
AN EDITORIAL

With this issue, the editorship of the Victorian News Letter changes hands. And it is the first and most pleasant duty of the new editor to extend hearty thanks to those who have contributed to VNL's short but vigorous life. The first of those who deserve our gratitude--the gratitude of the whole Victorian group of the Modern Language Association--is Professor Richard D. Altick, of Ohio State. He was one of the journal's founding fathers, and during his three-year term as editor he has given VNL a high standard of usefulness and excellence. Another who has contributed much hard work and careful discrimination is Professor Francis G. Townsend, also of Ohio State. The annotated bibliography which he has prepared--from some seventy-five current periodicals--for each issue of VNL has been welcomed on all sides as perhaps the most attractive feature of the publication. Miss Verna Wittrock and Mr. Ronald Freeman, of the University of Illinois, have been in charge of production and mailing; their task has been without much glamor, but they have given it the one thing it needed--efficiency. The contribution of one Victorian scholar to the life of VNL, while it is most assuredly to be thought of with gratitude, evokes from a new editor something very like despair. Professor Gordon N. Ray was one of the original planners of the project; he has been a silent partner to its success; and with the cooperation of the University of Illinois he has, from the beginning through the present issue, made it possible for VNL to be distributed free. His contribution has, therefore, been very great; its partial withdrawal will be all the more heavily felt.

But these are not intended as memorial lines. There is fair prospect for the future. All who have a scholarly interest in Victorian studies will see much promise in the fact that Professor Oscar Maurer, of the University of Texas, has accepted the post of bibliographer for VNL. The fine work which Professor Maurer has been doing in one of the most demanding and least explored areas of Victorian literature--the history of the magazines--will certainly give confidence to all interested in our principal regular feature.

. . .

In the first number, the editor indicated that VNL could probably not be everlastingly free. It was good, of course, that originally encouragement other than financial could be sought. A mailing list of more than five hundred names surely indicates that the response has been very positive and gratifying; and contributions forwarded to the editor during the past three years show that interest has been far more than mere willingness to accept a free publication. The time has now come when it is necessary to ask for subscriptions; but the growing interest in Victorian studies and the manifest interest in VNL are enough to convince one that the new form of encouragement now sought will not be withheld. Beginning in the fall, therefore, a subscription of \$1.00 a year, or \$2.00 for three years, will be asked of all those interested in receiving the Victorian News Letter. Please send your subscription to the editor: William E. Buckler, 737 East Building, New York University, New York 3, New York.

. . .

VNL is not a private undertaking. It is edited for the English X group of the Modern Language Association. Nor have the two chief purposes with which it made its debut changed: "One is to serve as a house organ, so to speak, for the Victorian group of the MIA; the other is to act as a medium for the exchange of news and opinions relating to the study of Victorian literature." The editor is simply an

officer of the English X group filling an editorial post. Fundamentally, his job is one of selection: from among the materials sent him by contributors he chooses those which he judges to be of greatest interest and value to his readers; and he sees to it that these are printed. It is not mere words, therefore, to say that this publication belongs to its readers and contributors; it will flourish when they take a positive interest in it, and it would die if their interest died.

Certainly an editor's job is often one of promotion, especially during the early years of a publication. VNL is still very young. And perhaps two of the most becoming characteristics of the very young are modesty and growth. It would be a mistake to outline any very ambitious plans for our publication; but it would be almost equally unfortunate to close our eyes to its possibilities, which are really very great. If sufficient encouragement in the form of subscriptions is offered, beginning in September it should be possible to have VNL printed by the photo-offset process and issued in booklet form. The expense of so doing would not cost substantially more than mimeographing and would give the journal a more attractive and permanent form.

Expressions of approval for the contents of past issues of VNL have been received by the editor from many quarters; and yet some readers have suggested the inclusion of other types of notes and articles. Certainly no constructive suggestion should be passed over lightly; and the promise of the original prospectus--that VNL would serve "as a medium of exchange of news and opinions relating to the study of Victorian literature"--provides us with the very greatest flexibility. We could have brief signed reviews of outstanding articles by fellow-specialists. Articles seldom get the notice they deserve, and yet some of them are quite worthy of review. We could have brief articles, of about 1000 words, outlining a classroom approach to a particular Victorian text or a specific aspect of Victorian literary history. Probably most of us teach one book better than another; we will, all, therefore, be interested in knowing how particular pedagogical problems are treated by our colleagues in the field. Someone may occasionally wish to build a case for the more general introduction of a little-used text into undergraduate study of the period.

One suggestion, received from several independent sources, seems especially apt: that all theses being written in the Victorian period should be listed in VNL. A listing of this kind would surely be very useful to all who have an interest in the period in any way academic. But such a listing could not be kept satisfactorily complete without the cooperation of graduate students and graduate professors in the field.

EDITORIAL PIEAS

PLEASE, send your subscriptions, for one year (\$1.00) or for three years (\$2.00), to the editor at once.

PLEASE, send to the editor the name of the researcher and the title (or subject) of all theses being currently written in the Victorian period. Indicate, when possible, the probable date of completion.

PLEASE, send to the editor short notes or articles on subjects which you judge will be of interest to readers of VNL.

ENGLISH X NEWS

Officers:

Chairman, Richard D. Altick (Ohio State); Secretary, Francis Mineka (Cornell).

Advisory and Nominating Committee: Ch., Gordon N. Ray, Illinois (1954-55); William Irvine, Stanford (1954-55); Edgar Johnson, CCNY (1955-56); Karl Litzenberg, Michigan (1955-56); Richard D. Altick, Ohio State (ex officio).

1955 Program Committee: Francis G. Townsend (Ohio State), chairman; William E. Buckler (NYU); Helen Gill Viljoen (Queens College).

Bibliography Committee: Austin Wright (Carnegie Tech), chairman; William D. Templeman (Univ. of Southern California); Francis G. Townsend (Ohio State); Roma A. King (Michigan); Catharine W. McCue (Boston College); Robert C. Slack (Carnegie Tech).

Editor, Victorian News Letter: William E. Buckler (NYU).

An Announcement from the Chairman of the 1955 Program Committee:

For several years now the program has been on a rotation basis, i.e., one year non-fictional prose; the next year, poetry; the next, fiction. This year the program is to be concentrated on non-fictional prose, with emphasis on Carlyle, Ruskin, and Mill. In accordance with precedent, however (see VNL, No. 5, p. 1), the program is open to any paper in the Victorian field.

The committee therefore invites all members of Group X to submit either (a) a paper on non-fictional prose, preferably on some subject connected with Carlyle, Ruskin, or Mill; or (b) a paper on any significant Victorian subject or author. The committee will accept for the 1955 program no more than one paper from the latter category.

Papers should be sent to Dr. Francis G. Townsend, Department of English, The Ohio State University, Columbus 10, Ohio. They should be mailed not later than 30 August 1955.

The topic for the English X group at the MIA meeting in December was Dickens. Three papers were read:

- "The Present State of Dickensian Studies," Edgar Johnson (CCNY)
- "Spontaneous Combustion," Gordon S. Haight (Yale)
- "The World View of Bleak House," J. Hillis Miller (Johns Hopkins)

It would be pleasant to provide readers of VNL with copies of all of these very worthy papers, but limitations on space will not permit it. We can, however, stretch those limitations to the extent of publishing in full the first of the three papers and providing brief abstracts of the other two. The full text of Professor Haight's paper will appear in an early issue of Nineteenth-Century Fiction.

THE PRESENT STATE OF DICKENSIAN STUDIES

by
Edgar Johnson

The seventy years of Dickens scholarship following his death were predominantly devoted to exploring the biographical data and filling in the outlines where Forster's great biography was scanty or erroneous, to the topographical and personal identification--often fantastically elaborated--of places and people believed to be the originals of scenes and characters in the novels, and trying to solve The Mystery of Edwin Drood. All of these have continued throughout the past fifteen years, the last of them to achieve book form being Richard Baker's The Drood Murder Case in 1951, although William Bleifuss has a series of articles on the subject appearing in the Dickensian now. During the earlier of the two only partly arbitrary divisions in time that I have made, the amount of significant esthetic criticism and of attempted psychological or sociological interpretation dealing with Dickens was comparatively small; during the later, these endeavors have been of increasing importance.

I am not going to say anything about the enormous bulk of Droodiana because I believe discussion of this topic to be almost entirely futile. In a sense the more plausible the argument (whether for the guilt of John Jasper, the survival of Edwin Drood, or the real identity of Dick Datchery), the worse it is. Every piece of evidence to which the literary sleuth adverts may simply be a false trail deliberately laid by the writer's cunning; I am sure that Dickens's tremendous ingenuity, if he desired, could be at least as skilful as Ellery Queen's in misleading our suspicions. But, furthermore, such mere puzzles strike me as far less important than the implications about life and modern society conveyed by this last unfinished and haunting work, which can only be dealt with in terms of an analysis of Dickens's art and of his entire development as a social critic.

I

A preliminary word about Dickens bibliography, which has been proceeding apace ever since Hatton and Cleaver's pioneering Bibliography of the Periodical Works of Charles Dickens in 1899 and Kitton's work in the decade 1890-1900. Eckel's The First Editions of Charles Dickens, first printed in 1913, was revised and enlarged in 1932, and is still very useful, although errors have been found in it. There are also useful Dickens data in Brussel's Anglo-American First Editions 1826-1900, published 1935, and many bibliographical or partly bibliographical studies of individual Dickens works, such as Dexter and Ley's The Origin of Pickwick (1936), Haight's "Charles Dickens Tries to Remain Anonymous," Colophon (1939), and Phil Calhoun and Howell J. Heaney's excellent Dickens's 'Christmas Carol' After a Hundred Years (1945).

The most ambitious of all the bibliographies of Dickens is William Miller's The Dickens Student and Collector (1946, plus two supplements, 1947, 1953). I wish that Mr. Miller had indicated which items listed among periodical publications are also incorporated or adapted in books by the same authors, as many of them were. One will not learn from Miller, for example, that there is much overlapping between Fields's In and Out of Doors with Charles Dickens and the Dickens chapter in Yesterdays with Authors, or that most of my own periodical contributions dealing with Dickens appear almost unchanged in my biography of Dickens. This can cause a good deal of time-wasting duplication of effort for the student, especially when he is dealing with unsigned nineteenth-century magazine material. Nevertheless, Miller's work is an indispensable tool of Dickens study for which every Dickens scholar will long be in Miller's debt.

II

The identification of the Dickens "originals"--whether places or people--has largely been carried on by genial lunatics lost in such trivia as where Mr. Pickwick

slept, in what house in Canterbury Agnes Wickfield lived, and where David Copperfield drank beer; men who madly amass the most elaborate arguments to prove that some Sussex village inn was the model for the Blue Dragon in Martin Chuzzlewit rather than some rival maniac's choice of a tavern in Wiltshire, and who will argue fiercely about which Thames-side public house suggested the Six Jolly Fellowship Porters. Similar fanatics are dazed with admiration that Dickens drew on Landor to portray Lawrence Boythorn and the actual Yorkshire schoolmaster William Shaw for Mr. Squeers; while violent Dickophobes, red with fury, denounce Dickens as no gentleman for the Skimpole-Leigh Hunt caricature and as a disloyal son for Mrs. Nickleby and Mr. Micawber.

These activities have been unfortunate, I feel, in one way: that they have tended to present Dickens as merely a brilliant reporter, literally copying from life instead of melting it down, fusing it in the crucible of imagination, reshaping its raw materials in creative rebirth. Now, there was this vivid copyist in Dickens, as there is in many novelists, "taking off" people and places directly, sometimes without much imaginative transmutation. Dickens gives evidence of it when he writes in a letter of spending a morning exploring Bevis Marks to find a house for Sampson Brass, or visits Hatton Garden to observe the notorious police magistrate Mr. Laing and impale him in Oliver Twist as Mr. Fang. But although there are these topical and personal travesties of real people--hundreds of them--and these descriptions of real places, it falsifies the nature of Dickens's aims and of his art to see or judge him as a naturalist instead of realizing how all the photographic details are molded in his fantasy to a poetic vision suffused in the atmosphere and emotional overtones that are characteristic of his world. Such mere parallel-hunting has delayed and obstructed a true understanding of his art.

It has also, however, provided what can now be used as the means of a genuinely revealing analysis of some of the relationships between fact and creation in a great writer and to that degree deserves our gratitude that these investigations were begun before some of them became too late. The student can make real use of such topographical works as Dexter's London, Kent, and England of Dickens, and there are others, like In Yorkshire with Dickens, although I think the law of diminishing returns asserts itself with In Jail with Charles Dickens. The same generalizations can be made of the efforts at identifying the models of Dickens characters, from Pugh's comprehensive The Dickens Originals to many individual articles on single characters.

More recent publications making such identifications are not only free from the old simple-minded assumption that a character in a work of fiction is identical with whatever may have provided the hint for it; they fruitfully use the confrontation of source and Dickens's application of it as a means of deeper understanding of his attitudes or of the methods and purposes of his art. This, for example, is the use K. J. Fielding makes of his demonstration that the government official in the school-room scene of Hard Times was partly modeled on Henry Cole, and the lecture on esthetics there on Cole's theories as reflected in the newly established Department of Practical Arts. And my own chance-discovery that Mrs. Jellyby was partly drawn from Mrs. Caroline Chisholm, whose Australian emigration work Dickens heartily supported, shows how sharply he dissociated what he admired and what he might find both ridiculous and reprehensible in the same person, and how readily he created a fictional character out of a fractional segment of the real person.

III

Still another line of study is represented by Malcolm Morley's investigations, appearing in The Dickensian over the past few years and soon to appear in book form, of the dramatizations of Dickens's fictional works that have been presented on the stage. Most of these plays, to be sure, are of subliterary importance, but they provide an index to Dickens's unfaltering and enormous hold upon the nineteenth-century public, that, even while his novels were appearing month by month, every single one would be pirated for the stage by playwrights who tried to forecast its

ending or who quarried a dozen varied dramas out of the diverse veins of the story, and that sometimes a half dozen independent productions all purporting to be dramatized versions of the same Dickens tale were running simultaneously at as many theaters. To be sure, these tributes to his appeal might have been less numerous had their producers had to pay a fee for them, but how far short of Dickens's mark in this respect fall even our most popular novelists today: Steinbeck, for example, with only The Grapes of Wrath, The Moon is Down, Of Mice and Men, and a version of Tortilla Flat, so far as I recall, reaching stage or screen, or Hemingway, with A Farewell to Arms, For whom the Bell Tolls, To Have and Have Not, and a few mutilated versions of his short stories achieving a similar honor.

The stage-impact of Dickens is, of course, only another aspect of his relation to the growing mass-audience of the nineteenth century, which can be measured also in the circulation-figures of his books and his two weekly magazines, Household Words and All the Year Round. For many of these, unfortunately, we have only isolated statements in letters, since the earlier records of Chapman and Hall were destroyed in the last war, but those of Bradbury and Evans may be available for study, and inferences can be drawn from the office-books and accounts of the magazines.

These, in turn, suggest studying Dickens's influence on the Victorian public as an editor, an approach already opened up by Gerald Grubb in some of his articles on Dickens's editorial methods and policies. Much more can be done, however, by a detailed analysis of the varied contents of Dickens's weeklies from 1850-1870, the interests they reveal and, especially, the causes for which they crusaded. The chapter on Household Words in my own book only scratches the surface of this approach.

IV

In purely biographical investigation, the pioneer work of men like Langton, Kitton, Ley, and Walter Dexter, and a host of lesser enthusiasts, is being continued in our time by such scholars--and I name only a representative few of them--as Arthur Adrian, Richard Altick, William J. Carlton, K. J. Fielding, George Ford, Gerald Grubb, Humphry House, Ada Nisbet, and Edward Wagenknecht. They have done so thorough a job that the mustering of the facts--not the same thing as their interpretation--has, except for a few relatively small areas and one large one, been almost entirely achieved.

We may still learn in detail what the Dickens family were doing between 1814, when they left Portsea, and 1817, when they went to Chatham--a period when, probably, they were in London and Charles was growing from two to five years of age. We may fill in more about Dickens's early days as an office-boy for Ellis and Blackmore and for Charles Malloy, and his few years as a shorthand writer, although Carlton has done good work here in closing many gaps left by Langton's Childhood and Youth of Charles Dickens. (Nevertheless I am not convinced by the evidence Mr. Carlton regards as decisive for establishing Ellis and Blackmore as earlier than Malloy; Blackmore's recollection of years later, on which Carlton depends, may by then have been at fault.) We may discover beyond the merely probable the chronology of Dickens's employment as a reporter on The True Sun and The Mirror of Parliament. We may learn whether or not he really invested and lost money in Holbrook's Cairo speculation--as people anxious to find some extraneous reason for the adverse criticisms in American Notes and the satire of Martin Chuzzlewit have suggested. (Although I think Grubb has not merely demonstrated the negative lack of evidence but established the positive improbability of the contention. My own investigations, also, show that Dickens came to America in 1842 with a laudatory preconception of the country, intending to write a travel book correcting what he then regarded as the prejudices of other British visitors to the United States, and thus support Mr. Grubb's argument.) But all these, and other such points, are relatively minor gaps in Dickens's biography.

Beyond them, there is possible a good deal of enquiry about other members of Dickens's family, which can often throw revealing sidelights on Dickens himself. We

now know considerably more than we did about John Dickens's distressing and recurrent susceptibility to arrest and imprisonment for debt, and there is no doubt that after being retired from the Navy Pay Office he did fit himself for newspaper reporting, and, at long last, spend his later years as a trusted and responsible member of the Daily News staff, but whether, like his son, he learned shorthand, is still disputed, and there are many nebulous periods in his career. We can also fruitfully learn more about Dickens's Barrow relatives, especially his uncles Thomas Culliford Barrow and John Henry Barrow, and the reasons his associations with them faded out after the 1830's. K. J. Fielding has recently shown, for example, that John Henry Barrow left his wife in 1828 for another woman, by whom in the course of his later life he had twelve illegitimate children. These facts Dickens may well have found embarrassing when Barrow, in a financially pinched old age, applied for aid from the Royal Literary Fund, and, of all times, in 1858, when Dickens was agonized by the scandals surrounding his own separation from his wife Catherine.

We could certainly with profit learn more about the Hogarths, Catherin 's family especially why her father George Hogarth, who had been editor of the Evening Chronicle in 1836, was willing to accept a post as music critic on the Daily News in 1846 at the same salary he had been earning as music critic of the Chronicle more than a decade earlier. It would be helpful to know some of the details of apparent financial parasitism and of long stays as rather troublesome guests in Tavistock House that made Dickens in 1856 explode, "I think my constitution is already undermined by the sight of Hogarth at breakfast." And it would certainly be useful to learn more about the role played by Dickens's sister-in-law Georgina Hogarth in the events culminating in the breakup of his marriage, information that Arthur Adrian may give us in his biography of Georgina, which is now in progress.

In addition, we could well know more about Dickens's brothers and sisters and some of his children. Why did his intimacy with his sister Fanny and her husband Henry Burnett gradually dwindle? How close was his association with Henry Austin, his sister Letitia's husband? It would be interesting to learn more details about his scapegrace brother Frederick and his quarrels with his wife Anna and her family the Wellers, and of the scandalous brother Augustus, who had been Dickens's pet in infancy, but who deserted his wife and ran off to Chicago with the daughter of an Irish politician. And what of Dickens's sons--Charley and his failure in business before Dickens took him off the staff of All the Year Round, the extravagance of Walter, and the disgraceful behavior of the naval son Sydney?

All these, however, would throw no more than revealing lights into various aspects of Dickens's character and career. The one great and important relationship about which there are still many dark areas is his association with Ellen Ternan. That such a connection was a fact, not mere irresponsible rumor, I believe, Miss Nisbet and I have recently demonstrated. (Although Dr. John Gordan, Curator of the Berg Collection, called attention as long ago as 1943 to the mutilated memorandum of November 1867 showing Dickens's arrangements in her behalf during his forthcoming American trip.) It is, of course, impossible on the present evidence to prove that there was an actual liaison, and may forever be impossible to produce testimony that would convince some of the more frenzied Bozolaters, who often sound as if they could be silenced by nothing short of three responsible witnesses who had seen them together in a fourposter. Perhaps, therefore, some of these enthusiasts will write me off as a Dickophobe for believing the evidence sufficient to make the liaison an overwhelming probability. But Dickens's detractors have also condemned me as a Bozolater to whom he is of a lily-white blamelessness in every way, so I am simultaneously a member of and a reprobate to both factions.

So far, there are only inferences about when this intimacy, if it existed, began. Possibly many of our questions may be answered if Dickens's letters to Ellen Ternan are ever found. That there were such letters is proved by inked-out passages in letters he wrote in 1867-8 to his subeditor W. H. Willis, which are now in the Huntington Library. At various times literary anecdote has claimed that they still

exist, most recently a book-column item a few years ago in the Liverpool Daily Post reporting that they were to be privately printed. But this gleam faded away again into a blank silence to all enquiry. Some day, however, they may turn up, and we may be able to tell whether Dickens's relationship with Ellen Ternan did indeed color and influence many of the details in his work after 1859 in ways that many of us have felt we perceived. And this, needless to say, not a mere prying salacity, is the real biographical and literary importance of the entire matter.

The great culminating achievement of Dickens biography, I have no doubt, will be the new edition of his letters upon which Humphry House has been working in England as editor, with the aid of K. J. Fielding, his associate editor, and a staff of assistants. The letters previously printed, wholly or in part, though often with very inaccurate texts, in the three-volume Nonesuch Edition of 1938, came to 5163. A few years ago, I estimated on the basis of sales catalogues and other records that these might prove little more than half of those actually in existence. So far, Mr. House has complete or partial texts of about 8400 and records of some 600 more that he has not yet traced, a total of a little over 9000, and he calculates that ultimately the edition may reach as high as, but not exceed, 10,000 letters and be published in six volumes.

Within this total will, of course, be included Dickens's letters to Miss Burdett Coutts, over five hundred (there are also almost two hundred letters or documents written by others in this group) which the Morgan Library acquired in 1950 and of which I edited a selection in 1953. In addition to the 1200 letters of the Morgan Library, Mr. House will have all those in the great accumulations of the Huntington Library and of the Berg Collection as well as those in the hands of many other institutions and private collectors, both here and abroad, all printed--and many of these for the first time--from authentic texts. It will be a great achievement, of unequalled scholarly importance to Dickens study.

V

Mr. House's earlier valuable work, The Dickens World (1941), points another direction which the exploration of Dickens's significance has begun to trace out in the last decade or so: the study of the social, economic, and historic movement of Victorian England, the aspects of these developments Dickens reflected, those he favored and those he fought, his relationship to his world, the degree to which he understood it, and the kind of understanding he brought to it.

This approach was anticipated as early as 1904 by Cazamian's Le roman social en Angleterre, 1830-50 (still disgracefully not available in English), in 1908 by Pugh's Charles Dickens: The Apostle of the People, by Shaw's preface to Hard Times in 1912, his later preface to Great Expectations, and many other incidental discussions of Dickens throughout his writings, and by Crotch's Charles Dickens: Social Reformer in 1913. Following these, I may note Jackson's Charles Dickens: The Progress of a Radical (1938), which in spite of its absurd effort to portray Dickens as a proto-Marcist, nevertheless said many shrewd and illuminating things about him and often showed that a knowledge of public events taking place while Dickens was writing his books throws sharp lights upon the significance of the novels themselves.

More recent examples of the social interpretation of Dickens are William Aydelotte's Journal of Economic History article, "The England of Marx and Mill as Reflected in Fiction" (1948), R. J. Cruikshank's Charles Dickens and Victorian England (1949), and Jack Lindsay's Charles Dickens (1950), the last of which fuses sociological and psychoanalytic methods and which is often ridiculously far-fetched in both, but not infrequently penetrating too. Much more useful among the psychoanalytic studies is Leonard Manheim's unpublished dissertation, The Dickens Pattern.

Still another historical approach is that of literary history. This is exemplified by Rantavaara's Dickens in the Light of English Criticism (1944) and by George Ford's careful study of the successive literary evaluations of Dickens's works from

the time each was published up to the present, which I have had the advantage of reading in manuscript and which is about to be published by the Princeton University Press.

Efforts at purely esthetic criticism of Dickens's work until recently have often been either treacle or tantrum, either all too clearly rooted in childhood pieties or estranged by dogmas of naturalistic verisimilitude. G. K. Chesterton was driven to strange shifts to justify his sense of Dickens's greatness in an alien literary climate, but in spite of perversities and wilful paradoxes says many profoundly true things in his Charles Dickens: A Critical Study (1913) and in his introductions to the Everyman volumes of Dickens, collected under the title Criticisms and Appreciations (1933). Edmund Wilson's precedent-shaking Dickens: The Two Scrooges, in 1941, effectively combined sociological and psychological analysis of Dickens as a man commenting on his age with keen and sensitive receptivity to his literary eminence, and since that time the tide has been swelling to a flood of appreciative understanding. One may instance Lionel Stevenson's "Dickens's Dark Novels" in the Sewanee Review (1943), with its illuminating analysis of the deepening and saddening of Dickens's insight from Bleak House on; E. K. Brown's perceptive essay on David Copperfield in the Yale Review (1948), demonstrating the essential importance of the fact that David is its autobiographic narrator to the structure and significance of the entire story; Robert Morse's exploration, in the Partisan Review, of the mythic elements in Our Mutual Friend; and, just last year in the Oxford Illustrated Dickens, Lionel Trilling's brilliant introduction to Little Dorrit, with its penetrating and suggestive comment on both the social criticism and the symbolism of that great novel, which some of Dickens's contemporaries dismissed as "twaddle" and "d----d stupid."

Sylvere Monod's doctoral dissertation, Dickens Romancier, also published last year, in France, represents a laudable attempt to understand Dickens's literary art by analyzing the reasons for the deletions and insertions in the manuscripts of the novels preserved in the Forster Collection, but arrives at few conclusions more illuminating than that when Dickens had written more or less than 32 pages for an installment he respectively cut out something or added something. I'm not being quite fair: Monod has shrewder perceptions than this, but his is a conventional mind. The same method he has attempted, applied to the manuscripts by a more original intelligence, can undoubtedly be of the highest value.

I shall conclude by noting, neither exhaustively nor invidiously, just a few of the excellent interpretations of individual Dickens novels that have appeared during the current year. There are two on Great Expectations, John H. Hagen's analysis of its structural patterns in English Literary History, and G. Robert Stange's "Expectations Well Lost" in College English, both dealing effectively with this fable of lost innocence and redemption--and, incidentally, justifying, I think, my own comparison, which one critic thought merely decorative, of Pip and Estella making their way at the end of the story out of Miss Havisham's ruined garden with Milton's Adam and Eve proceeding into the world from Eden. And there is Gwendolyn Needham's "The Undisciplined Heart of David Copperfield" in Nineteenth Century Fiction, showing how the theme of disciplining the heart is not only central to the meaning of that book, but is counterpointed by all the subplots and subordinate characters. Such criticism as these shows how superficial have been previous evaluations of Dickens as an undisciplined artist merely improvising his way through novels deficient in structure and unity. The lack turns out to have been not in the author but in his critics.

The new methods I have noted, and, above all, the new attitudes toward the art of literature that have emerged in the last two decades and made us sensitive to elements of atmosphere, symbolism, intensity, distortion, and structural artifice in Dickens's work that once seemed inadmissible, will all lead, I am sure, to a renewed and brilliant efflorescence of understanding of a writer who, with all his faults, is still the greatest of English novelists.

BRIEF ABSTRACTS

In "Spontaneous Combustion," Professor Haight traced a spirited interchange between Dickens and G. H. Lewes, set off by Dickens's description of the death of Crook by spontaneous combustion in chapter 32 (Part X) of Bleak House. Lewes began (in the Leader, 15 January 1853) by questioning the scientific validity of the incident. Dickens took up the challenge (chapter 33) and cited his authorities, of sorts; then Lewes returned to the contest, pointing to his own scientific authorities and treating those of Dickens with the disdain they deserved. This led to an interesting personal correspondence between Dickens and Lewes, a correspondence which shows both men polite but unrelenting. The affair ended with Dickens's defense of his position in the preface to the three-volume edition of Bleak House and Lewes's rebuttal to it in the Leader, 3 September 1853. Professor Haight concludes that Dickens's dogged retention of his notions in the face of scientific facts provides a clear illustration of Dickens's intellectual limitations and his indifference to the scientific developments of the age.

The central points which Professor Miller made in his paper, "The 'World View' of Bleak House," were, as he states in a letter to the editor, "that the very form of Dickens' novel puts the spectator into the world and thus transforms it from 'objective world' to 'world view,' and that the basic structural control of the novel is discontinuity, manifested in the alternation of tenses and in the juxtaposition of mutually exclusive narrative perspectives." This statement is allowed to stand for an abstract of the paper because Professor Miller's points could not be adequately illustrated in the space allowed us.

RECENT PUBLICATIONS: A SELECTED LIST

(Compiled by Francis G. Townsend (Ohio State))

GENERAL

Art

- H. M. Colvin, A Biographical Dictionary of English Architects, 1660-1840. John Murray. Rev TIS (November 5), p. 700.
- E. A. Entwisle, The Book of Wallpaper. A History and an Appreciation. Arthur Barker. Rev TIS (November 19), p. 732.
- Ivor Guest, The Romantic Ballet in England. Phoenix House. Rev TIS (November 19) p. 732.

Bibliography

- C. Arnold-Baker and Anthony Dent, Everyman's Dictionary of Dates. Dent. Rev QR (July), pp. 407-408.

- Antony Brett-James, The Triple Stream. Bowes & Bowes. Rev QR (July), p. 411. A handlist of literature in England, France, and Germany; literary events, year by year, in triple columns.
- K. G. Burton, The Early Newspaper Press in Berkshire (1723-1855). The Author (care of the Central Public Library, Reading). Rev TIS (November 26), p. 768.
- Stanley Morison, "The Bibliography of Newspapers and the Writing of History." The Library (September), pp. 153-175. A discussion of the present status of newspaper bibliography which Victorians will find worth noting.
- A. N. L. Munby, The Formation of the Phillipps Library. Up to the Year 1840. Phillipps Studies No. III. Cambridge University Press. Rev TIS (October 29), p. 696. Munby's research on Sir Thomas Phillipps is necessarily almost an account of book-collecting in the early nineteenth century.
- A. E. Musson, The Typographical Association. Origins and History up to 1949. Oxford University Press. Rev TIS (January 28), p. 64.
- Charles Rosner, The Growth of the Book-Jacket. Sylvan Press. Rev TIS (October 15), p. 664.
- R. V. Tooley, English Books with Coloured Plates, 1790 to 1860. A Bibliographical Account of the Most Important Books illustrated by English Artists in Colour Aquatint and Colour Lithography. Batsford. Rev TIS (December 17), p. 828. A new and enlarged edition.
- F. D. Tredrey, The House of Blackwood, 1804-1954. The History of a Publishing Firm. William Blackwood. Rev TIS (December 24), p. 832.
- Charles H. Vivian, "Radical Journalism in the 1830's: The True Sun and Weekly True Sun." MIQ (September), pp. 222-232. The daily True Sun ran from 1832 to 1837; its weekly offshoot, the Weekly True Sun, from 1833 to 1839. Plagued by the tax on knowledge, poor circulation, and viciously unjust execution of the libel laws, which led to the imprisonment of three of the editors, the papers were at last transferred to new owners, in 1835, but the fight was lost by that time.

Criticism

- Kingsley Amis, "Communication and the Victorian Poet." EC (October), pp. 386-399. Investigates the attitudes of various Victorian poets toward communication, and concludes that an audience is essential to the poet, and he who writes for no one in his own day will find few readers in any other day. The poets mentioned include Dante Gabriel and Christina Rossetti, Hopkins, Thomson, Meredith, Morris and Swinburne.
- Carol Jones Carlisle, "The Nineteenth-Century Actors versus the Closet Critics of Shakespeare." SP (October), pp. 599-615. Sums up the opinions of John Philip Kemble, Fanny Kemble, Vandenhoff, Macready, Helena Fawcitt, Irving, Knowles, and Ellen Terry. They vigorously disagreed with the "closet critics" and insisted that Shakespeare could be properly appreciated only in performance.
- V. C. Clinton-Baddeley, All Right on the Night. Putnam. Rev TIS (November 12), p. 716. A collection of essays on the British theatre between 1737 and 1843.
- Kenneth Hopkins, The Poets Laureate. Bodley Head. Rev TIS (January 14), p. 26.

Harold Orel, "The First Russian Novels in Victorian England." NCF (December), pp. 228-231. Books like Bowring's Specimens of the Russian Poets, and the translations of novelists like Bulgarin, Zagoskin, Lazhechnikov, and Marlinsky prepared the way for the dominance of Russian fiction in the 1880's.

Charles Richard Sanders, "Lytton Strachey and the Victorians." MIQ (December), pp. 326-342. Strachey was attracted and repelled with equal intensity by the Victorian Age. He recognized its greatness and its pettiness. In a way, the symbol of this attraction and repulsion was Matthew Arnold, the most formidable spokesman of the age, whose good and bad qualities Strachey traced to Thomas Arnold. The essay on Thomas Arnold and Strachey's other biographical studies are attempts to discover, to define for his own satisfaction, and to express for others, the reasons for Victorian failure. Once Strachey had succeeded in this endeavor in Eminent Victorians, he became more lenient in his estimates of Victorianism.

History

Charles Beatty, His Country Was the World. A Study of Gordon of Khartoum. Chatto and Windus. Rev TIS (November 12), p. 718.

Asa Briggs, Victorian People. Odhams Press. Rev TIS (December 17), p. 818.

H. C. Cameron, Mr. Guy's Hospital, 1726-1948. Longmans. Rev TIS (November 5), p. 707. A history of the famous hospital, as well as its medical and nursing schools.

Hamilton Ellis, British Railway History. An Outline from the Accession of William IV to the Nationalisation of Railways. Volume I: 1830-1876. With an Introduction by Roger Lloyd. Allen and Unwin. Rev TIS (November 26), p. 757.

Lord Elton, General Gordon. Collins. Rev TIS (November 12), p. 718.

George Palmer Evelyn, A Diary of the Crimea. Ed., with a Preface, by Cyril Falls. Duckworth. Rev TIS (December 17), p. 818.

Roger Fenton: Photographer of the Crimean War. His Photographs and his Letters from the Crimea. With an Essay on his Life and Work by Helmut and Alison Gernsheim. Secker and Warburg. Rev TIS (January 14), p. 27.

General Sir Hubert Gough, Soldiering On. With an Introduction by Sir Arthur Bryant. Arthur Barker. Rev TIS (November 26), p. 756. Autobiography of the eighty-four year old soldier.

J. F. C. Harrison, A History of the Working Men's College, 1854-1954. Routledge and Kegan Paul. Rev TIS (November 5), p. 709.

John Marlowe, Anglo-Egyptian Relations, 1800-1953. Crosset Press. Rev TIS (November 12), p. 715.

Karl Marx and Frederick Engels on Britain. Lawrence and Wishart. Rev TIS (November 5), p. 709.

J. F. Rees, The Story of Milford (Milford Haven). University of Wales Press. Rev TIS (January 28), p. 59. History of the futile attempts to turn this magnificent natural harbor into a major port.

Rachel E. Waterhouse, The Birmingham and Midland Institute, 1854-1954. Birmingham: The Institute. Rev TIS (December 24), p. 839.

Philosophy and Theology

Owen Chadwick, The Founding of Cuddesdon. Oxford: Cuddesdon College. Rev TIS (January 14), p. 29. Cuddesdon College owed its foundation in 1854 largely to the efforts of Samuel Wilberforce.

Max H. Fisch, "Alexander Bain and the Genealogy of Pragmatism." JHI (June), pp. 413-444. A searching examination of Bain's influence on the members of The Metaphysical Club at Cambridge, Massachusetts, in the early 1870's indicates that Bain's theory of belief was an important factor in the origin of pragmatism. John Dewey, for example, was puzzled by Charles Peirce's obvious advance beyond Hume and Mill. Bain was the missing link.

Mary Peter Mack, "The Fabians and Utilitarianism." JHI (January), pp. 76-88. The Fabians made a conscious attempt to deny their Utilitarian parentage, and for the first quarter of this century the connection was obscured. Recent research, however, identifies the Fabians as "direct descendants of Bentham via Chadwick and Forster."

C. J. Stranks, Dean Hook. Mowbray. Rev TIS (January 7), p. 2.

Olive Wyon, The Three Windows. The Story of Ann Hunter Small. James Clarke. Rev TIS (September 24), p. 614. (Ann Hunter Small went to India as a missionary when she was eighteen, and in 1894 became first principal of the Women's Missionary College, Edinburgh.)

Politics and Economics

T. C. Barker and J. R. Harris, A Merseyside Town in the Industrial Revolution: St. Helens 1750-1900. Liverpool University Press. Rev TIS (December 3), p. 784.

John Saville, ed., Democracy and The Labour Movement. Essays in Honour of Dana Torr. Lawrence and Wishart. Rev TIS (January 28), p. 60.

Richard B. Simons, "T. R. Malthus on British Society." JHI (January), pp. 60-75. Malthus noted the vices of the poor, to which he attributed much of their suffering. He seldom alluded to the same vices among the rich, whom he expected to "embellish" society.

Charles Wilson, The History of Unilever. A Study in Economic Growth and Social Change. 2 vols. Cassell. Rev TIS (October 1), p. 628. (How Lever Brothers grew from a speculative risk into a trustee security.)

Social

Eric Wollencott Barnes, Anna Cora. Secker and Warburg. Rev TIS (December 10), p. 796. Biography of Anna Cora Mowatt, actress and playwright. Poe saw her Fashion; or, High Life in New York eight times in 1845. Then she went to London and became a star at the Marylebone Theatre.

Lesley Blanch, The Wilder Shores of Love. John Murray. Rev TIS (October 1), p. 623.

Yseult Bridges, Saint-with Red Hands? The Chronicle of a Great Crime. Jarrolds. Rev TIS (November 5), p. 710. Account of the murder of Francis Savile Kent in 1860.

George Buday, The History of the Christmas Card. Rockliff. Rev TIS (December 24), p. 835.

Peter Carew, Combat and Carnival. Constable. Rev TIS (December 24), p. 838. Events in the lives of a group of Devon landholders in the first half of the nineteenth century, as set down in their letters and diaries.

J. d'E. Firth, Rendall of Winchester. Oxford University Press. Rev TIS (September 24), p. 603. (Life of one of the last of the great Victorian headmasters.)

William Gaunt, Chelsea. Batsford. Rev TIS (December 10), p. 802.

J. M. D. Hardwick, ed., Emigrant in Motley. With a Foreword by Anthony Quayle. Rockliff. Rev TIS (December 24), p. 832. Letters written by Charles and Ellen Kean on their tours of Australia and America.

James Iaver, Victorian Vista. Hulton Press. Rev TIS (November 26), p. 757.

Anita Leslie, The Fabulous Leonard Jerome. Hutchinson. Rev TIS (January 28), p. 51.

Crichton Porteous, Chuckling Joe. Phoenix House. Rev TIS (September 17), p. 595. Recollections of a Derbyshire workman, born on a farm in 1873.

AUTHORS

Acton

G. E. Fasnacht, "The Riddle of Acton's Personality." TIS (January 14), p. 25. Quotes from Acton's notes.

Lionel Kochan, Acton on History. André Deutsch. Rev TIS (January 7), p. 7.

Arnold

Kenneth Allott, ed., Matthew Arnold. A Selection of His Poems. Penguin Books. Rev TIS (September 10), p. 579.

G. Wilson Knight, "The Scholar Gipsy: An Interpretation." RES (January), pp. 53-62. Examines the great but baffling simile which concludes the poem. The Triton trader is the Scholar gipsy, turning sternly aside from the Apollonian wisdom of classical civilization and seeking fertilization and continued youth in the Dionisian wisdom of the East.

John P. Long, "Matthew Arnold Visits Chicago." TQ (October), pp. 34-45. Lecturers may take comfort from the fact that the Chicago press found Arnold's "Numbers" and "Emerson" disappointing, devoid of any real substance.

R. E. Super, "Emerson and Arnold's Poetry." PQ (October), pp. 396-403. Arnold's earlier poetry reflects his reading of Emerson. His later religious writings are also reminiscent of Emerson, "with Coleridge in the background of both."

Brontës

Philip Henderson, "Charlotte Brontë and Hathersage." TIS (October 8), p. 641. Charlotte Brontë visited Ellen Nussey at Hathersage in 1845. According to local traditions North Lees Hall Farm, Hathersage, is the original of Thornfield Hall, and its appearance fits the description in Jane Eyre.

B. H. Lehman, "Of Material, Subject, and Form: Wuthering Heights." In The Image of the Work: Essays in Criticism, by B. H. Lehman and others (University of California English Studies, XI), pp. 3-17.

Muriel Spark, ed., The Letters of the Brontës. University of Oklahoma Press. Noticed in CE (November), p. 147.

Brownings

Yayoi Akamine, "Robert Browning, you writer of plays." Athenaeum I (Spring, 1954), pp. 33-39. Published by The Athenaeum Society, Tokyo, Japan. Title, taken from the poem "A Light Woman," is used as point of departure for an inquiry into the dramatic qualities of Browning's poetry. Emphasis is placed on interpretation of "Fra Lippo Lippi." History of dramatic monologue, which "opened like a beautiful flower in Men and Women," is sketched. Concludes with statement, "In this one line ["Browning, you writer. . ."] of a short poem the history of Browning's poetic career is indicated."

Earl Hilton, "Browning's Sordello as a Study of the Will." PMIA (December), pp. 1127-1134.

William O. Raymond, "'The Jewelled Bow'; A Study in Browning's Imagery and Humanism." PMIA (March), pp. 115-131.

W. E. Williams, ed., Browning. Penguin. Noticed in CE (November), p. 144.

Carlyle

Grace J. Calder, "Carlyle and 'Irving's London Circle': Some Unpublished Letters by Thomas Carlyle and Mrs. Edward Strachey." PMIA (December), pp. 1135-1149.

Marjorie P. King, "'Illudo Chartis': An Initial Study in Carlyle's Mode of Composition." MIR (April), pp. 164-175. A study of Carlyle's first crude attempt to write what later became Sartor Resartus.

Carroll

Roger Lancelyn Green, "Tenniel's Models for 'Alice'." TIS (September 17), p. 591. Points out that Tenniel drew various Victorians hundreds of times in the course of his work for Punch. Therefore it is hard to say that he deliberately intended his Alice illustrations to resemble real people. Perhaps drawing their faces was almost a habit.

Derek Hudson, Lewis Carroll. Constable. Rev TIS (November 19), p. 740. See also Roger Lancelyn Green, "Lewis Carroll." TIS (November 26), p. 759. Green considers Hudson's biography the most reliable, factually considered. See also Your Reviewer, "Lewis Carroll." TIS (December 3), p. 779, and Derek Hudson, "Lewis Carroll." TIS (December 10), p. 809.

Warren Weaver, "The Mathematical Manuscripts of Lewis Carroll." PLC (Autumn), pp. 1-9. Discusses the Parrish Collection of Carroll mathematics MSS, now at Princeton. As a mathematician, C. L. Dodgson was a little out of his depth when he got a little way into calculus, but happily he could not quite keep Lewis Carroll out of his classroom notes.

Clare

Rayner Unwin, The Rural Muse. Studies in the Peasant Poetry of England. Rev TIS (October 29), p. 688.

Coleridge

Theresa Whistler, ed., The Collected Poems of Mary Coleridge. Rupert Hart-Davis. Rev TLS (September 17), p. 586.

Dickens

"Dickens and the Royal Literary Fund." TLS (October 15 and 22), pp. 664 and 680. In 1855 Dickens, Sir Edward Bulwer Lytton, Dilke, Forster, Mark Lemon and others, attempted to seize control of the Royal Literary Fund by a well planned coup d'état. The move was defeated, once the conservative, aristocratic group which had always controlled the Fund got time to marshal its forces.

Charles Dickens, Barnaby Rudge. Introduction by Kathleen Tillotson. New Oxford Illustrated Dickens. Oxford University Press. Noticed in CE (November), p.151.

K. J. Fielding, "Charles Dickens and 'The Ruffian'." English (Autumn), pp. 88-92. Examines Dickens' essay, "The Ruffian" in All the Year Round, October 10, 1868, and concludes that Dickens' encounter with the foul mouthed drunken prostitute occurred early in his life. A biographer cannot use the encounter as evidence of Dickens' sentimental attitude toward prostitutes, or of Dickens' "sharp resentment against the sexuality bubbling over in the girls."

John H. Hagan, Jr., "The Poor Labyrinth: The Theme of Social Injustice in Dickens's 'Great Expectations'." NCF (December), pp. 169-178. Great Expectations is a novel of consequences--the consequences of Compeyson's guilt, which drives Magwitch and Miss Havisham out of society. Pip is the means by which both of these outcasts attempt to retaliate against society. Thus there are two worlds in Great Expectations, the world of society, and the world of those who suffer from society's injustice. Hagan notes the alternation of outdoor and indoor in the opening chapters, in which the scene shifts back and forth from the marshes to Gargery's house.

Eliot

Gordon S. Haight, ed., The George Eliot Letters. Vols. I-III. Yale. Rev New R (October 18), pp. 18-20.

William R. Steinhoff, "Intent and Fulfillment in the Ending of The Mill on the Floss." In The Image of the Work, pp. 231-251.

Gissing

John D. Gordan, "George Gissing, 1857-1903; An Exhibition from the Berg Collection." NYPLB (October), pp. 489-496; (November), pp. 551-566; (December), pp. 611-618; (January), pp. 35-46. This annotated catalogue is of major importance to Gissing students.

Gladstone

Philip Magnus, Gladstone. A Biography. John Murray. Rev TLS (October 1), pp. 617-618.

Hallam

Helen Pearce, "Homage to Arthur Henry Hallam." In The Image of the Work, pp. 113-133.

Lionel Stevenson, "Meredith's Atypical Novel: A Study of Rhoda Fleming."
In The Image of the Work, pp. 89-109.

Mitford

S. H. Harrocks, "Mary Russell Mitford." TIS (December 3), p. 779. Announces a Mitford exhibition at the Reading Library, in January, 1955, to commemorate the centenary of her death.

Moore

Wayne Shumaker, "The Autobiographer as Artist: George Moore's Hail and Farewell."
In The Image of the Work, pp. 159-185.

Ruskin

Joan Evans, John Ruskin. Cape. Rev TIS (September 17), p. 586.

Louis B. Salomon, "The Pound-Ruskin Axis." CE (February), pp. 270-276. Draws enlightening parallels between the two in their political, economic, and esthetic views, in their prophetic tone, in their mental instability, and in their very real value to the societies in which they lived.

Russell

William Howard Russell, My Civil War Diary. Ed. Fletcher Pratt. With an Introduction by D. W. Brogan. Hamish Hamilton. Rev TIS (November 19), pp. 729-730. Russell was the Times correspondent at the time of First Bull Run. Even before that battle he had concluded that McClellan and Beauregard were unequal to the task of commanding armies in the field, but he had noted as very promising an inconspicuous brigade commander named William Tecumseh Sherman. See also Hamish Hamilton, "'Bull Run' Russell." TIS (December 3), p. 779. Explains that the title, My Diary North and South was changed to give British readers a better idea of the book's subject.

Stevenson

Robert Louis Stevenson, Edinburgh. Picturesque Notes. Preface by Janet Adam Smith. Rupert Hart-Davis. Rev TIS (September 10), p. 576.

Tennyson

E. J. Chiasson, "Tennyson's 'Ulysses'--A Re-Interpretation. TQ (July), pp. 402-409.

John Olin Eidson, "Charles Stearns Wheeler: Emerson's 'Good Grecian'." NEQ (December), pp. 472-483. Wheeler actually prepared the text of Sartor Resartus for the first American edition. On Christmas Day, 1840, he wrote to Tennyson, offering to do an American edition of his poems. On February 22, 1841, Tennyson wrote to Wheeler explaining that Wheeler's letter had led him to decide to republish his earlier poems with corrections. Tennyson sent advance copies of the 1842 Poems to Wheeler, who prepared an American edition from this text.

Thackeray

Geoffrey Tillotson, Thackeray the Novelist. Cambridge University Press. Rev TIS (December 10), p. 800.

Trollope

Ruth M. Adams, "Miss Dunstable and Miss Coutts." NCF (December), pp. 231-235.
Suggests that Angela Burdett-Coutts was the original of Miss Dunstable in
Doctor Thorne and Framley Parsonage.

Joseph E. Baker, "Trollope's Third Dimension." CE (January), pp. 222-225 and 232.
Finds that Trollope conveys to the reader the emotional overtones and the
social setting of a given scene with unrivalled skill, and frequently without
the use of words at all. We find when the great scene arrives that we are
perfectly prepared for it, and Trollope wastes no words in handling it.
He is a master of the scene a faire.

Wilde

Vyvyan Holland, Son of Oscar Wilde. Rupert Hart-Davis. Rev TIS (January 21),
p. 43.

Oscar Wilde, The Importance of Being Earnest. Directed by Margaret Webster.
Theatre Masterworks, Vol. III, 4 LP sides. Rev CE (November), p. 144.

PROJECTS -- REQUESTS FOR AID

Buckle, Henry Thomas. Giles St. Aubyn is writing a life of Buckle. TIS
(October 22), p. 673.

Harrison, Frederic. Sydney Eisen is working on a biography of Harrison. TIS
(October 1), p. 625.

Hood, Thomas. Charles Hardman requests information about any unpublished drawings
or letters by Hood. TIS (January 28), p. 57.

Hopkins, Gerard Manley. The volumes of Hopkins letters now being out of stock,
C. Colleer Abbott is preparing a new printing for the Oxford University Press, and
requests information about Hopkins' letters which might make the printing more
complete. TIS (October 29), p. 696.

Nightingale, Florence. W. J. Bishop is working on a bibliography of all her
published writings as well as a calendar of all extant Nightingale manuscripts and
letters.

Patmore, Coventry. Ronald E. Marks, who is working on a study of the poetry of Pat-
more, is interested in the present whereabouts of the books which were in Patmore's
library. TIS (November 12), p. 721.

Pollaky, Ignatius Paul. B. D. Emmart is working on a biography of Pollaky, most
famous of Victorian private detectives. W. S. Gilbert used him to help distill
a "Heavy Dragoon" in Patience. TIS (December 3), p. 779.

Smith, Goldwin. Elisabeth Wallace is working on a study of Smith. TIS (October 1),
p. 632.

Wilde, Oscar. Allan Wade is preparing a collected edition of Wilde's letters with
the help of Vyvyan Holland. TIS (October 15), p. 657.

NOTICE

Mr. Maurice Beebe, the Managing Editor, has asked me to notice the publication of the first number of a new critical quarterly, MODERN FICTION STUDIES, published by the Modern Fiction Club of Purdue University. The price of subscription is \$1.00 a year. The first number (45 mimeographed pages) is a Special Number on Joseph Conrad and contains the following articles: "The Novelist as Artist," by Welsey Carroll; "Conrad's Chance: Progression d'Effet," by Robert F. Haugh; "The Role of the Silver in Nostromo," by Winifred Lynskey; "Adam, Axel, and 'Il Conde,'" by John Howard Wills; "The Truth of My Sensations," by Walter F. Wright; and "Criticism of Conrad: A Selected Checklist," by Maurice Beebe.