Labour Party*. Allen and Unwin. Rev. *FLS*, Aug. 15, p. 45.
- A. R. Schoyen, *The Chartist Challenge: A Portrait of George Julian Harney*. Heinemann.
- HISTORY.** Edgar Holt, *The Boer War*. Putnam. Rev. *FLS*, July 4, p. 371.
- J. W. Moody, "The Irish University Question in the Nineteenth Century." *History*, XLIII (June), 90-109. Political and religious controversies on higher education in Ireland, 1793-1908.
- PHILOSOPHY AND RELIGION.** Anthony Quinton, "The Neglect of Victorian Philosophy." *Victorian Studies*, I (March), 245-54. A lively and perceptive article. Only John Stuart Mill, says Quinton, among Victorian philosophers, has attracted serious attention from twentieth-century critics; he has been the victim of "ritual flying," and remains "the Dreyfus of British Philosophy."
- Richard Rees, "Two Women Mystics." *Twentieth Century*, CLXIV (August), 101-12. Florence Nightingale (*Suggestions for Thought*, 1860) and Simone Weil.
- B. A. Smith, *Dean Church*. Oxford. Rev. *FLS*, July 4, p. 379. Life of R. W. Church, an early disciple of Newman, later Dean of St. Paul's and historian of the Oxford Movement.
- PUBLISHING AND JOURNALISM.** Richard D. Altick, "From Aldine to Everyman: Cheap Reprint Series of the English Classics, 1830-1906." *Studies in Bibliography* (Virginia), XI, 3-24. How these numerous series filled certain needs of the reading public, and illustrated certain Victorian publishing practices.
- Paul Bloomfield, "R. S. Rintoul, 1787-1858." *Spectator*, April 18, p. 481. On the first editor (1828-58) of the *Spectator*.
- Alvar Ellegard, "The Readership of the Periodical Press in Mid-Victorian Britain." *Göteborgs Universitets Arsskrift*, LXIII (1957), 3-40. A useful statistical survey, especially for the decade 1860-70.
- RELATIONS WITH THE CONTINENT.** M. A. Morland, "Nietzsche and the Nineties." *Contemporary Review*, CXCLIII (April), 209-12. Nietzsche's influence on John Davidson, Havelock Ellis, and others.
- SCIENCE.** George Haines, "German Influence upon Scientific Instruction in England, 1867-1887." *VS*, I (March), 215-44.
- Note: The centenary of the first publication of Darwin's evolutionary hypothesis (1858-59) has occasioned a number of notable books and articles:
- S. A. Barnett, ed., *A Century of Darwin*. Heinemann. Rev. *FLS*, July 18, p. 403. Essays by fifteen noted biologists and naturalists.
- Gavin de Beer, "Natural Selection after 100 Years." *Listener*, July 3, pp. 11-12.
- Loren Eiseley, *Darwin's Century: Evolution and the Men Who Discovered It*. Doubleday. Rev. by William Irvine in *NYPBR*, June 29, p. 4.
- Julian Huxley, ed., *The Living Thoughts of Darwin*. Cassell. Rev. *FLS*, July 18, p. 403.
- J. Z. Young, "The Darwin Centenary." *New Statesman*, March 15, pp. 337-38. See also:
- Nora Barlow, ed., *The Autobiography of Charles Darwin*. Collins. Rev. *FLS*, April 4, p. 179.
- The complete text, edited by Darwin's grand-daughter, restores the passages cut by Mrs. Darwin.
- Alvar Ellegard, "Public Opinion and the Press: Reactions to Darwinism." *JHI*, XIX (June), 379-87.
- Maurice Mandelbaum, "Darwin's Religious Views." *JHI*, XIX (June), 363-78.
- Roger Pilkington, "Darwin and the Christians." *Cornhill*, CLXX (Spring), 52-68.
- SOCIAL.** A. G. K. Leonard, "St. Lubbock's Day." *Contemporary Review*, CXCLIV (August), 97-90. On Sir John Lubbock and the Bank Holiday Act of 1871.
- Betty Miller, "Amazons and Afterwards." *Twentieth Century*, CLXIV (August), 126-35. On the emancipation of women in the nineteenth century.
- Arthur Richmond, "On Meeting Some Famous Victorians." *Listener*, July 31, pp. 159-60. Reminiscences of Pater, Morris, Stevenson, and others, by the son of W. B. Richmond.
- Frederick Willis, "The Victorian Sunday Wasn't So Dull." *Listener*, April 24, pp. 693-94. Personal recollections.

AUTHORS

- ARNOLD.** Kenneth Allott, "Matthew Arnold's Original Version of 'The River.'" *FLS*, March 28, p. 172. Six quatrains, hitherto unpublished, in the first of Arnold's "Faded Leaves" sequence.
- Paul Franklin Baum, *Ten Studies in the Poetry of Matthew Arnold*. Duke Univ. Press. Rev. *FLS*, August 22, p. 472.
- William E. Buckler, *Matthew Arnold's Books: Toward a Publishing Diary*. Geneva: E. Droz. Rev. *FLS*, August 22, p. 472. "A publishing diary, in which passages from Arnold's letters and (where available) from the letters of his correspondents which pertain to specific Arnold publications are given chronologically according to title." The letters which form the basis of the book are all unpublished.
- William E. Buckler, "Studies in Three Arnold Problems." *PMLA*, LXIII (June), 260-69. New light on the text of *Culture and Anarchy*, on Arnold's projected guide to Greek poetry, and on the collection of articles for *Essays in Criticism*; based on unpublished letters.
- Geoffrey Carnall, "Matthew Arnold's 'Great Critical Effort.'" *Essays in Criticism*, VIII (July), 256-68. An all-out attack on Arnold as critic.
- Walter E. Houghton, "Arnold's 'Empedocles on Etna.'" *VS*, I (June), 311-35. Valuable analysis of "the most impressive poem of its length written in the Victorian period."
- William A. Jamison, *Arnold and the Romantics*. Copenhagen: Rosenkilde. (*Anglistica*, vol. X). Rev. *FLS*, March 21, p. 154.

- BROWNING. Paul Landis and Ronald E. Freeman, eds., *Letters of the Brownings to George Barrett*. Univ. of Illinois Press. Rev. *FLS*, May 16, p. 270. Eighty-eight letters, of which thirty are by Browning, to Elizabeth's eldest brother.
- C. E. Tanzy, "Browning, Emerson, and Bishop Blougram." *VS*, I (March), 255-66. The influence of Emerson's "Montaigne, or the Sceptic" (from *Representative Men*) on Brownings's portraits of Blougram and Gigadibs.
- BULWER-LYTTON. Charles H. Shattuck, ed., *Bulwer and Macready: A Chronicle of the Early Victorian Theatre*. Univ. of Illinois Press.
- CARLYLE. Russell A. Fraser, "Shooting Niagara in the Novels of Thackeray and Trollope." *MLQ*, XIX (June), 141-46. Carlyle's attitude toward democracy as clue to the decline of the Hero in fiction.
- CARROLL. Philip Thody, "Lewis Carroll and the Surrealists." *Twentieth Century*, CLXIII (May), 427-34. "Inspired misunderstanding" of Carroll by Aragon, Breton, and others.
- DICKENS. James H. Broderick and John E. Grant, "The Identity of Esther Summerson." *NP*, LV (May), 252-58. J. Hillis Miller, *Charles Dickens: The World of his Novels*. Harvard. Rev. by Edgar Johnson in *SR*, Aug. 30, pp. 17-18. Miller's theme is the endeavor of Dickens's central characters to achieve identity and status.
- Heinz Reinhold, "Kritik an die religiösen und moralischen Anschauungen in Dickens' Werken in 19. Jahrhundert." *Anglia*, LXXVI, 145-76. Moral criteria as affecting Dickens's Victorian reputation.
- ELIOT. W. J. Harvey, "The Treatment of Time in *Adam Bede*." *Anglia*, LXXV (1957), 429-40. On the functional value of a complex time-structure.
- GISSING. Kingsley Amis, "The Hateful Profession." *Spectator*, July 4, p. 19. On Gissing and Morley Roberts's portrait of him.
- HARDY. J. M. Stedmond, "Hardy's Dynasts and the 'Mythical Method.'" *English*, XII (Spring), 1-4. Hardy's myth attempts to salvage human dignity for man, in the face of the dehumanizing effects of science.
- HOPKINS. Graham Story, ed., "Six New Letters of Gerard Manley Hopkins." *Month*, XIX (May), 263-70. Four letters to Katharine Tynan and two to Hopkins's father.
- HOUSMAN. Maude M. Hawkins, A. F. Housman: *Man Behind a Mask*. Chicago: Regnery. Rev. by Horace Gregory in *NYFR*, May 4, p. 5.
- Norman Marlow, A. F. Housman: *Scholar and Poet*. Routledge. Rev. *FLS*, March 21, p. 150. A critical study with biographical introduction.
- LANDOR. Malcolm Elwin, *Landor: A Replevin*. Macdonald. Rev. *FLS*, July 25, p. 422. A biographical study.
- MEREDITH. Lionel Stevenson, "Meredith and the Problem of Style in the Novel." *Zeitschrift für Anglistik und Amerikanistik*, VI, 181-89. Meredith's style as the result of interplay between two types of personal statement, the poetic and the conversational.
- MILL. Norman Kretzmann, "Desire as Proof of Desirability." *Philosophical Quarterly*, VIII (July), 246-58. Further defense of Mill's utilitarian ethic.
- James P. Scanlan, "J. S. Mill and the Definition of Freedom." *Ethics*, LXVIII (April), 194-206. On *Liberty* and the apocryphal *On Social Freedom*.
- NEWMAN. H. Francis Davis, "Is Newman's Theory of Development Catholic?" *Blackfriars*, XXIX (July-Aug.), 310-21. An attempt, in reply to Chadwick, to reconcile Newman's views with Catholic theology.
- J. Robinson, "Newman's Use of Butler's Arguments." *Downside Review*, LXXVI (Spring), 161-80. How Newman modified Bishop Butler's arguments for the existence of God and views on conscience.
- Note: Since Père Bouyer's study proposing Newman's canonization, several noteworthy responses have appeared:
- Vicent Blehl, "The Holiness of John Henry Newman." *Month*, XIX (June), 325-34. Defends Newman from charges of "impatience" and "rancor" and prophesies his canonization.
- D. J. B. Hawkins, "Newman the Man: An Approach to Père Bouyer's Study." *Dublin Review*, CCXXXII (Spring), 81-88. "If what Newman was and did in spite of his temperament is ever judged worthy of canonization, he will certainly be the patron of intellectual integrity."
- MRS. OLIPHANT. Katharine Moore, "A Valiant Victorian." *Blackwood's*, CCLXXXIII (March), 231-43.
- PATER. Betty Miller, "Proust and Pater." *FLS*, April 25, p. 225. A letter suggesting affinities between Proust's method and style and Pater's, especially in "The Child in the House" (1878).
- Paul West, "Pater and the Tribulations of Taste." *Univ. of Toronto Quarterly*, XXVII (July), 424-32. Pater and the stigma of "decadence."
- ROSSETTI. Julia Greenwood, "Young and Angry, Then as Now." *Listener*, July 3, pp. 13-14. The Pre-Raphaelite brethren as "angry young men."
- Paul Lauter, "The Narrator of 'The Blessed Damozel'." *MLQ*, LXXIII (May), 344-48. Sees the earthly lover's parenthetic comments as the true nucleus of the poem.
- RUSKIN. Albert Bush-Brown, "Get an Honest Bricklayer!": The Scientist's Answer to Ruskin." *Journal of Aesthetics*, XVI (March), 348-56. Huxley, Gilman, and Charles W. Eliot challenge Ruskin's architectural theories in America.
- TENNYSON. Curtis Dahl, "A Double Frame for Tennyson's Demeter?" *VS*, I (June), 356-62. Tennyson's poem was perhaps a reply to Swinburne.
- Robert Freyer, "Tennyson as an Oracular Poet." *NP*, LV (May), 239-51. On Tennyson's alleged "sudden and frightened withdrawal" from the role of the oracular poet, in 1832-33.
- THACKERAY. *Vanity Fair*, with an Introduction by Lionel Stevenson. New York: Pocket Library.
- TROLLOPE. Bradford A. Booth, *Anthony Trollope*. Indiana Univ. Press. Rev. by Harvey C. Webster in *SR*, July 19, pp. 28-29.
- John H. Hagan, "The Duke's Children: Trollope's Psychological Masterpiece." *NCP*, XIII (June), 1-21.
- WILDE. Horace Wyndham, "Edited by Oscar Wilde." *Twentieth Century*, CLXIII (May), 435-40. On Wilde's work as editor of *Woman's World*.

PROJECTS — REQUESTS FOR AID

- MATTHEW ARNOLD.** A concordance to Arnold's poems, compiled by an electronic computer, will shortly be published by the Cornell University Press. *TLS*, Aug. 8, p. 447. ("Faith in machinery, I said, is our besetting danger." -- *Culture and Anarchy*)
- DICKENS.** D. M. Davin announces that John Butt and Kathleen Tillotson have agreed to serve as general editors of a "scholarly" edition of Dickens's novels, to be published by the Clarendon Press. *TLS*, May 23, p. 283.
- ABRAHAM HAYWARD.** B. A. Roberts is working on a biography. *N&Q*, May, p. 227.
- W. H. HUDSON.** Flora Armitage is gathering material for a biography. *TLS*, July 25, p. 423.
- MARY RUSSELL MITFORD, T.N. TALFOURD.** William Coles is preparing an edition of their correspondence. *TLS*, April 11, p. 195.
- GRANT RICHARDS.** Bruce Harkness is engaged in collecting material for a biography. *TLS*, May 2, p. 241.
- RUSKIN.** John L. Bradley is preparing an edition of Ruskin's letters to Mr. and Mrs. William Cowper (later Lord and Lady Cowper-Temple). *TLS*, Aug. 8, p. 447.
- ARTHUR SYMONS.** D. J. Gordon, Frank Kermodé, and Iain Fletcher ask for letters and biographical information.

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