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Compiled by
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The Victorian Newsletter

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Index

Contents

Spring 1989

Page

Preface 1

Bibliographical Material 1

Histories, Biographies, Autobiographies and Historical Documents 3

Economics, Educational, Religious, Scientific, Social Environment 3

4 Fine Arts, Music, Photography, Architecture, City Planning, Performing Arts

4 Literary History, Literary Forms, Literary Ideas

8 Miscellaneous

10 Individual Authors

54 Index of Authors

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PREFACE

In April of 1952 Richard D. Altick, of Ohio State University, on behalf of the Victorian Group of MLA, inaugurated the *Victorian News Letter* and became its first editor. The new journal had two purposes: "One [was] to serve as a house organ, so to speak, for the Victorian Group of the MLA; the other [was] to act as a medium for the exchange of news and opinions relating to the study of Victorian literature." Those purposes remain, though there have been a number of changes over the years. The issues of the *Newsletter* are not distributed free as those first ones were; we no longer include editorials; and the content has changed so that we now publish scholarly articles rather than "Library Notes," "Current Bibliography," "Work in Progress," or "News of Victorian Scholars," as the first issue did.

Richard Altick continued to edit the *Newsletter* until 1955, first with Gordon Ray acting as circulation manager, then Francis Townsend in that job, then Ronald Freeman, then Verna Wittrock. In 1955 William E. Buckler, then as now associated with NYU, became editor and manager of the *Newsletter*. He remained as the sole editor until 1967 when he was joined by Robert Greenberg, of Queens College, CUNY, as associate editor, and Arthur Minerof, of Staten Island Community College, CUNY, Warren Herendeen and Hugh H. Wilson, both of NYU, as assistant editors. In 1972 Hugh Wilson retired as assistant edior and in 1974 Robert Greenberg moved up from associate editor to co-editor with Buckler. In 1975 Warren Herendeen left to be replaced by J. Edmund Keating of NYU. In 1978, after more than twenty years at NYU under the editorsip of William Buckler, with the help of the others, the *Newsletter* moved to the University of Florida under the editorship of the present editor, who was joined in 1980 by the present managing editor. In 1981 the journal moved from the University of Florida to Western Kentucky University.

I have undertaken an annotated index to thirty-seven years of the journal for two reasons: the first is to make more accessible the fine work that has been published over the years in the journal and second to do homage to William Buckler, who served the Victorian section of MLA and Victorian specialists everywhere with so much distinction for so many years. Our gratitude goes also to Ohio State University, NYU, the University of Florida, and Western Kentucky University for their support.

I had some difficulty deciding what method of organization would be simplest for users. Organization by individual Victorian author was, of course, an obvious method, but all work in the journal could not be accommodated that way. I therefore thought it best to follow the categories established by the Victorian Bibliography Committee of MLA and used in the Victorian bibliography published every June in *Victorian Studies*; it is an organizational method familiar to all Victorian scholars. I have found it necessary to add one further category—"Miscellaneous." I also had to decide whether to

include all material that appeared in the journal, although some of the early material would be of little use to presentday readers. I decided to go with near completeness. Where the substance of the entry is obvious from the title, I have chosen not to annotate; where I do annotate, I try to allow the authors to speak for themselves. At the end of the index I have provided an index of authors included and the pages where they may be found.

I.

BIBLIOGRAPHICAL MATERIAL

Altick, Richard D. "Another Victorian First." No. 16 (Fall 1959): 34-36.

Announces the forthcoming *Guide to Doctoral Dissertations in Victorian Literature, 1886–1958*. See William Templeman's review in No. 18 (Fall 1960): 27.

[Altick, Richard D.] "Books that Need Reissuing." No. 2 (November 1952): 10-11.

Lists and comments on some 5 works.

[Altick, Richard D.] "Reference Books to Come." No. 5 (April 1954): [1]-2.

Bicknell, John W. "On a Certain Deficiency in Victorian Anthologies." No. 22 (Fall 1962): 23-26.

Laments the exclusion of the rationalist tradition in Victorian anthologies on the grounds "first, that the rationalist strain in Victorian thought and letters is so important that its omission from standard anthologies results in a serious distortion of the period we teach; second, that the Victorian rationalists produced a body of literary criticism cogent enough to rival that of Arnold; third, that the prose of these writers has sufficient distinction to justify its display as literature" (24).

"Books Received." No. 55 (Spring 1979): 32; No. 56 (Fall 1979): 32; No. 59 (Spring 1981): 32; No. 61 (Spring 1982): 32; No. 62 (Fall 1982): 32; No. 63 (Spring 1983): 31-32; No. 65 (Spring 1984): 32; No. 66 (Fall 1984): 32; No. 67 (Spring 1985): 32; No. 68 (Fall 1985): 32; No. 69 (Spring 1986): 32; No. 70 (Fall 1986): 32; No. 71 (Spring 1987): 32; No. 72 (Fall 1987): [64]; No. 73 (Spring 1988): 32; No. 74 (Fall 1988): 63-64.

Booth, Bradford A. "The Sadleir Collection at UCLA." No. 1 (April 1952): 7-8.

"Brief Abstracts." No. 7 (April 1955): 10.

Of Gordon Haight paper on Dickens and Lewes, and J. Hillis Miller paper on *Bleak House* read at the 1954 MLA meeting.

[Buckler, William E.] "Forthcoming Publications." No. 10 (Autumn 1956): 20-22.

Buckler, William E. "Tho' Much Is Taken . . . ." No. 14 (Fall 1958): 19-22.

Review of Frederic Faverty, ed. *The Victorian Poets: A Guide to Research.*

Colby, Robert A. "Anonymous and Pseudonymous Authors." No. 10 (Autumn 1956): 17-18.

Requests identification of 51 anonymous authors of nineteenth-century fiction..

Colby, Robert A. "A Projected Bibliography of Nineteenth Century Fiction." No. 6 (November 1954): 7. See also "Anonymous and Pseudonymous Authors." No. 10 (Autumn 1956): 17-18.

Colby, Robert A. "The Charles A. Stonehill Collection, Hunter College Library." No. 9 (Spring 1956): 10.

"Current Bibliography." No. 1 (April 1952): 4-5.

Announces the inclusion of "a selected list of recent publications in our field" (4) in the August issues.

"Doctoral Theses in the Victorian Period." No. 8 (Autumn 1955): 7-8; No. 9 (Spring 1956): 11.

Fielding, K. J. "The Brotherton Collection, the Brotherton Library, University of Leeds." No. 6 (November 1954): [1]-2.

Fielding, K. J. "The John Rylands Library, Manchester." No. 8 (Autumn 1955): 6-7.

"The Forthcoming Review of Research in Victorian Poetry." No. 3 (April 1953): [1].

Announces as forthcoming *The English Victorian Poets: A Guide to Research.*

Gibson, William M. "Mark Twain and the Victorians." No. 18 (Fall 1960): 26.

Review of Walter Blair's *Mark Twain and Huck Finn,* which examines how the work "adds greatly . . . to one's sense of Clemens's attitudes toward his English contemporaries and of his indebtedness to them" (26).

Greenberg, Robert A. "Recent Publications: A Selected List." No. 18 (Fall 1960): 28-31; No. 19 (Spring 1961): 30-32; No. 20 (Fall 1961): 30-32; No. 21 (Spring 1962): 24-29; No. 22 (Fall 1962): 27-31; No. 23 (Spring 1963): 29-32; No. 24 (Fall 1963): 28-32; No. 25 (Spring 1964): 29-32.

Grosskurth, Phyllis. "Critical Forum." No. 47 (Spring 1975): 28.

Review of Cockshut's *Truth to Life.*

Houghton, Walter. "Report on *The Wellesley Index.*" No. 15 (Spring 1959): 30-31.

Irvine, William. "Charles Darwin in Philadelphia." No. 1 (April 1952): 6-7.

Describes the Darwin holdings of the American Philosophical Society Library in Philadelphia.

Jerman, B. R. "Nineteenth-Century Holdings at the Folger." No. 22 (Fall 1962): 23.

Lauterbach, Edward S. "Victorian Manuscripts at the Huntington Library." No. 4 (November 1953): 3-6.

"Library Note." No. 2 (November 1952): 10.

Account of Victorian holdings of the Newberry Library.

"Library Notes." No. 1 (April 1952): 5-6.

Announces the periodic inclusion of brief descriptions of library collections which are of special value to Victorian students.

Marchand, Leslie A. "The Symington Collection at Rutgers." No. 1 (April 1952): 6.

Maurer, Oscar. "Victorian Manuscripts at the University of Texas Library." No. 6 (November 1954): 3.

Maurer, Oscar. "Recent Publications: A Selected List." No. 8 (Autumn 1955): 9-12; No. 9 (Spring 1956): 12-16; No. 10 (Autumn 1956): 22-24; No. 11 (Spring 1957): 27-30; No. 12 (Autumn 1957): 30-32; No. 13 (Spring 1958): 30-32; No. 14 (Fall 1958): 29-31; No. 15 (Spring 1959): 33-36; No. 16 (Fall 1959): 38-40; No. 17 (Spring 1960): 41-44.

"Microfilms of Nineteenth-Century Periodicals." No. 1 (April 1952): 8-9.

Announces University Microfilms project and describes periodicals already filmed. *Victorian Newsletter* is available from this service.

Minerof, Arthur F. "Recent Publications: A Selected List." No. 28 (Fall 1965): 28-32; No. 29 (Spring 1966): 28-32; No. 30 (Fall 1966): 28-32; No. 31 (Spring 1967): 59-64; No. 32 (Fall 1967): 28-32; No. 33 (Spring 1968): 60-64; No. 34 (Fall 1968): 35-39; No. 35 (Spring 1969): 28-31; No. 36 (Fall 1969): 28-32; No. 37 (Spring 1970): 29-32; No. 38 (Fall 1970): 28-31; No. 39 (Spring 1971): 29-32; No. 40 (Fall 1971): 27-32; No. 41 (Spring 1972): 28-32; No. 42 (Fall 1972): 26-30; No. 43 (Spring 1973): 28-32; No. 45 (Spring 1974): 27-32; No. 46 (Fall 1974): 28-32; No. 47 (Spring 1975): 29-32; No. 48 (Fall 1975): 28-31; No. 49 (Spring 1976): 28-30; No. 50 (Fall 1976): 31; No.

51 (Spring 1977): 29-32; No. 52 (Fall 1977): 30-[33]; No. 53 (Spring 1978): 30-[33].

"'The Nineteenth Century': 1877–1952." No. 2 (November 1952): 12.

Discusses *Nineteenth-Century Opinion.*

Nelson, James G. "Critical Forum." No. 47 (Spring 1975): 27.

A brief survey of positive and negative among Pre-Raphaelite studies.

Preyer, Robert O. "Critical Forum." No. 47 (Spring 1975): 25-27.

Review of Donald Davie's *Thomas Hardy and British Poetry.*

"Progress on the Dickens Letters." No. 4 (November 1953): 2-3.

"Recent Publications." No. 2 (November 1952): 3-9.

Taylor, F. "The John Rylands Library, Manchester." No. 10 (Autumn 1956): 16-17.

Supplements Fielding's account in No. 8 (Autumn 1955): 6-7.

Templeman, William D. "An Essential Tool." No. 18 (Fall 1960): 27.

Review of Richard Altick's *Guide to Doctoral Dissertations in Victorian Literature 1886–1958.*

Tener, Robert H. "The *Spectator* Records, 1874-1897." No. 17 (Spring 1960): 33-36.

". . . I have learned through the courtesy of the present editor of the *Spectator* of the discovery a few years ago among the editorial files of seven notebooks which record the names of scores of contributors during the Townsend-Hutton regime . . . . I am able to give here an indication of what the notebooks disclose" (33).

Tennyson, G. B. "Critical Forum." No. 47 (Spring 1975): 24-25.

Review of Turner's *Between Science and Religion.*

Townsend, Francis G. "Recent Publications: A Selected List." No. 3 (April 1953): 7-14; No. 4 (November 1953): 6-14; No. 5 (April 1954): 10-19; No. 6 (November 1954): 7-15; No. 7 (April 1955): 10-19.

Winckler, Paul A. and William V. Stone. "Aubrey Thomas DeVere, 1814-1902: A Bibliography." No. 10, Suppl. 1 (Autumn 1956): [1]-4.

Worth, George J. "'Popular Culture' and the Seminal Books of 1859." No. 19 (Spring 1961): 24-27.

Discusses reviews in the *Illustrated Times* of the seminal books and comments on popular culture of the time.

II.

HISTORIES, BIOGRAPHIES, AUTOBIOGRAPHIES, AND HISTORICAL DOCUMENTS

Gohdes, Clarence. "[Review]." No. 17 (Spring 1960): 36-37.

Review of Carl Weber's *The Rise and Fall of James Ripley Osgood*, of the firm of Osgood, McIlvaine.

Larkin, Emmet. "The Stuff of Which History Is Made." No. 12 (Autumn 1957): 16-18.

Review of Edwards' and Williams' ed. of *The Great Famine.*

Parkes, H. B. "[Review]." No. 17 (Spring 1960): 38-40.

Review of *1859: Entering the Age of Crisis.*

III.

ECONOMICS, EDUCATIONAL, RELIGIOUS, SCIENTIFIC, SOCIAL ENVIRONMENT

Dougherty, Charles T. "A Victorian 'Modest Proposal.'" No. 41 (Spring 1972): 27-28.

Reprints what Dougherty suggests is a satirical letter, found in the archives of "the *Propaganda* in Rome" (27). The letter recommends that someone attired as "the Saviour or the Blessed Virgin" (27) appear and disappear at chapel meetings to convert ignorant non-conformists in England.

Fairchild, Hoxie N. "Religious Trends in Victorian Poetry." No. 5 (April 1954): 3.

Progress on 4th vol. of *Religious Trends in English Poetry.*

Jann, Rosemary. "Christianity, Spiritualism, and the Fourth Dimension in Late Victorian England." No. 70 (Fall 1986): 24-28.

"The concept of a fourth spacial dimension, one product of the development of non-Euclidean geometry in the nineteenth century, opened up new possibilities for scientists seeking explanations for 'action at a distance,'

in gravitation and the ether, for instance. At the same time, it appeared to offer believers in a supernatural reality a way to overleap the narrow confines of materialism without violating the mathematical and physical laws that governed the natural world" (24).

Sandow, Alexander. "Conscience in Conflict." No. 19 (Spring 1961): 29-30.

Review of Jacob Gruber's *A Conscience in Conflict: The Life of St. George Jackson Mivart.*

Tamke, Susan S. "Hymns for Children: Cultural Imperialism in Victorian England." No. 49 (Spring 1976): 18-22.

"We have already pointed out the paradoxical conflict of world views in the hymns, the unresolved dichotomy between the world as benevolent or malevolent. In addition to this theological conflict, there is a pronounced ambivalence in the hymns' didactic message concerning children's conduct" (22).

Tobias, Richard C. "Peter J. Stanlis, *Edmund Burke and the Natural Law*." No. 15 (Spring 1959): 23-24.

Review of Stanlis's book.

Winter, J. L. "Self-Helpers and Self-Seekers: Some Changing Attitudes to Wealth, 1840-1910." No. 60 (Fall 1981): 27-32.

IV.

FINE ARTS, MUSIC, PHOTOGRAPHY, ARCHITECTURE, CITY PLANNING, PERFORMING ARTS

Elliott, John R., Jr. "'Feeling Hot': Victorian Drama and the Censors." No. 49 (Spring 1976): 5-9.

". . . I can give . . . only a brief outline [here] of the history of theatre censorship during the period and a few of the juicier examples of the censor's art" (6).

Johnson, Wendell Stacy. "'The Bride of Literature': Ruskin, the Eastlakes, and Mid-Victorian Theories of Art." No. 26 (Fall 1964): 23-28.

"In fact, like virtually all assumptions in the middle of the Victorian age, this one [the earlier assumption about the literary function of painting] had already been challenged—implicitly by Browning in his defence of fleshly Renaissance art and explicitly by the Eastlakes—even before the flourishing of Swinburne, Whistler, and Wilde, with their doctrine of art for its own sake" (28).

Sharpe, William. "J. E. Millais' *Bubbles*: A Work of Art in the Age of Mechanical Reproduction." No. 70 (Fall 1986): 15-18.

"In making the object of our unfulfilled desire available to all, mechanical reproduction seems to cheapen it, to prostitute the sacred body of art by offering it to all comers. But this . . . calls our attention to the truly magical reassertion of the aura, its quality offering itself to each individual as if his or her meaning were authoritative, *as if he or she were the only one* it was meant for" (18).

Stevenson, Catherine Barnes. "How It Struck a Contemporary: Tennyson's 'Lancelot and Elaine' and Pre-Raphaelite Art." No. 60 (Fall 1981): 8-14.

Argues that "'Lancelot and Elaine' is a dramatic embodiment of Tennyson's complex reactions to Pre-Raphaelite art[,] Pre-Raphaelite illustrations of his own poems, and the aesthetic controversies generated in the 1850's by Pre-Raphaelitism" (8).

Sussman, Herbert. "The Pre-Raphaelite Brotherhood and Their Circle: The Formation of the Victorian Avant-Garde." No. 57 (Spring 1980): 7-9.

"What might be called 'the Pre-Raphaelite problem' lies in finding continuities between the Brotherhood [1848 to 1853] and the Circle [late 1850s]" (7).

V.

LITERARY HISTORY, LITERARY FORMS, LITERARY IDEAS

Adams, Harriet Farwell. "Domesticating the Brutal Passion in Nineteenth-Century Fiction." No. 67 (Spring 1985): 7-10.

In the novels of Austen, Charlotte Brontë and Eliot "Marriage, seductive symbol of happiness as it was, posed dangers for the heroines that the authors had considered closely and rejected for themselves. Deeper perplexities underlay the evasions, contradictions, and denials implicit in the marriage ending than ambivalence about how to close a novel, or what the public would think. The close of the fiction forced the resolution of very real and justifiable doubt about sex and about marriage, and therefore about love. The authors' lives proved well enough that this problem had no solution; in fiction the resolution had to be artificial" (9).

Altick, Richard D. "The Vision behind the Metaphor." No. 13 (Spring 1958): 9-10.

Review of Leon Edel's *Literary Biography.*

Bies, Werner. "Recent German Studies of Victorian Literature: 1979." No. 59 (Spring 1981): 31.

Buckley, Jerome H. "Looking Backward—Victorian Poetry and Prose." No. 65 (Spring 1984): 1-3.

Briefly surveys work in the period over the past hundred years.

Buckley, Jerome H. "The Fourth Dimension of Victorianism." No. 21 (Spring 1962): [1]-4.

"[C]onsiders briefly the significance of time as a motif in Victorian culture" ([1]).

Bump, Jerome. "The Narrator as Protoreader in *The French Lieutenant's Woman*." No. 74 (Fall 1988): 16-18.

" . . . I believe that . . . [*The French Lieutenant's Woman*] is an effective introduction of the modern reader to the nineteenth century which actually helps the twentieth-century reader overthrow his own complacency and prejudices about the Victorians and come to appreciate and even admire some of the profound ways in which they differ as well as resemble ourselves" (16).

Colby, Robert A. "Introductory Remarks [to 'The State of Victorian Studies: 1962-1972.']" No. 43 (Spring 1973): 1-2.

Culler, A. Dwight. "Method in the Study of Victorian Prose." No. 9 (Spring 1956): [1]-4. See response by R. C. Schweik (No. 10 [Autumn 1956]: 15-16) and Culler's rejoinder in the same issue, p. 16; see also Martin J. Svaglic's "Method in the Study of Victorian Prose: Another View" (No. 11 [Spring 1957]: [1]-5).

Culler takes issue with the method of John Holloway's *The Victorian Sage* and argues that "There is no ultimate difficulty for the scientist in finding out what the world is like and no prime difficulty for the poet in envisioning it otherwise. The difficulty lies in accommodating the vision to the fact, and the study of this accommodation is the province of mediatorial prose" (4).

Culler, A. Dwight. "A Rejoinder." No. 10 (Autumn 1956): 16.

To Schweik's response to Culler's essay identified immediately above.

Deneau, Daniel P. "Notes on the Image and the Novel." No. 12 (Autumn 1957): 27-29.

Notices "the approaches which have been employed by several critics in recent years in their attempts to discuss the image in the novel genre" (27).

Dinwiddy, J. R. "Elections in Victorian Fiction." No. 45 (Spring 1974): 8-13.

Discusses elections in Lever, Surtees, Trollope, Dickens, Meredith, Thackeray, Eliot, Disraeli, and Bulwer Lytton.

Dowling, Linda. "Nero and the Aesthetics of Torture." No. 66 (Fall 1984): 1-5.

The change in Victorian attitudes toward Nero—from Merivale's "villainous emperor" to Lionel Johnson's "mischievous boy" (5)—reflects "the movement away from the literary and providentialist assumptions of Arnold's *History of Rome* and towards the empirical and anti-teleological assumptions of J. B. Bury's *History of the Later Roman Empire* (1889)" (1).

Dugas, Joseph H. "The Victorian Heroine." No. 13 (Spring 1958): 17-18.

Review of Patricia Thomson's *The Victorian Heroine*.

Ford, George H. "Looking Backward: The Victorian Novel." No. 65 (Spring 1984): 3-6.

Traces briefly work in the period from 1940 on.

Ford, George H. "The Rise to Literacy." No. 13 (Spring 1958): 11-12.

Review of Richard Altick's *The English Common Reader*.

Friedman, Norman. "From Victorian to Modern: A Sketch for a Critical Reappraisal." No. 32 (Fall 1967): 20-28.

"It is likely, indeed, that the literary history of the past two hundred years will be ultimately written in terms of Romanticism, and it is, as we shall see, because of their common source in Romanticism that Victorianism and Modernism can be more truly regarded as phases of essentially the same movement" (20).

Fulweiler, Howard. "Mermen and Mermaids: A Note on an 'Alien Vision' in the Poetry of Tennyson, Arnold, and Hopkins." No. 23 (Spring 1963): 16-17.

" . . . I should like here to consider only one parallel: Hopkins' compelling interest in the sea, which so firmly relates him to the authors of 'Ulysses,' 'Dover Beach,' or 'Out of the Cradle Endlessly Rocking'" (6).

Greene, David H. "[Review]." No. 17 (Spring 1960): 37-38.

Review of Thomas Flanagan's *The Irish Novelists 1800–1850*.

Harris, Wendell V. "Vision and Form: The English Novel and the Emergence of the Short Story." No. 47 (Spring 1975): 8-12.

"Before [the 1880s and 1890s] to write serious fiction in England was to write a species of history, to integrate; only at the end of the nineteenth century did fiction begin to reflect reality as a congeries of fragments" and "its preeminent vehicle was the short story" (12).

Johnson, Alan P. "The Italian Renaissance and Some Late Victorians." No. 36 (Fall 1969): 23-26.

"The current understanding of the late Victorian attitude toward the Italian Renaissance may be inadequate in two ways . . . . First, it may be oversimple in its view of figures of whom Symonds is the leading example. Second, it may be incomplete because of its neglect of two works by Oscar Wilde that are set in the Italian Renaissance" (23).

Johnson, Wendell Stacy. "Victorian Self-Consciousness." No. 21 (Spring 1962): 4-7.

Discusses "a quality of self-consciousness in the important writers of this age, [which] may justify our saying that in a particular sense which does not apply to the times before or after, the period from the 1830's to the 1880's is the most self-conscious of all periods in English literary history" (4).

Jordan, Ellen. "The Christening of the New Woman: May 1894." No. 63 (Spring 1983): 19-21.

" . . . although she was a thoroughly familiar figure by 1893, it was not until May 1894 that the New Woman was finally named. Two novelists, the feminist Sarah Grand and the anti-feminist Ouida, acted as godmothers, while *Punch* played the role of officiating clergyman and performed the ceremony within its pages" (19).

Kincaid, James R. "The Forms of Victorian Fiction." No. 47 (Spring 1975): 1-4.

"The gap created when the Aristotelian, linear, rational David meets the existential, jagged, irrational Micawber is paradigmatic of this novel and stands, I think, as an adequate symbol for the form of most Victorian fiction" (1-2).

Kincaid, James R. "'Why Unblooms the Best Hope?': Victorian Narrative Forms and the Explanation of Calamity." No. 53 (Spring 1978): 1-4.

"I believe that it is characteristic of Victorian writers to offer very convincing explanations of disaster, the most prominent of which is that there is no explanation" (1).

Landow, George P. "Bruising the Serpent's Head: Typological Symbol in Victorian Poetry." No. 55 (Spring 1979): 11-14.

"After briefly examining sermon commentary from a range of High, Broad, and Low Churchmen to show how widespread and how orthodox are [typological] interpretations, I propose to look at the various ways Victorian poets draw upon them in their poetry" (11).

Lansbury, Coral. "A Straight Bat and a Modest Mind." No. 49 (Spring 1976): 9-18.

"Cricket enabled the English to express their social and religious ethic in a game. . . . Essentially it was the ideal of society expressed in a form of play" (18).

Levine, George. "Nonfiction as Art." No. 30 (Fall 1966): 1-6.

Suggests "that one of the most important activities in which critics of Victorian literature might engage would be an attempt to work out methods by which nonliterary literature can be studied and evaluated as imaginative vision—studied, that is, as art" (1).

Liptzin, Sol. "The English Reception of Heine." No. 11 (Spring 1957): 14-16.

From the 1820s to 1956.

Lund, Michael. "Clocking the Reader in the Long Victorian Novel." No. 59 (Spring 1981): 22-25.

"In what follows, I will attempt to measure three specific activities of installment readers as they move through the worlds of their novels: their expansion of certain elements of the text; their contribution to the development of fictional characters; and the involvement of their own concerns in the form of the novels" (22).

Lund, Michael. "Teaching Long Victorian Novels in Parts." No. 58 (Fall 1980): 29-32.

Meckier, Jerome. "Distortion Versus Revaluation: Three Twentieth-Century Responses to Victorian Fiction." No. 73 (Spring 1988): 3-8.

Compares Noonan's *Magwitch* to *Great Expectations*, Rhys' *Wide Sargasso Sea* to *Jane Eyre*, and *The Old Wives' Tale* to *Vanity Fair*.

Menand, Louis. "The Victorian Historical Sense and Modernism." No. 61 (Spring 1982): 5-8.

"I would like to suggest that the very idea of Modernism—the idea of a cultural movement that could be thought of as Modernistic—was an idea predicated on the nineteenth century's own imagination of itself, which is to say, on the nineteenth century's imagination of history" (5).

Merivale, Patricia. "The 'Death of Pan' in Victorian Literature." No. 23 (Spring 1963): [1]-3.

"Only the Victorians resisted the compulsion to explain the Death of Pan; only they were able to utilize it as an important literary motif, dependent on a variety of symbolic interpretations. Whether in prose or poetry, they put Pan on one end of an intellectual see-saw, to represent pagan religion, or 'Romance,' or the natural order, or the Arcady in which a haven from modern civilization could be found. Then they argued the case for one or the other pole of the duality, for 'Pan' or, to

take the case of his archetypal opponent, for 'Christ.' They declared, with joy or with regret, that Pan had died, or they inverted the formula and rejoiced that he had not died after all" ([1]).

Moscinski, Joseph, S. J. "The Victorian Woman." No. 28 (Fall 1965): 26-27.

Argues for a dialectical movement in the development of Victorian fictional women: Becky Sharp = thesis; Jane Eyre = antithesis; Dorothea Brooke = synthesis; Eustacia Vye = antithesis to Dorothea.

Ohmann, Richard. "Methods in the Study of Victorian Style." No. 27 (Spring 1965): 1-4.

Questions how one determines the constituents of a "Victorian style" through transformational analysis.

Orel, Harold. "The Victorian View of Russian Literature." No. 51 (Spring 1977): 1-5.

Surveys the interest of Victorian writers in "the Russian novel, because most Victorian writers were ill-prepared to appreciate the poetry and regarded other literary forms as remote and largely irrelevant to their own concerns" (1).

Schweik, R. C. "Method in the Study of Victorian Prose: A Criticism." No. 10 (Autumn 1956): 15-16. See Culler rejoinder, p. 16.

Defends Holloway's method, disputed by Culler in his "Method in the Study of Victorian Prose" (No. 9 [Spring 1955]: [1]-4).

Scott, Patrick. "Genre and Perspective in the Study of Victorian Women Writers: The Case of Elizabeth Missing Sewell." No. 66 (Fall 1984): 5-10.

"If we are to renew or expand our understanding of Victorian thought, on almost any issue, we must first come to terms with this fundamental fact of the Victorian publishing scene, the genrification of printed opinion" (6).

Shaw, W. David. "Victorian Poetics: An Approach Through Genre." No. 39 (Spring 1971): 1-4.

"What, then, are the generic combinations that the critic is most likely to encounter in Victorian poetry? And what are their potential advantages and dangers? To unify the argument I shall limit myself to Tennyson and Browning; and to plot the affinities of the different genres I shall treat them as subjective and objective versions of four theories of literature. These are the expressive, mimetic, symbolist, and rhetorical theories . . ." (1).

Shmiefsky, Marvel. "'Principle in Art' as Criticism in the Mainstream." No. 26 (Fall 1964): 28-32.

Compares Patmore's 1889 essay with the work of Hopkins, Arnold, Dante Gabriel Rossetti, Whitman, Ruskin and others, and discusses his division of poetic characteristics into masculine and feminine.

Showalter, Elaine. "Desperate Remedies: Sensation Novels of the 1860s." No. 49 (Spring 1976): 1-5.

"I would like to suggest that the popularity of sensation fiction in the 1860s came from its exploitation of repressed sexual fantasy and covert protest against the restrictions of domestic respectability" (2).

Showalter, Elaine. "Looking Forward: American Feminists, Victorian Sages." No. 65 (Spring 1984): 6-9.

"We know that over the past fifteen years nearly all of the major works of feminist theory and criticism have been Victorian and that, to a considerable degree, the most renovative and influential recent work in Victorian studies has been feminist" (6).

Snider, Clifton. "Merlin in Victorian Poetry: A Jungian Analysis." No. 72 (Fall 1987): 51-54.

The "need of the great compensatory power the Arthurian archetypes and Merlin in particular would provide . . . arose during the Victorian period, when doubts about the supernatural became widespread and Arthurian legend once again enjoyed a reputation based upon artistic interest as opposed to historical, political, astrological, or satiric interest" (51).

Stevenson, Lionel. "Victorian Fiction." No. 43 (Spring 1973): 11-15.

A survey of the subject's treatment over a period of ten years—1962–1972.

Sundell, Michael G. "Spiritual Confusion and Artistic Form in Victorian Poetry." No. 39 (Spring 1971): 4-7.

"Even a cursory study of this subject [how Victorian artists attempt 'to comprehend and portray life without falsification'], one centering on a few major works [*In Memoriam*, *Idylls of the King*, and *The Ring and the Book*], may suggest the integrity and technical grace with which the best of these poets tried to make honest artistic sense of an apparently meaningless world" (5).

Svaglic, Martin J. "Method in the Study of Victorian Prose: Another View." No. 11 (Spring 1957): [1]-5.

A response to Culler (No. 10 [Autumn 1950]: 15-16).

Taylor, Dennis. "Victorian Philology and Victorian Poetry." No. 53 (Spring 1978): 13-16.

Looks at the poetic practice of Hopkins and Hardy "in the context of Victorian philology" (13).

Tennyson, G. B. "Victorian Nonfiction Prose." No. 43 (Spring 1973): 3-8.

A survey of the subject's treatment from 1962–1972.

Tobias, R. C. "Victorian Poetry." No. 43 (Spring 1973): 8-11.

A survey of the subject's treatment 1962–1972.

Torgovnick, Marianna. "Closure and the Victorian Novel, 1986." No. 71 (Spring 1987): 4-6.

"What I'd like to do is to explore the Victorian novel's urge for affirmation at the end—how we have viewed it in the past and (somewhat different I think) how we view it in 1986—in terms of recent developments in literary criticism" (4).

Townsend, Francis G. "Victorian Studies, 1952–1955: A Catalogue of Complaints and Compliments." No. 8 (Autumn 1955): [1]-3.

Argues that the "wealth of biography and social history [of the last three years] points up by contrast the poverty of our literary scholarship, except in the field of fiction" ([1]).

Vogel, C. S. "Heart of Stone: An Emblem for Conversion." No. 51 (Spring 1977): 21-25.

"What now needs to be shown is how this emblem of hardness, especially hardness of heart, figures in several specific conversions in Victorian literature—notably in Tennyson's *Maud*, in Brontë's *Jane Eyre*, and in George Eliot's *Adam Bede*" (21).

Walsh, Susan A. "Darling Mothers, Devilish Queens: The Divided Woman in Victorian Fantasy." No. 72 (Fall 1987): 32-36.

" . . . I believe that male authors of the first stamp such as Kingsley, Carroll, Ruskin and MacDonald turn to fantasy for at least two reasons. First, though they would deny having written doctrinaire or didactic books, the fact remains that *The Water-Babies*, the Alice books, *The Ethics of Dust*, *Phantastes*, *At the Back of the North Wind*, the Curdie books—all seek to socialize as well as entertain the child reader. . . . Second, while the fairy tale warns against such forbidden pleasures as disobedience, willfulness, and gluttony, our delight in such fantasies depends upon the salacious quality of their 'badness'" (35).

Warner, William Beatty. "'Love in a Life': The Case of Nietzsche and Lou Salomé." No. 67 (Spring 1985): 14-17.

"[A]rtistic and philosophic investigations of love are not at an abstract remove from, they are always coextensive with, attempts at love within life. To show how this is so, I would like to sketch a love story of this period as it told itself through the lives and writing of two who contested and recomposed the Victorian conventions they lived, not in England but on the continent . . ." (14).

Zatlin, Linda Gertner. "High Tea and Matzo Balls: Religion in the Victorian Jewish Novel." No. 55 (Spring 1979): 15-18.

"I want to examine three of the ways Jewish novelists suggest Jews practice their religion if they are to become good English Victorians. . . . The basic issues with which [the Jewish novels] deal are how to practice one's Judaism, whether to condone or condemn conversion and intermarriage, and how to be prosperous without being a Fagin" (15).

VI.

MISCELLANEOUS

[Altick, Richard D.]. "[Announcement]." No. 1 (April 1952): [1].

Announces the establishment and purposes of the new newsletter.

[Altick. Richard D.] "Editorial." No. 1 (April 1952): [1]-4.

Describes some "of the tasks which beckon Victorian scholars in 1952" (2).

[Altick, Richard D.] "Editorial." No. 2 (November 1952): [1]-2.

Applauds recent essays by Lionel Stevenson and Walter Houghton, John Dodds's *The Age of Paradox* and new Victorian biographies.

[Altick, Richard D.] "Editorial Comment." No. 6 (November 1954): 4-6.

Comments that these "are prosperous times for things Victorian," and announces his retirement as the editor of the *Newsletter*.

[Altick, Richard D.] "Financial Statement, and Advertisement." No. 2 (November 1952): 13-14.

Explains howcome the *Newsletter* is free—a voice from another world.

[Altick, Richard D.] "From the Editor's Memo Pad." No. 5 (April 1954): 7-10.

Sketches "the great Victorian scholar"; calls for "conspicuously bad Victorian verse" (and provides

some); briefly comments on James Dugan's *The Great Iron Ship*, Cecil Woodham Smith's *The Reason Why*, and Gwen Raverat's *Period Piece*.

[Buckler, William E.] "An Editorial." No. 7 (April 1955): [1]-2.

Thanks previous editor and contributors, announces editorial policy and new subscription rates of $1.00 per year, $2.00 for three years.

[Buckler, William E.] "Editorial Comments." No. 8 (Autumn 1955): 8-9.

Announces a subscription list of 200 and asks for more; agrees to publish meritorious "explications (500 to 1000 words) of short poems, hard-headed passages in long poems, and so forth" (9).

[Buckler, William E.] "Editorial Notes." No. 9 (Spring 1956): 11.

Comments on responses to the new format of *Victorian Newsletter* and on a proposal to publish a book of essays celebrating 1859, and announces the publication of *Bibliographies of Studies in Victorian Literature for the Ten Years 1945–1954*.

[Buckler, William E.] "Editorial Notes and Announcements." No. 13 (Spring 1958): 29-30; No. 14 (Fall 1958): 27-29.

"Correspondence." No. 42 (Fall 1972): 31.

The kind of information later collected under "English X News" or "Victorian Group News" (see below).

"English X News." No. 1 (April 1952): 4; No. 2 (November 1952): 2-3; No. 3 (April 1953): [1]; No. 4 (November 1953): [1]; No. 5 (April 1954): [1]; No. 6 (November 1954): [1]; No. 7 (April 1955): 3; No. 8 (Autumn 1955): 9; No. 9 (Spring 1956): 12; No. 10 (Autumn 1956): 22; No. 11 (Spring 1957): 27; No. 12 (Autumn 1957): 30; No. 14 (Fall 1958): 29; No. 15 (Spring 1959): 32-33; No. 16 (Fall 1959): 36-38; No. 17 (Spring 1960): 40-41; No. 18 (Fall 1960): 27-28; No. 19 (Spring 1961): 30; No. 20 (Fall 1961): 28-30; No. 21 (Spring 1962): 24; No. 22 (Fall 1962): 27; No. 23 (Spring 1963): 28-29; No. 24 (Fall 1963): 27; No. 25 (Spring 1964): [33]; No. 26 (Fall 1964): [33]; No. 27 (Spring 1965): [33]; No. 28 (Fall 1965): [33]; No. 29 (Spring 1966): [33]; No. 30 (Fall 1966): [33]; No. 31 (Spring 1967): [65]; No. 33 (Spring 1968): [65]; No. 34 (Fall 1968): [41]; No. 35 (Spring 1969): [33]; No. 36 (Fall 1969): [33]; No. 37 (Spring 1970): [33]; No. 38 (Fall 1970): [33]; No. 39 (Spring 1971): [33]; No. 40 (Fall 1971): [33]; No. 41 (Spring 1972): [33]; No. 42 (Fall 1972): [33]; No. 43 (Spring 1973): [33]; No. 44 (Fall 1973): 31; No. 45 (Spring 1974): [33]; No. 46 (Fall 1974): [33]; No. 47 (Spring 1975): [33]; No. 48 (Fall 1975): 32; No. 49 (Spring 1976): 31.

"Fellowships, 1953–54." No. 4 (November 1953): [1]-2.

Fogle, Stephen F. "A Right Noble Beginning." No. 12 (Autumn 1957): 21-22.

Review of the first issue of *Victorian Studies*.

"The *News Letter* in Libraries." No. 2 (November 1952): 9.

Offer to send the *Newsletter* to libraries free of charge.

"News of Victorian Scholars." No. 1 (April 1952): 10-11; No. 2 (November 1952): 9.

"Notice." No. 7 (April 1955): 20.

Announces the inauguration of *Modern Fiction Studies*.

"Projects—Requests for Aid." No. 4 (November 1953): 15; No. 5 (April 1954): 19; No. 6 (November 1954): 15-16; No. 7 (April 1955): 19; No. 8 (Autumn 1955): 12; No. 9 (Spring 1956): 16; No. 10 (Autumn 1956): 24; No. 11 (Spring 1957): 30-31; No. 12 (Autumn 1957): 32; No. 13 (Spring 1958): 32; No. 14 (Fall 1958): 32; No. 15 (Spring 1959): 36; No. 16 (Fall 1959): 40; No. 17 (Spring 1960): 44; No. 18 (Fall 1960): 31-32; No. 19 (Spring 1961): 32; No. 20 (Fall 1961): 32; No. 21 (Spring 1962): 29; No. 22 (Fall 1962): 31; No. 23 (Spring 1963): 32; No. 24 (Fall 1963): 32; No. 25 (Spring 1964): 32; No. 26 (Fall 1964): [33]; No. 27 (Spring 1965): [33]; No. 28 (Fall 1965): 32; No. 30 (Fall 1966): 32; No. 32 (Fall 1967): 32; No. 33 (Spring 1968): 64; No. 34 (Fall 1968): 39; No. 35 (Spring 1969): 31; No. 36 (Fall 1969): 32; No. 40 (Fall 1971): 32; No. 41 (Spring 1972): 32; No. 45 (Spring 1974): 32; No. 46 (Fall 1974): 32; No. 52 (Fall 1977): [33]; No. 53 (Spring 1978): [33].

"Research in Progress." No. 2 (November 1952): 12-13; No. 5 (April 1954): 6.

"Scholarly Queries." No. 1 (April 1952): 11.

Announces inclusion in the *Newsletter* of appeals for scholarly information.

"Seriously . . . ." No. 15 (Spring 1959): 32.

Reprint from *TLS* which applauds *The Victorian Newsletter* for its guides to research materials and other virtues ("when not being Victorianly sententious" [32]).

"Victorian Group News." No. 49 (Spring 1976): 31; No. 50 (Fall 1976): 32; No. 51 (Spring 1977): [33]; No. 52 (Fall 1977): [33]; No. 54 (Fall 1978): [32]; No. 55 (Spring 1979): [33]; No. 56 (Fall 1979): 32; No. 57 (Spring 1980): [33]; No. 58 (Fall 1980): [33]; No. 59 (Spring 1981): [33]; No. 60 (Fall 1981): [33]; No. 61 (Spring 1982): [33]; No. 62 (Fall 1982): [33]; No. 63 (Spring 1983): [33]; No. 64 (Fall 1983): [33]; No. 65 (Spring

1984): [33]; No. 66 (Fall 1984): [33]; No. 67 (Spring 1985): [33]; No. 68 (Fall 1985): [33]; No. 69 (Spring 1986): [33]; No. 70 (Fall 1986): [33]; No. 71 (Spring 1987): [33]; No. 72 (Fall 1987): [65]; No. 73 (Spring 1988): [34]; No. 74 (Fall 1988): [65].

"Work in Progress." No. 1 (April 1952): 9-10.

Announces "regular feature" of the *Newsletter*—a "list of new research and writing projects in our field" (9).

VII.

INDIVIDUAL AUTHORS

ARNOLD, MATTHEW

August, Eugene R. "*Amours de Voyage* and Matthew Arnold in Love: An Inquiry." No. 60 (Fall 1981): 15-20.

Suggests that "Clough's *Amours de Voyage* is . . . a semifictional account of [Arnold's love affair with the mysterious Marguerite] and that Claude, the poem's central figure, is in part a portrait of Matthew Arnold" (15).

Berryman, Charles. "Matthew Arnold's *Empedocles on Etna*." No. 29 (Spring 1966): 5-9.

Argues that "The critic must advocate the rational acceptance of limitations. Arnold as critic shows how to accommodate the unheroic age. But Arnold as poet chose the opposite theme—'Refusal of limitations.' When Arnold protests any similarity with Empedocles, he is repudiating his role as poet" (9).

Brooks, Roger L. "The Publication of Matthew Arnold's Early Volumes of Poetry." No. 22 (Fall 1962): 22.

Proposes these dates for the publication of Arnold's volumes of poetry: *The Strayed Reveller, and Other Poems*—Feb. 24, 1849; *Empedocles on Etna, and Other Poems*—Oct. 22-30, 1852; *Poems*—Nov. 18, 1853.

Buckler, William E. "The Humanities Tradition of Matthew Arnold." No. 73 (Spring 1988): 20-23.

"The humanities tradition of Matthew Arnold . . . is very old. . . . He took instruction from Plato, and having learned, he taught. . . . His message was essentially threefold: that criticism has a crucial role to play in the modern world; that the purpose it serves should be a constructive one; and that it serves that purpose best by being as creative as a language art can be" (22).

Buckler, William E. "*Literature and Dogma* and Literature: New Textual Perspective on Matthew Arnold's Critical Organicism." No. 59 (Spring 1981): 6-16.

" . . . the three fundamental theses of this essay bear a consequential relationship: (1) that Arnold is solid and salutary for our time . . . because (2) he brought the critical act so close to the creative act that criticism's generative analogue is clearly visible in the creative act itself (3) through a critical organicism that perceives language, thought, and action as organic in a most various human history, and the world's great books as the supreme literary intuitions by which, individually, a magnificently gifted creator makes an inductive leap through his own *Zeitgeist* into the enveloping metaphor in which the *Zeitgeist* itself subsists" (16).

Buckler, William E. "Matthew Arnold and His Publishers." No. 3 (April 1953): 5.

Progress on letters of Arnold to his publishers.

Carroll, Joseph. "Arnold and Bolingbroke." No. 61 (Spring 1982): 23-26.

It is "clear that in Bolingbroke [Arnold] found a writer of stylistic distinction who gave clear and forceful expression to political ideas congenial to Arnold himself" (26).

Culler, A. Dwight. "No Arnold Could Ever Write a Novel." No. 29 (Spring 1966): 1-5.

Examines *Essays in Criticism* "with reference to its imaginative structure, not, indeed, claiming that it is a novel, but claiming that it has certain elements of imaginative unity, in its characters, its situation, and the progressive unfolding of its theme, that give it the aspect of a novel of ideas like *Marius*" (1).

Daniel, Clay. "The Religion of Culture: Arnold's Priest and Pater's Mystic." No. 72 (Fall 1987): 9-11.

"Pater's cultural man is the mystic who is understood by God; Arnold's cultural man is the priest who is more often misunderstood by men. Pater's culture is one of saints and divinity; Arnold's culture is one of priests and masses. Art for society's sake, declares Arnold, as earthly tribulation for heavenly reward. Art for art's sake, counters Pater, as heaven for heaven's sake" (11).

Davis, Arthur Kyle, Jr. "A Project for a Check-List of Matthew Arnold's Letters." No. 3 (April 1953): 2-4.

Davis, Arthur Kyle, Jr. "Matthew Arnold's Letters: A Progress Report on a Descriptive Checklist." No. 21 (Spring 1962): 7-8.

Donovan, Robert A. "Philomela: A Major Theme in Arnold's Poetry." No. 12 (Autumn 1957): [1]-6.

Argues that "Philomela may . . . be thought of as an archetype of the poet in whom the keenest delight in his own power of song is inextricably linked to the bitterest sorrow, and in whom pleasure and pain derive from the

same source. . . . What we may conveniently call the Philomela theme has been in constant evidence in Arnold's early poems, and it is no less important in his mature work . . ." (4).

Donovan, Robert A. "Some American Arnoldians." No. 13 (Spring 1958): 14-15.

Review of John Raleigh's *Matthew Arnold and American Culture.*

Faverty, Frederic E. "Four Books on Arnold." No. 14 (Fall 1958): 11-14.

A review of John Raleigh's *Matthew Arnold and American Culture*, William Jamison's *Arnold and the Romantics*, Paull Baum's *Ten Studies in the Poetry of Matthew Arnold*, and William Buckler's *Matthew Arnold's Books.*

Fulweiler, Howard. "Mermen and Mermaids: A Note of an 'Alien Vision' in the Poetry of Tennyson, Arnold and Hopkins." No. 23 (Spring 1963): 16-17.

". . . I should like here to consider only one parallel: Hopkins' compelling interest in the sea, which so firmly relates him to the authors of 'Ulysses,' 'Dover Beach,' and 'Out of the Cradle Endlessly Rocking'" (6).

Gahtan, Ellen S. "'Nor help for pain': Matthew Arnold and Sophocles' *Philoctetes.*" No. 48 (Fall 1975): 21-26.

"Passages in the *Philoctetes* suggest themselves as strong contenders . . . [as] the most relevant source of the Sophoclean reference in 'Dover Beach,' while an examination of the play in its entirety, with reference to Arnold's poetry—notably 'Tristram and Iseult' and *Empedocles on Etna*—further illumines the sensitivity with which he absorbed and exploited a body of ancient myth" (21).

Giordano, Frank R., Jr. "In Defense of Margaret: Another Look at Arnold's 'The Forsaken Merman.'" No. 54 (Fall 1978): 23-28.

"Like Keats' narrator in the nightingale ode, who will not be cheated by the deceiving elf, fancy, Margaret is tolled back from the sea to her spiritual and natural human self by a silver bell at Easter that warns of her forlornness unless she be reborn in spirit" (28).

Greenberg, Robert A. "Matthew Arnold's Refuge of Art: 'Tristram and Iseult.'" No. 25 (Spring 1964): 1-4.

His use of a narrator in "Tristram and Iseult" (1852) allowed Arnold to produce a poem which avoided the problems which caused him to withdraw "Empedocles on Etna" from the 1853 edition of his poems.

Honan, Park. "A Note on Matthew Arnold in Love." No. 39 (Spring 1971): 11-15. But see Wendell V. Harris's article in *VN* forthcoming in 1989 (not indexed).

Provides evidence of Arnold's "romantic passion" (11) for Mary Claude around November of 1848.

Joseph, Gerhard. "*The Dover Bitch*: Victorian Duck or Modernist Duck/Rabbit?" No. 73 (Spring 1988): 8-10.

Compares Anthony Hecht's poem with "Dover Beach."

Knoepflmacher, U. C. "Of Time, Rivers, and Tragedy: George Eliot and Matthew Arnold." No. 33 (Spring 1968): 1-5.

". . . impulses that led these two writers to the composition of their respective tragedies, *Merope* and *The Mill on the Floss*, are far closer than these very different end products would suggest" (1).

Laird, Holly. "Arnold among the Contentions of Criticism." No. 71 (Spring 1987): 1-4.

"I am reversing the direction of the question of 'The Effects of Contemporary Critical Theory on the Study of Victorian Literature' to ask not what impact contemporary theory has had on Arnold, but instead what influence he is having on us, elusively informing our keenest disagreements" (1).

Machann, Clinton. "Two New Letters on Matthew Arnold and English Protestantism in 1869." No. 74 (Fall 1988): 39-40.

Letters to Edward White (Feb. 24, 1869) and to George Greenwood (Dec. 2, 1869).

Mattheisen, Paul F. and Arthur C. Young. "Some Letters of Matthew Arnold." No. 24 (Fall 1963): 17-20.

Seven letters to Gosse from 1882 to 1885, mostly about Gosse's English Men of Letters Series book on Gray and his edition of Gray with its dedication to Arnold.

Miyoshi, Masao. "Narrative Sequence and the Moral System: Three Tristam Poems." No. 35 (Spring 1969): 5-10.

"We shall see how close examination of the narrative technique of the three poems—[Arnold's 'Tristram and Iseult,' Tennyson's 'The Last Tournament,' and Swinburne's *Tristram of Lyonesse*] . . .—provides us an opportunity to infer certain characteristics of the moral system operating in the narrative art of the period" (6).

Neff, D. S. "Love and Strife in 'Dover Beach.'" No. 53 (Spring 1978): 28-30.

Suggests Empedocles' ". . . Fragment 20 of *On Nature* as a direct source for ['Dover Beach's'] specific philosophy, setting, and situation" (28).

Neiman, Fraser. "'My Dear Sumner': Three Letters from Matthew Arnold." No. 17 (Spring 1960): 28-30.

Identifies the recipient of the unpublished letters about the election of Professor of Poetry at Oxford as George Henry Sumner (1825-1886) and publishes the letters.

Peterson, William S. "G. W. E. Russell and the Editing of Matthew Arnold's Letters." No. 37 (Spring 1970): 27-29.

Accounts for excisions in the letters made by Arnold's wife and sister, not the fault of Russell, and calls for their restoration in the Davis edition of the letters.

Peterson, William S. "The Landscapes of 'Rugby Chapel.'" No. 25 (Spring 1964): 22-23.

The "break in the governing metaphor of 'Rugby Chapel' is profoundly significant: the two landscapes [mountains and desert] reveal the difference not only between two categories of men, as Arnold himself tells us, but also between a father and a son who have become striking symbols of the changing temper of their age" (23).

Pollin, Burton R. "'Dover Beach' and 'Andrea del Sarto.'" No. 33 (Spring 1968): 58-59.

"Of the many discussions of 'Dover Beach' (published in 1867), none, to my knowledge, has indicated that Browning's 'Andrea del Sarto' (1855) may have been the source of specific phrases as well as of more generalized attitudes and situations in Arnold's poem" (58). Pollin traces the conjectural dating of Arnold's poem.

Robinson, James K. "The First Published American Text of Arnold's 'Literature and Science.'" No. 19 (Spring 1961): 19-21.

Comments on the appearance of the work in *The Manhattan: An Illustrated Monthly Magazine* in April 1884 and distinguishes the minor differences between that version and the ones in *Nineteenth Century* and in *Discourses in America*.

Schneider, Mary W. "Arnold's Two Regions of Form." No. 49 (Spring 1976): 22-24.

"The two phrases in which he maps the regions of literature look back to his poetry, including the imitations of classical epic and tragedy, 'regions of thought and feeling,' and ahead to prose, 'the region where form is everything'" (24).

Sena, Vinod. "W. B. Yeats, Matthew Arnold and the Critical Imperative." No. 56 (Fall 1979): 10-14.

"I mean to focus on [Yeats' debt to Arnold] . . . to bring out [its] full extent . . . and the amazing resourcefulness with which he extended his predecessor's ideas and found strikingly new applications for them" (10).

Stevens, Earl E. "Arnold's Tyrian Trader." No. 24 (Fall 1963): 24-26.

Argues that the sources for the simile in "The Scholar-Gipsy" are Ezekiel: 27 and Isaiah: 23.

Stothart, Margaret. "Hopkins' Reading of Arnold." No. 45 (Spring 1974): 13-19.

". . . Hopkins' letters and his journal show that he read Arnold with a good deal of interest and regarded him as something of an authority in matters of criticism" (13).

Sundell, M. G. "Arnold's Dramatic Meditations." No. 32 (Fall 1967): 1-5.

Demonstrates the way in which "the dramatic faculty is compatible with the love of truth" (1) in Arnold's dramatic meditations—"Dover Beach," "Heine's Grave," and "Stanzas from the Grand Chartreuse."

Swann, Charles. "No Wragg by the Ilissus? A Note on Matthew Arnold's 'Wragg is in custody.'" No. 68 (Fall 1985): 21-23.

"Is Arnold here really attempting to see the object as in itself it really is? Is Arnold's argument adequate? Is this the free play of intelligence—or the tactics of the higher journalism?" (22).

Waller, John O. "Matthew Arnold and the American Civil War." No. 22 (Fall 1962): [1]-5.

"No commentator whom I have discovered has assumed that, to whatever extent Arnold supported either side, he was more pro-Northern than pro-Southern, yet a new look at the evidence [Arnold's brief comments in his letters] suggests that he was" ([1]).

Williamson, Eugene. "Matthew Arnold's Letters to George Stacey Gibson." No. 31 (Spring 1967): 40-42.

Prints six letters written by Arnold between 1866 and 1870 to Gibson, who was a British botanist and philanthropist.

BAGEHOT, WALTER

Greenberg, Robert A. "The Greatest Victorian?" No. 15 (Spring 1959): 22-23.

Review of Norman St. John-Stevas's biography *Walter Bagehot*.

Thatcher, David S. "Nietzsche, Bagehot and the Morality of Custom." No. 62 (Fall 1982): 7-13.

"Though not original, Bagehot's book [*Physics and*

Politics] appears to have been a major, if not exclusive, influence on Nietzsche's ideas of customary morality both in their content and in their expression" (12).

Westwater, Martha. "The Victorian Nightmare of Evolution: Charles Darwin and Walter Bagehot." No. 64 (Fall 1983): 9-13.

". . . the theory of evolution had illuminated in Bagehot's mind the prominence of the past in prognosticating the future and the need for gradualism in effecting change. His interpretation of civilization's progress was not only biological but also psychological, emphasizing man's fondness for the familiar and his distrust of the different—restraining forces which reduced the risk of frenzied haste in mankind's inexorable drive forward" (9).

BARNES, WILLIAM

Wesling, Donald. "Hardy, Barnes, and the Provincial." No. 55 (Spring 1979): 18-19.

"I will argue that Hardy's recognition of Barnes' limits as a provincial poet contributed not only to decisions about the handling of dialogue in his major novels, but also to his enlarging imaginative grasp of place-as-theme in the concept of Wessex" (18).

BEARDSLEY, AUBREY

Zatlin, Linda Gertner. "Aubrey Beardsley Counts the Ways." No. 67 (Spring 1985): 1-6.

An analysis of two Beardsley poems—"The Three Musicians" and "The Ballad of the Barber"—as part of the English bawdy tradition; inc. 14 Beardsley drawings.

BLUNT, WILFRID SCAWEN

Going, William T. "Oscar Wilde and Wilfrid Blunt: Ironic Notes on Prison, Prose, and Poetry." No. 13 (Spring 1958): 27-29.

Comments on "The attitudes of Wilde and Blunt toward their prison experiences and their writing and toward each other" (28).

BRONTË, ANNE

Berg, Margaret Mary. "*The Tenant of Wildfell Hall*: Anne Brontë's *Jane Eyre*." No. 71 (Spring 1987): 10-15.

"Jane Eyre's and Helen Huntingdon's attitudes toward art appear to owe much to Charlotte's and Anne's notions of truthful representation—it is clear enough that Jane's approach to her art is informed by Charlotte's idea of truth as, in Inga-Stina Ewbank's phrase, 'reality recreated by the imagination' . . . , while Helen, like Anne, is committed to a more literal and objective recording of external reality" (14).

BRONTË, CHARLOTTE

Ankenbrandt, Katherine Ware. "Charlotte Brontë's *Shirley* and John Leyden's 'The Cout of Keeldar.'" No. 34 (Fall 1968): 33-34.

Suggests as sources for the name Keeldar, "the *Minstrelsy of the Scottish Border*, in Part III of which, 'Imitations of the Ancient Ballad,' appears John Leyden's poem 'The Cout of Keeldar.'. . . Another possible source is Scott's notes to *The Lady of the Lake*, in which he quotes seven of Leyden's stanzas, . . ." (33).

Burkhart, Charles. "The Nuns of *Villette*." No. 44 (Fall 1973): 8-13.

"In Lucy's story the nun is, on the surface, no more than a Gothic, extreme, and ridiculous figure; but in the psychological depths of Lucy's development, the nun is the operative device by which she attains adulthood and, if not happiness, a wise acceptance of those deprivations for which she was, from the beginning, intended" (13).

Ericksen, Donald H. "Imagery as Structure in *Jane Eyre*." No. 30 (Fall 1966): 18-22.

Argues that "the imagery of the novel, imagery primarily involving the moon and arboreal nature, reflects [Jane's] own emotional state and that of the other characters and underlies the melodramatic surface of the novel, giving it a poetic depth and intensity that few critics have recognized" (18).

Knies, Earl A. "Art, Death, and the Composition of *Shirley*." No. 28 (Fall 1965): 22-24.

Disputes the contentions of Spens and Tompkins "that as a result [of the deaths of Branwell, Emily and Anne] Charlotte altered her original plan while she was writing the novel" (22) and argues that "Charlotte's failure in *Shirley* must, in the final analysis, be assessed in artistic, not personal, terms" (24).

Langford, Thomas. "The Three Pictures in *Jane Eyre*." No. 31 (Spring 1967): 47-48. See McLaughlin's response (No. 41 [Spring 1972]: 22-24).

Suggests that the "pictures [in Chapter thirteen] may represent the three major sections of Jane's life" (47).

McLaughlin, M. B. "Past or Future Mindscapes: Pictures in *Jane Eyre*." No. 41 (Spring 1972): 22-24. A response to Langford's essay (No. 31 [Spring 1967]: 47-48).

The three pictures are "imaginative representations of real and traumatic *past* experiences . . ." (23)—"the first symbolizing the consequences of Mr. Reed's death, the second that of Miss Temple's loss through marriage" (23). The "martyr imagery of the third painting can, I think, be related to Helen Burns. And the cold, male image of Mr. Brocklehurst would be contiguously associated with his memory" (23-24).

Putzell, Sara Moore. "Rights, Reason, and Redemption: Charlotte Brontë's Neo-Platonism." No. 55 (Spring 1979): 5-7.

"Read in the context of . . . liberal, Neoplatonic Anglicanism, her novels appear neither 'anti-Christian' nor inconsistent, but coherent and typical of a major perspective within English Anglicanism" (5).

Read, Phyllis J. "Charlotte Brontë: The Importance of Being British." No. 50 (Fall 1976): 20-24.

". . . place—place associations—serve in her last three novels to locate the framework of values, the moral base, of the works" (20).

BRONTË, EMILY

Buchen, Irving H. "Metaphysical and Social Evolution in *Wuthering Heights*." No. 31 (Spring 1967): 15-20.

"The central critical problem is establishing connections—between her poetry and fiction, her metaphysics and sociology, the two love stories in the novel. In this study, I have restricted myself to the task of suggesting possible relationships between her metaphysics and sociology" (16).

Christian, Mildred G. "The Brontës." No. 13 (Spring 1958): 19.

Guide to research materials.

Christian, Mildred G. "Gondal's Queen." No. 10 (Autumn 1956): 13-15.

Laudatory review of Ratchford's *Gondal's Queen*.

Federico. Annette R. "The Waif at the Window: Emily Brontë's Feminine *Bildungsroman*." No. 68 (Fall 1985): 26-28.

"[T]he second half of *Wuthering Heights* and the concern with young Cathy is a fascinating variation of the prototypic novel of female education in the nineteenth century, a dramatization of the struggle to relinquish childhood for the duties of womanhood in the most traditional, romantic capacity: marriage with [the] man of one's choice" (26).

Gates, Barbara. "Suicide and *Wuthering Heights*." No. 50 (Fall 1976): 15-19.

"Not well known . . . is the fact that Brontë seems to have been . . . well informed about the history of . . . another set of English laws [in addition to those governing ownership, inheritance and entail]: the criminal laws governing suicide; or that she also knew in intimate detail the folklore associated with self-destruction. Yet both her plot and her imaginative envisioning of the deaths of her first-generation characters hinge upon her fictional use of the knowledge" (15).

Haggerty, George E. "The Gothic Form of *Wuthering Heights*." No. 74 (Fall 1988): 1-6.

"*Wuthering Heights* . . . directly confronts the formal dilemma facing every Gothic novelist and works out with literary exactitude the means of identifying Gothic intention and the novel form" (1).

Marshall, William H. "Hareton Earnshaw: Natural Theology on the Moors." No. 21 (Spring 1962): 14-15.

"The position taken by Hareton is, quite simply, theological. Given the choice between the priority of the concept of good and that of the image of deity, he of course unknowingly selects the latter. In Hareton's world, which is bound by the moors and the time of his own recollections, Heathcliff assumes the divine position: he is good because he is strong, and those who oppose him, obviously weaker than he, are thereby evil"(14-15).

Neufeldt, Victor A. "Emily Brontë and the Responsible Imagination." No. 43 (Spring 1973): 15-21.

"But it is my contention in this paper that Emily's poetry alone proves Charlotte wrong [that Emily 'wrought with a rude chisel and from no model but the vision of (her) meditations'], for the poetry shows that, like Tennyson, Emily fought a long battle (approximately ten years) over the question of the legitimate use of the creative imagination. Emily's stance is often ambiguous and contradictory, but the general direction of her development is clearly away from escapism and toward an attempt to come to terms with a detestable world" (15).

Wilson, Jo Anne A. "'The Butterfly' and *Wuthering Heights*: A Mystic's Eschatology." No. 33 (Spring 1968): 22-25.

"It is the purpose of this paper to suggest that the 'why' of *Wuthering Heights* may be found on one of the five seldom-discussed essays written by Emily Brontë while

she was a student at the Pensionat Heger, Brussels, in 1842. These essays represent what are probably her first attempts at formulating a philosophy; like the novel, their appeal is more to perception than to reason, their effect is more that of a spell than an argument" (23).

BROOKE, STOPFORD

Standley, Fred L. "Henry James to Stopford Brooke: An Unpublished Letter." No. 27 (Spring 1965): 29.

Prints a James letter about travel in Italy.

BROWNING, ELIZABETH BARRETT

Mermin, Dorothy. "Genre and Gender in *Aurora Leigh*." No. 69 (Spring 1986): 7-11.

"By transgressing the boundaries of genre—by appealing not from literature to life, but from one genre to another, and back again—*Aurora Leigh* goes farther than any other poem or novel of the Victorian period towards transcending the limits imposed on literature by gender" (11).

Phillipson, John S. "'How Do I Love Thee?'—an Echo of St. Paul." No. 22 (Fall 1962): 22.

Identifies an echo of Ephesians 3: 17-19 in the poem and argues that "[i]n spirit and expression" the sonnet echoes "Paul's thought and phraseology" (22).

Ridenour, George M. "Robert Browning and *Aurora Leigh*." No. 67 (Spring 1985): 26-31.

"[T]here is substantial evidence that *Aurora Leigh* is. . . a force at the very heart of [*The Ring and the Book*]" (26).

Taplin, Gardner B. "Elizabeth Barrett Browning." No. 13 (Spring 1958): 20-21.

Guide to research materials.

Thomson, Fred C. "Elizabeth Barrett Browning on Spiritualism: A New Letter." No. 31 (Spring 1967): 49-52.

A letter from Elizabeth Barrett Browning to John Westland Marston (1853) in response to a letter he sent her describing his experiences in spiritualism.

BROWNING, ROBERT

Armistead, Myra. "'Childe Roland' and Two Other Poems by Browning." No. 66 (Fall 1984): 22-24.

A Jungian analysis of the poem, which also examines "Women and Roses" and "Love Among the Ruins," thought to be related to "Childe Roland."

Austin, James C. "The Hawthorne and Browning Acquaintance: Including an Unpublished Browning Letter." No. 20 (Fall 1961): 13-18. (See also Lionel Stevenson's addendum in No. 21 [Spring 1962]: 16).

Traces the Hawthorne-Browning friendship and includes a letter to Una Hawthorne thanking her for noticing his contribution to the editing of *Septimus Felton*. Austin also suggests that Browning's "Mesmerism" was occasioned by the tale of Matthew Maule and Alice Pyncheon in *The House of the Seven Gables*.

Bevington, Merle M. "Browning and Wordsworth: The Argument for Immortality in 'Saul.'" No. 20 (Fall 1961): 19-21.

"The purpose of this note is to set forth the possibility that it was the reading of a letter by William Wordsworth that gave Robert Browning the suggestion which enabled him to write the last ten sections of 'Saul.' . . " (19-20). The letter, to Sir George Beaumont (1805), appeared in *Memoirs of William Wordsworth*, published in 1851.

Cary, Richard. "Robinson on Browning." No. 23 (Spring 1963): 19-21.

Records E. A. Robinson's objections to being confused with Browning or thought indebted to him.

Cundiff, Paul A. "Robert Browning: 'Our Human Speech.'" No. 15 (Spring 1959): [1]-9. (See Donald Smalley's response in No. 16 [Fall 1959]: [1]-9; see Cundiff's and Langbaum's rebuttals to Smalley in No. 17 [Spring 1960]: 7-11, 11-17.)

Cundiff suggests that "Where a pledge of absolute fidelity to fact leaves Browning with a poem whose theme, pervading imagery, and characters are not representative of his intent, a distrust of truth [fact] by the poet provides grounds for the valid portrayal of his Ring metaphor, his theme, and his characters" (8).

Cundiff, Paul A. "Robert Browning: 'Indisputably Fact.'" No. 17 (Spring 1960): 7-11.

A rebuttal to Smalley's "Browning's View of Fact in *The Ring and the Book*" (No. 16 [Fall 1959]: [1]-9).

DeLaura, David J. "The Religious Imagery in Browning's 'The Patriot.'" No. 21 (Spring 1962): 16-18.

There are in the poem "suggestive, somewhat ironic parallels to the Crucifixion" (16).

DeVane, William C. "Robert Browning." No. 13 (Spring 1958): 22.

Guide to research materials.

Dupras, Joseph A. "Browning's Testament of His Devisings in *The Ring and the Book*." No. 71 (Spring 1987): 27-31.

"Browning knows that a reader's preconceptions about the poet's craft cause critical blindness and interpretive missteps. His cunning indirections mark the directions of delusive interpretive grandeur and hermeneutic retardation" (31).

Hoar, Victor. "A Note on Browning's 'Childe Roland to the Dark Tower Came.'" No. 27 (Spring 1965): 26-28.

Takes issue with John Lindberg (No. 16 [Fall 1959]: 27-30): Lindberg's analysis fails to account for "an arrangement of symbols and themes which dominate the poem. . . . The symbols are the wasteland and the Dark Tower; the themes are, respectively, regeneration and initiation" (26-27).

Honan, Park. "Browning's *Pauline*: The Artistic Safety Device." No. 18 (Fall 1960): 23-24.

"The French note [after line 811 in *Pauline*] is revealing of Browning's cleverness and—inadvertently—of his early artistic insecurity, which bred a desire in the poet to appear above and beyond his own composition" (24).

Houghton, Esther Rhodes. "Reviewer of Browning's *Men and Women* in the *Rambler* Identified." No. 33 (Spring 1968): 46. A response to Boyd Litzinger (No. 18 [Fall 1960]: 22-23).

Identifies the reviewer as Richard Simpson.

Kelly, Richard. "The Dramatic Relationship Between 'By the Fire-Side' and 'Any Wife to Any Husband.'" No. 39 (Spring 1971): 20-21.

"Although DeVane states that 'By the Fire-Side' is essentially lyric and that 'Any Wife to Any Husband' is dramatic, I suggest that the two poems, when taken together, are dramatic, in that 'Any Wife to Any Husband' is a rational response to the lyric emotionalism of 'By the Fire-Side'" (20).

Kendall, J. L. "Browning's *Fifine at the Fair*: Meaning and Method." No. 22 (Fall 1962): 16-18.

Takes issue with Charlotte Watkins's *PMLA* article (74 [Sept. 1959]), suggesting that "it involves . . . some misunderstanding of the meaning of the prologue and epilogue of the poem and a consequent underevaluation of the philosophy set forth in the monologue" (16).

Kendall, J. L. "Lippo's Vision." No. 18 (Fall 1960): 18-21.

Addressing the relation between the speaker and his audience, Kendall argues that "Throughout his discourse Lippo checks himself only when . . . he sees that his words are beginning to have the wrong effect. It is not misgiving but strategy that accounts for his veering and tacking. The whole performance is carefully controlled, and not the less earnest and serious for being so" (21).

King, Roma A., Jr. "Browning: 'Mage' and 'Maker'—A Study in Poetic Purpose and Method." No. 20 (Fall 1961): 21-25.

"Browning illustrated repeatedly both these characteristics: his interest in rendering the whole psychic life of a character and his preoccupation with failure and frustration. Perhaps I can best make my point clear by discussing in detail a single, representative poem [—'Cleon']" (22).

Langbaum, Robert. "Robert Browning: Âme Élastique." No. 13 (Spring 1958): 12-13.

Review of Roma King's *The Bow and the Lyre*.

Langbaum, Robert. "The Importance of Fact in *The Ring and the Book*." No. 17 (Spring 1960): 11-17.

A rebuttal to Donald Smalley's "Browning's View of Fact in *The Ring and the Book*." No. 16 (Spring 1959): [1]-9. See also Paul Cundiff's original essay, "Robert Browning: 'Our Human Speech.'" (No. 15 [Spring 1959]: [1]-9.) and his "Robert Browning: 'Indisputably Fact.'" (No. 17 [Spring 1960]: 7-11).

Lindberg, John "Grail-Themes in Browning's 'Childe Roland.'" No. 16 (Fall 1959): 27-30.

"'Childe Roland to the Dark Tower Came' has always impressed me as a poignant reversal of the traditional associations of hope and salvation in the quest for the Grail, the impression only confirming itself the more in the absence of the Grail from the poem" (27).

Litzinger, Boyd. "Did Cardinal Wiseman Review *Men and Women*?" No. 18 (Fall 1960): 22-23. (See Esther Rhodes Houghton's response No. 33 [Spring 1968]: 46.)

"I can only conclude that the question of Wiseman's authorship is moot . . ." (23).

Litzinger, Boyd. "A Note on Browning's Defense of Chatterton." No. 19 (Spring 1961): 17-18.

"It is the purpose of this note to call attention to a passage in the essay which might cast further light on Browning's misdirected defense of Chatterton" (17).

Martin, Loy D. "Browning: The Activation of Influence." No. 53 (Spring 1978): 4-9.

"I want to focus on Browning's 'activation' of Shelley, both as text and as poetic ideal, but I also want at least to

suggest how the Victorian norms that govern Browning's mode of activation differ from those which precede it among Romantic and Augustan poets" (4).

Matthews, Jack. "Browning and Neoplatonism." No. 28 (Fall 1965): 9-12.

"I have tried to show, not that Browning was a Neoplatonist, but that Neoplatonic ideas are central to much of his thinking, and that reading his poetry, with Neoplatonism as a background, puts it in a focus that is somewhat different. The most pronounced Neoplatonic idea is found in Browning's unique belief in progress. . ." (12).

Mermin, Dorothy. "Ironic Translation in *Fifine at the Fair*." No. 54 (Fall 1978): 1-4.

"Frequently in Browning's poems truth is said to be manifested in a single unrepeatable word or vision or image that the poet tries to approximate in many ways with many words. In *Fifine at the Fair* this process appears metaphorically as translation from one art or language to another" (1).

Millet, Stanton. "Art and Reality in 'My Last Duchess.'" No. 17 (Spring 1960): 25-27.

"In 'My Last Duchess,' then, the Duke's reference to Frà Pandolf is 'an occasion for telling the story' in that it introduces a topic which the Duke wants to expound, and it is a means of 'illustrating' his thesis that reality, the living Duchess, was infinitely less admirable and less complicated than the Duchess 'painted on the wall'" (27).

Millhauser, Milton. "Robert Browning, Robert Chambers, and Mr. Home, the Medium." No. 39 (Spring 1971): 15-19.

"The sum of these considerations—no single one decisive but all tending in the same direction—permits us to argue with fair plausibility that Robert Chambers, author of *Vestiges* and quasi-disciple of Home, was in Browning's mind as he sketched out Sludge's arguments and portrayed certain of his adherents" (19) in "Mr Sludge, 'The Medium.'"

Pearsall, Robert B. "The Forthcoming Bibliography of Browning." No. 3 (April 1953): 5-6.

Announces the publication of the Pearsall bibliography.

Pollin, Burton R. "'Dover Beach' and 'Andrea del Sarto.'" No. 33 (Spring 1968): 58-59.

"Of the many discussions of 'Dover Beach' (published in 1867), none, to my knowledge, has indicated that Browning's 'Andrea del Sarto' (1855) may have been a source of specific phrases as well as of more generalized attitudes and situations in Arnold's poem" (58).

Poston, Lawrence, III. "Ritual in 'The Bishop Orders his Tomb.'" No. 17 (Spring 1960): 27-28.

Argues that "The movement in toward and then away from his bed provides a kind of dramatic framework within the context of which the Bishop imparts various matters to his sons. It is the imagery of ritual which seems to me to make this movement symbolic" (27).

Raymond, W. O. "Truth in *The Ring and the Book*." No. 10 (Autumn 1956): 12-13.

Questions conclusions in Langbaum's 1956 *PMLA* essay: "Mr. Langbaum's article stops short of considering a very significant element in *The Ring and the Book* —the relativity of Browning's own judgments" (13).

Rich, Nancy B. "New Perspective on the Companion Poems of Robert Browning." No. 36 (Fall 1969): 5-9.

There is "a basic artistic pattern common to all sets of [companion] poems regardless of surface variations. . . . Its basis is complementary antithesis, for a broad interpretation of any given set of companions reveals that though both poems deal with the same subject, each approaches that subject from an opposite yet complementary position" (5). Identifies some nine sets of companion poems.

Ridenour, George M. "Robert Browning and *Aurora Leigh*." No. 67 (Spring 1985): 26-31.

"As it happens, there is substantial evidence that *Aurora Leigh* is indeed a force at the very heart of [*The Ring and the Book*]" (26).

Rosmarin, Adena. "The Historical Imagination: Browning to Pound." No. 61 (Spring 1982): 11-16.

"The shift in historical imagination explored in this paper is one variant of the self's increasing doubting, however articulate, of its capacity to know itself and other selves and of its capacity to express that knowledge in words (the two doubtings are, if not one, inextricably connected)" (16).

Senescu, Betty Cobey. "Another Pippa." No. 33 (Spring 1968): 8-12.

"I find nothing divine, sacred, or extraordinary in Pippa's character. She is a typical young girl, romantic, imaginative, and hopeful, whose tragedy is that as far as she knows the days are passing her while she remains doomed to a life of colorless, unalterable drudgery" (12).

Shaw, W. David. "Browning's Duke as Theatrical Producer." No. 29 (Spring 1966): 18-22.

"The present reading does not pretend to change existing ideas about the poem, but to enrich them in a detailed

way by linking a disciplined attention to rhetoric with the hypothesis that the Duke is staging a 'show' that enables him to transform his domestic past into what he believes it should have been" (22).

Shields, Ellen F. "Bishop Blougram and the Cardinals." No. 37 (Spring 1970): 21-24.

"As the similarity between the views expressed by Blougram and those expounded by Newman shows, Browning was familiar not only with the surface events involving the Catholic Church in England, but also with the dogmatic and moral issues that were currently under attack. To say that Browning understood the Church's position is not to say that he agreed with it or even sympathized with it" (24).

Siegchrist, Mark. "Type Needs Antitype: The Structure of Browning's *Parleyings*." No. 50 (Fall 1976): 1-10.

"As an expression of Browning's basic concept of moral knowledge as a continuously developing process, [the] sequential exploration of the problems of moral action strikes me as the major structural principle by which the seven parleyings are organized. . . . The other major complementary structural principle is that of the arrangement of the parleyers in a regular alternation of positive and negative models" (2).

Smalley, Donald. "Browning's View of Fact in *The Ring and the Book*." No. 16 (Fall 1959): [1]-9.

A response to Paul Cundiff's essay in No. 15 (Spring 1959): [1]-9. "For if Langbaum [in *The Poetry of Experience*], as I see it, errs in insisting that Browning believed he was merely projecting the facts of the *Old Yellow Book* without interpreting them, Cundiff . . . veers an even greater distance in the opposite direction when he asserts that Browning, in line with the intricacies of ring-making, avowed through his Ring metaphor that he meant to create characters of his own without the intention of keeping faithful to the essential truth of the characters of his source" (3).

Stevens, L. Robert. "'My Last Duchess': A Possible Source." No. 28 (Fall 1965): 25-26.

Suggests Nathaniel Wanley's *The Wonders of the Little World* (1806).

Stevenson, Lionel. "The Hawthorne and Browning Acquaintance: An Addendum." No. 21 (Spring 1962): 16. (See James Austin's earlier article in No. 20 [Fall 1961]: 13-18.)

Contends that "A routine comparison of 'Mesmerism' with 'Porphyria's Lover' would merely suggest that Browning had reworked a situation after twenty years . . . . [but] Austin's evidence . . . that Hawthorne read the one poem ['Porphyria's Lover'] shortly before writing his story, and that Browning had read *The House of the Seven Gables* shortly before writing 'Mesmerism,' indicates that a more interesting and complex process is represented . . ." (16).

BUTLER, SAMUEL

Bennett, Joseph T. "The Devil in the Flesh: Samuel Butler's 'Confessional' Novel." No. 39 (Spring 1971): 25-28.

Accounts for Butler's failure to publish *The Way of All Flesh*: "Eliza Savage was Butler's audience for his novel; he neither cared nor felt the need for another" (28).

Howard, Daniel F. "The Critical Significance of Autobiography in *The Way of All Flesh*." No. 17 (Spring 1960): [1]-4.

"Of the three sections of the novel which he wrote at different times, the most perfect artistically is the one he wrote in 1873 dealing with Earnest as a child; . . . the worst is the one written in the 1880's by a man who had lost the ability to portray characters with delicate emotional ambivalence; for in the eighties Butler grew more and more settled and sure, anxious to state rather than to dramatize, and unfortunately during this time, when he was writing the last third of the book, he lacked the self-restraint to refrain from imposing himself in added bits upon an earlier and finer artist" (3).

Lind, Ilse Dusoir. "*The Way of All Flesh* and *A Portrait of the Artist as a Young Man*: A Comparison." No. 9 (Spring 1956): 7-10.

"[T]he cultural distance between [Carlyle, Arnold and Butler] and the young Joyce is infinitely greater than one would infer from reference to simple chronology" (10).

CARLYLE, THOMAS

Adrian, Arthur A. "Carlyle on Editing Letters." No. 31 (Spring 1967): 45-46.

Prints much of a long letter from Geraldine Jewsbury to Richard Bentley in 1860 forwarding Carlyle's advice about collecting references to personages at the end of a projected edition of letters.

Baker, Lee C. R. "Carlyle's Secret Debt to Schiller: The Concept of Goethe's Genius." No. 61 (Spring 1982): 21-22.

". . . Schiller's *Naive and Sentimental Poetry* and the *Aesthetic Letters* . . . provided Carlyle with the pattern of conversion which he finds Goethe embodying. . . . [He] borrows from Schiller an important psychological pattern which he thought he borrowed from Goethe" (22).

Clausson, Nils. "Disraeli and Carlyle's 'Aristocracy of Talent': The Role of Millbank in *Coningsby* Reconsidered." No. 70 (Fall 1986): 1-5.

". . . Disraeli is not offering Millbank as a member of a new aristocracy of talent and . . . he is not recommending a political alliance between the Millbanks and Coningbys of Victorian England" (1).

Deneau, Daniel P. "Relationship of Style and Device in *Sartor Resartus*." No. 17 (Spring 1960): 17-20.

"There is, then, not only a lack of appropriate stylistic variations, but also a lack of discrimination in the assignment of the ideas of the book to appropriate speakers" (20).

Ebel, Henry. "'The Primaeval Fountain of Human Nature': Mill, Carlyle, and the French Revolution." No. 30 (Fall 1966): 13-18.

"Mill and Carlyle ran in nearly parallel grooves, without touching . . ." (15) in their attitudes toward the French Revolution, but finally parted ways completely, with Mill rejecting Carlyle's "antianarchical fulminations" (17).

Fain, John Tyree. "Word Echoes in *Past and Present*." No. 8 (Autumn 1955): 5-6.

The "work is full of key words and phrases that echo like bells struck now and again in the impassioned prose, producing the effect of refrain and playing their part in the integration of several themes" (5).

Frye, Lowell T. "Chaos and Cosmos: Carlyle's Idea of History." No. 65 (Spring 1984): 19-21.

"In the earlier works of the 1820's and 1830's Carlyle seemed to accept complexity with tolerance, and even expressed fascination with the richness of experience. But as he aged, and as contemporary social and moral problems increasingly burdened his conscience, his tolerance evaporated, the fascination turned to fear" (21).

Goreau, Eloise K. "Carlyle and Ruskin: The Private Side of the Public Coin." No. 46 (Fall 1974): 15-19.

"Ruskin apparently read Carlyle's work with any attention very late, in the glow of their friendship, long after his own ideas were formed. In the formative years his reading of the master seems to have served Ruskin chiefly as fortification of his own opinions and as a rallying point to his readers" (19).

Levine, Richard A. "Carlyle as Poet: The Phoenix Image in 'Organic Filaments.'" No. 25 (Spring 1964): 18-20.

The image of "the phoenix becomes the key for an understanding of 'Organic Filaments'" (18).

Lindberg, John. "The Artistic Unity of *Sartor Resartus*." No. 17 (Spring 1959): 20-23.

"In short, *Sartor Resartus* deserves to be recognized as a true novel, and not just the sort of book we call a novel because no other term fits" (20).

Marrs, Edwin W., Jr. "Carlyle, Bernardin de Saint-Pierre, and Madame Cottin." No. 33 (Spring 1968): 43-45.

"Certain Carlyle family letters (and one other), for the most part unpublished, show that the translation [of *Paul and Virginia*] was not Carlyle's but his brother John's, later Dr. Carlyle, ... In addition, they indicate that John translated Sophie (Risteau) Cottin's *Elisabeth, ou les Exilés de Sibérie* (1806) as well, and that Carlyle played some part, perhaps some considerable part, in overseeing the work on both" (43).

Mattheisen, Paul F. "Tennyson and Carlyle: A Source for 'The Eagle'" No. 60 (Fall 1981): 1-3.

Recommends Chapter IV of Book III of *Sartor Resartus* as the source.

Moore, Carlisle. "Carlyle *Resartus*." No. 12 (Autumn 1957): 11-13.

Review of Julian Symons' edition, *Carlyle: Selected Works, Reminiscences and Letters*.

Peters, Robert Louis. "Some Illustrations of Carlyle's Symbolist Imagery." No. 16 (Fall 1959): 31-34.

Distinguishes between intrinsic and extrinsic symbols and provides an extended analysis of the Berline coach as symbol in *The French Revolution*.

Ryan, Alvan S. "The Attitude toward the Reader in Carlyle's *Sartor Resartus*." No. 23 (Spring 1963): 15-16.

Disputes Francis Roellinger's "The Early Development of Carlyle's Style" in *PMLA* 74 (Dec. 1957): 936-51.

Ryan, Alvan S. "Carlyle, Jeffrey, and the 'Helotage' Chapter of *Sartor Resartus*." No. 27 (Spring 1965): 30-32.

"[T]he whole notion of Heuschrecke's tract and Teufeldröckh's gloss on it had little organic relation to the larger plan of *Sartor*" (32).

Sanders, Charles Richard. "The Question of Carlyle's 'Conversion.'" No. 10 (Autumn 1956): 10-12.

Takes issue with some of the points made in Carlisle Moore. "*Sartor Resartus* and the Problem of Carlyle's Conversion." *PMLA* 70 (Sept. 1955): 662-681.

Schaefer, Charles W. "Carlyle's Denial of Axiological Content in Science." No. 73 (Spring 1988): 10-16.

"If one were inclined to reduce the arguments of Carlyle in opposition to science and scientism to their barest syllogistic elements, his deconstruction of the objective reality of space and time would doubtless prove to be the most lethal blow, but allowing the Carlylean voice to reassume its unique, steep-stepping prose, the dismissal of space and time is sounded almost as an undeveloped afterthought, powerful in its implications but unbelabored in contrast with the other major insights" (15).

Shine, Hill. "Thomas Carlyle." No. 13 (Spring 1958): 22.

Guide to research materials.

Stein, Richard L. "Midas and The Bell-Jar: Carlyle's Poetics of History." No. 58 (Fall 1980): 5-9.

"Carlyle works in a symbolic mode, plumbing surfaces for latent meanings, physical facts for metaphysical patterns" (5); Stein then goes on to analyze two of these symbols—Midas and the bell-jar.

Tarr, Rodger L. "A New Carlyle Manuscript." No. 54 (Fall 1978): 16-17.

A MS of *The Guises*, which Tarr was editing, the text to be published later in *Victorian Studies* 25 (Autumn 1981): 13-80.

Tarr, Rodger L. "Carlyle's Incidental Montage: *The Guises* and the Theory of Transcendent Historicism." No. 61 (Spring 1982): 8-11.

". . . there is the recently discovered *The Guises*, a completed history which, I believe, provides us with some answers regarding Carlyle's method; or, at the very least, it tells us a great deal about the disposition of Carlyle's historical imagination in the year of its composition 1855" (9).

Taylor, Beverly. "Carlyle's Historical Imagination: Untrue Facts and Unfactual Truths." No. 61 (Spring 1982): 29-31.

"In showing that historical documents, like other physical evidence, have no greater claim to authority than the human imagination has, Carlyle insisted like many contemporary writers that scientific perceptions be wedded to intuition, imagination, and faith" (31).

Wheeler, Elizabeth. "Great Burke and Poor Boswell: Carlyle and the Historian's Task." No. 70 (Fall 1986): 28-31.

"This juxtaposition—the confident politician and the self-deprecatory hero-worshipper, Great Burke and Poor Boswell—shaped and clarified Carlyle's definition of history and the historian's task. And that definition informed his approach to history in his books most equivalent to their great works, *The French Revolution* and *Life of John Sterling*" (28).

CARROLL, LEWIS

Dreyer, Laurence. "The Mathematical References to the Adoption of the Gregorian Calendar in Lewis Carroll's *Alice's Adventures in Wonderland*." No. 60 (Fall 1981): 24-26.

"Perhaps the most fascinating aspect of *Alice's Adventures in Wonderland* is its relationship to the equally fascinating history of the calendar" (24).

Leach, Elsie. "'Alice in Wonderland' in Perspective." No. 25 (Spring 1964): 9-11.

"The child-adult conflict of *Alice* gives direction to the heroine's adventures and controls all the notable features of the work—the kind of character Alice is, her relationships with the other characters, the texture of the dialogue, and the placement of the incidents. Thus the work can be read as a whole, and its meaning is not very esoteric after all" (11).

Rackin, Donald. "What You Always Wanted to Know About Alice but Were Afraid To Ask." No. 44 (Fall 1973): 1-5.

"If we accept these works for what they are—Carroll's 'own invention' of a static world beyond sex—the [Alice] books remain whole, and their strange unity never fails. If we read in sexuality, we introduce an element that destroys their 'invented' organic completeness and interferes with their deepest purposes—aesthetic and philosophical" (5).

Sigman, Joseph and Richard A. Slobodin. "Stammering in the Dodgson Family: An Unpublished Letter by 'Lewis Carroll.'" No. 49 (Spring 1976): 26-27.

A letter dated Feb. 2, 1874, to Henry Rivers about treatment for four of the Dodgson sisters who stammer. (One other did not stammer and two were unavailable for treatment.)

CLOUGH, ARTHUR HUGH

August, Eugene R. "*Amours de Voyage* and Matthew Arnold in Love: An Inquiry." No. 60 (Fall 1981): 15-20.

Suggests that ". . . Clough's *Amours de Voyage* is . . . a semi-fictional account of [Matthew Arnold's love affair with the mysterious Marguerite] and that Claude, the poem's central figure, is in part a portrait of Matthew Arnold in love" (15).

Green, David Bonnell. "Arthur Hugh Clough and Francis H. Underwood." No. 19 (Spring 1961): 15-17.

Underwood was a publisher's representative and minor

novelist who apparently solicited a manuscript from Clough for inclusion in the *Atlantic Monthly*, which later published "Amours de Voyage."

Louis, M. K. "Swinburne, Clough, and the Speechless Christ: 'Before a Crucifix' and 'Easter Day.'" No. 72 (Fall 1987): 1-5.

Compares the two and concludes that "each of these two poems is eminently successful within its own terms; Clough's strategy of conciliation is used as elegantly as Swinburne's strategy of aggression" (5).

Rudman, Harry W. "Clough and Graham Greene's *The Quiet American*." No. 19 (Spring 1961): 14-15.

Identifies two quotations from Clough in the novel "to demonstrate Greene's employment of poetry conversational in tone, realistic and practical in point of view, moralistic in intent to illuminate the theme" (15).

Timko, Michael. "Arthur Hugh Clough: A Portrait Retouched." No. 15 (Spring 1959): 24-28.

"While agreeing with Carlyle that true liberty consists in the individual's finding the work that he is best fitted to do, Clough felt the need for something still more concrete. For him, the general statement that one should do the duty that lies nearest him was still too abstract. For him, it was necessary to specify that the work one does should be of service to others, not, as Carlyle seemed to imply, simply labor *per se*. . . . The recognition of this concept of work or duty as service as one of the positive principles by which Clough overcame his early doubts and guided his later life will do much to give us a truer portrait of him" (25) than Strachey and critics who followed him have given us.

Timko, Michael. "Corydon Had a Rival." No. 19 (Spring 1961): 5-11.

"[A] comparison of [Clough's and Arnold's] theories indicates that they correspond at many points, particularly on the end of poetry and the relationship of style or form to thematic content. When they differ, it seems to be a matter of emphasis rather than outright disagreement, and this concurrence supports my principal thesis: Clough's influence on Arnold was greater than most critics are inclined to recognize" (5).

COLLINS, WILKIE

Hart, Francis Russell. "Wilkie Collins and the Problem of Biographical Evidence." No. 12 (Autumn 1957): 18-21.

Rev. of Nuell Pharr Davis's *The Life of Wilkie Collins*.

MacEachan, Dougald B. "Wilkie Collins' *Heart and Science* and the Vivisection Controversy." No. 29 (Spring 1966): 22-25.

"In this quite readable propaganda novel, an attack on science in general and vivisection in particular, Collins, who had consistently incorporated attacks on cruelty to animals in his fiction, created the character of Dr. Benjulia to show what might happen to a scientist who persisted in vivisecting" (24).

Nelson, Harland S. "Dickens' Plots: 'The Ways of Providence' or the Influence of Collins?" No. 19 (Spring 1961): 11-14.

"There is a fundamental difference that Dickens himself recognized between his way and Collins' way of developing a plot, a difference suggesting a debt not to Collins but to evangelical Christianity. . . . In saying that Dickens' plots show the influence of evangelical Christianity, I do not mean to assert, against all biographical evidence, that Dickens was an evangelical Christian . . ." (11).

CONRAD, JOSEPH

Gottlieb, Hans J. "The Master of the *Otago*." No. 13 (Spring 1958): 15-17.

Review of Jean-Aubry's *The Sea Dreamer*.

DARWIN, CHARLES

Dougherty, Charles T. "Darwin in the Ozarks." No. 15 (Spring 1959): 28.

Reports on a Missouri General Assembly proposed resolution of January 19, 1959, to ban the teaching of evolution in the schools.

Westwater, Martha. "The Victorian Nightmare of Evolution: Charles Darwin and Walter Bagehot." No. 64 (Fall 1983): 9-13.

". . . the theory of evolution had illuminated in Bagehot's mind the prominence of the past in prognosticating the future and the need for gradualism in effecting change" (9).

DEVERE, AUBREY

Reiman, Donald H. "Shelley, DeVere, and Thompson's 'Hound of Heaven.'" No. 19 (Spring 1961): 18-19.

Suggests the source for "The Hound of Heaven" phrase

to be the fourth stanza of Aubrey DeVere's "Lines Composed near Shelley's House at Lerici."

Winckler, Paul A. and William V. Stone. "Aubrey Thomas De Vere, 1814-1902: A Bibliography." No. 10, Suppl. 1 (Autumn 1956): [1]-4.

DICKENS, CHARLES

Bell, Vereen M. "Parents and Children in *Great Expectations*." No. 27 (Spring 1965): 21-24.

Traces "the bleak child-parent relationship [in *Great Expectations*] as a kind of unifying metaphor for [Dickens's] total vision" (21).

Bishop, Jonathan. "The Hero-Villain of *Oliver Twist*." No. 15 (Spring 1959): 14-16.

"[T]he structure of the book expresses the coexistence of the motive of aggression against the young virgin-mother and the counter-motive of guilt and self-repudiation by separating the wish to kill and the wish for innocence into distinct characters [Oliver and Sikes] with contrasting fates. . . . [Oliver] is obliged to suffer over and over until he finds a counterpart of himself, a grown man, to act out his crime and the full punishment in literal detail" (16).

Borowitz, Albert. "The Unpleasantness at the Garrick Club." No. 53 (Spring 1978): 16-23.

Traces "The controversy at London's Garrick Club over the expulsion of . . . Edmund Yates in 1858 [which] led to the rupture of the fragile friendship of Dickens and Thackeray" (16).

Bort, Barry D. "Trabb's Boy and Orlick." No. 29 (Spring 1966): 27-28.

"If Orlick mirrors the capacity for evil in Pip, then it is surely noteworthy that the hero's salvation is accomplished by the character who represents the mocking, unreflective world of boyhood" (28).

Britwum, Atta. "Dicken's War against the Militancy of the Oppressed." No. 65 (Spring 1984): 15-18.

"Dickens's efforts anticipate those of Orwell, Pasternak, Solzhenitsyn and those others who opportunistically settle on the excesses (avoidable or otherwise) of a revolution to reject the validity of what it ushers in: the qualitative development of human society. Of course what stands out in all this is the class allegiance of the artist. Dickens is a defender of the bourgeois order" (18).

Coolidge, Archibald C., Jr. "Dickens and the Heart as the Hope for Heaven: A Study of the Philosophic Basis of Sensational Literary Technique." No. 20 (Fall 1961): 6-13.

"I shall define idealism, sensibility, and organicism briefly (they are familiar quantities), sketch the manner in which they encourage the use of sensational technique, and then present detailed evidence that Dickens held the relevant ideas" (6).

Coolidge, Archibald C., Jr. "Dickens and the Philosophic Basis of Melodrama." No. 20 (Fall 1961): [1]-6.

"I suggest that melodrama is the inevitable artistic result of an extension of the cult of sensibility. . . . The bulk of this article [is] devoted . . . to the most important part of the subject: the evidence that Dickens accepted the most important corollaries of sensibility, that normal men are passive and that action and evil individuals are associated (the association of evil and society though sometimes accepted by Dickens is much less relevant to the basis of his melodrama)" ([1], 2).

Coolidge, Archibald C., Jr. "Dickens's Humor." No. 18 (Fall 1960): 8-15.

"While it is well known that Dickens was influenced in some general ways by earlier and contemporary humorists, it does not seem generally recognized that much of Dickens's humor may have been an application of the theories of Fielding and Hazlitt and may have been connected with his training as a journalist. I do not wish to deny the considerable influence of other writers, especially Smollett, but intend to show how theories about humor may have directed Dickens's use of it and to show how the structure of his books is partly controlled by humor" (8).

Crew, Louie. "Dickens with a Voice like Burke's?" No. 54 (Fall 1978): 22.

Argues that one cannot successfully apply Richard Ohmann's transformational analysis to demonstrate similarity.

Flibbert, Joseph T. "*Bleak House* and the Brothers Grimm." No. 36 (Fall 1969): 1-5.

My "purpose . . . is to examine the allusions to and motifs of fairy-tale literature in *Bleak House* to determine their impact on theme, structure, and intention" (1).

Friedman, Stanley. "Another Possible Source for Dicken's [sic] Miss Havisham." No. 39 (Spring 1971): 24-25. A response to Harry Stone (No. 33 [Spring 1968]: 5-8).

Suggests *The Annual Register, or a View of the History, Politics, and Literature, for the Year 1778* as a source.

Goldfarb, Russell M. "The Menu of *Great Expectations*." No. 21 (Spring 1962): 18-19.

Argues that "brutal, corrupt, and self-seeking individuals in *Great Expectations* are associated with inordinate consumption" (18), and that there is the suggestion of cannibalism in the work.

Hannaford, Richard. "Irony and Sentimentality: Conflicting Modes in *Martin Chuzzlewit*." No. 46 (Fall 1974): 26-28.

". . . one of Dickens' achievements in this novel is a multifaceted irony. . . . Intruding into the novel is a sentimental mode which weakens the novel's effectiveness" (26).

Hapke, Laura. "He Stoops to Conquer: Redeeming the Fallen Woman in the Fiction of Dickens, Gaskell and Their Contemporaries." No. 69 (Spring 1986): 16-22.

"While men were concerned with the Magdalen's salvation through obedience, women emphasized her self-discovery" (22).

Hirsch, Gordon D. "A Psychoanalytic Rereading of *David Copperfield*." No. 58 (Fall 1980): 1-5.

"The close of the novel does not portray a David who is fully mature and free from all neurosis, fantasy, and conflict, but rather a David-author who has grown and changed in some areas of life, while he has reached an impasse in others" (5).

Honan, Park. "Metrical Prose in Dickens." No. 28 (Fall 1965): 1-3.

Examines "tradition and precedent" for Dickens's metrical cadences and argues that "As his sensibility matured he learned to use 'meter' with restraint. But he also found it functional" (2).

Hurley, Edward. "A Missing Childhood in *Hard Times*." No. 42 (Fall 1972): 11-16.

". . . *Hard Times* is about the danger of childhood being destroyed by adults and the world of reality they have created . . ." (11).

Hurley, Edward. "Dickens' Portrait of the Artist." No. 38 (Fall 1970): 1-5.

"Since David [Copperfield] never effectively opens up his potential for full adult life, the final viewpoint remains correspondingly restricted by the residual conflict. To use Dickens' original metaphor, David feels himself the masculine bull in the feminine china shop . . . . David will not admit to himself or to the reader who he is, and most important of all for this novel, he won't admit who the artist is: the metaphor-maker, whose very obstructions, like King Charles's head, reveal unwittingly the inner boy-man, the bull in the china shop" (4-5).

Johnson, Edgar. "Scott and Dickens: Realist and Romantic." No. 27 (Spring 1965): 9-11.

Argues that Scott and Dickens "were not literary kinsmen at all, but antitheses, fundamentally unlike in every major way" (9) and it is Scott who is the realist and Dickens the romantic.

Jones, Florence. "Dickens and Langland in Adjudication upon Meed." No. 33 (Spring 1968): 53-56.

"Dickens' moralizing tone, along with his 'allegorical' technique [in *Hard Times*], is very much akin to Langland's [in *The Vision of William Concerning Piers the Plowman*]" (54).

Kaplan, Fred. "Pickwick's 'Magnanimous Revenge': Reason and Responsibility in the *Pickwick Papers*." No. 37 (Spring 1970): 18-21.

". . . [T]he opening passages of Chapter XII [which describe Pickwick's rooms on Goswell Street] are connected directly to [a] . . . major motif of the novel, establishing the *Pickwick Papers* as, among other things, a satire on the sporadic rationalism and economy of Pickwick's mind" (18).

Kennedy, G. W. "The Uses of Solitude: Dickens and *Robinson Crusoe*." No. 52 (Fall 1977): 25-30.

"These characters—Mr. Peggotty, Captain Cuttle, Wemmick, as well as those less explicitly Crusoe-like world-builders Dick Swiveller, John Harmon, and Jenny Wren —combine the earnest dedication of . . . Crusoe himself with the innocent childhood magic of the fairy tales with which Dickens habitually grouped *Crusoe*" (30).

Kennedy, Veronica M. S. "Mrs Gamp as the Great Mother: A Dickensian Use of the Archetype." No. 41 (Spring 1972): 1-5.

"This paper . . . is an attempt at an analysis of a lighter, comic creation, according to certain of Jung's studies of the personality, especially as they have been presented to us in Neumann's monumental analysis of the female archetype in *The Great Mother*" (1).

Kirkpatrick, Larry. "The Gothic Flame of Charles Dickens." No. 31 (Spring 1967): 20-24. See Robert McLean's response (No. 34 [Fall 1968]: 29-33).

"The novels selected here for particular comment—*The Old Curiosity Shop*, *Little Dorrit*, and *Our Mutual Friend*—all relate in varying degree to Gothic fiction, but the bent of Dickens' genius means that the end effect of those novels might be something quite other than Gothic" (20).

Lanham, Richard A. "Our Mutual Friend: The Birds of Prey." No. 24 (Fall 1963): 6-12.

Suggests "that money was, for Dickens, symptom rather than disease: the disease, and the real theme [of *Our Mutual Friend*]" is predation (7).

Marcus, David D. "*Martin Chuzzlewit*: The Art of the Critical Imagination." No. 54 (Fall 1978): 10-16.

". . . my point is to refocus attention on the process through which the novel develops questions, and as a corollary of that process, on the need to rethink our conception of Dickens's novels" (11).

Marcus, Mordecai. "The Pattern of Self-Alienation in 'Great Expectations.'" No. 26 (Fall 1964): 9-12.

Using Kierkegaard's "varying conditions of despair . . . over their failure to achieve (or, better, to move toward) the authentic self," Marcus suggests "that [Dickens's] presentations and evaluations of people throughout this novel are based on an intuitively held, though often confused and inadequate, idea of self-alienation" (9).

Marks, Patricia. "Time in *Nicholas Nickleby*." No. 55 (Spring 1979): 23-26.

"Dickens' metaphorical handling of time in this novel has . . . been virtually ignored, although time as a function of the natural cycle is the stated milieu for each character. Moreover, each character's attitude toward time (the way that he measures and uses it) is a pronouncement upon his moral health" (23-24).

McLean, Robert Simpson. "Putting Quilp to Rest." No. 34 (Fall 1968): 29-33. A response to Larry Kirkpatrick (No. 31 [Spring 1967]: 20-24).

"Examination of the nature of the villain in Dickens' early novels and of the sources upon which Quilp is based may help illuminate both Dickens' creative methods and our understanding of the character" (29).

McLean, Robert Simpson. "Tory Noodles in Sydney Smith and Charles Dickens: An Unnoticed Parallel." No. 38 (Fall 1970): 24-25.

"Admittedly, it is impossible to say with certainty that Dickens had Smith's Noodle in mind when he wrote his political satire in *Bleak House* and *Little Dorrit*, but the parallels suggest that Dickens was stimulated by Smith's ludicrous portrait [in 'Noodle's Oration'] to create his own version of a backward-looking Noodle" (25).

Miyoshi, Masao. "Resolution of Identity in 'Our Mutual Friend.'" No. 26 (Fall 1964): 5-9.

"[D]oubleness—more, to my mind, than an integrating device—bears the substantial weight of the novel: the crisis of identity by which every character exhibits some degree of duality, from duplicity and hypocrisy to a fully developed dual personality" (6).

Nelson, Harland S. "Dickens' Plots: 'The Ways of Providence' or the Influence of Collins?" No. 19 (Spring 1961): 11-14.

"There is a fundamental difference that Dickens himself recognized between his way and Collins' way of developing a plot, a difference suggesting a debt not to Collins but to evangelical Christianity. . . . In saying that Dickens' plots show the influence of evangelical Christianity, I do not mean to assert, against all biographical evidence, that Dickens was an evangelical Christian . . ." (11).

Nisbet, Ada. "The Autobiographical Matrix of *Great Expectations*." No. 15 (Spring 1959): 10-13. (See Pansy Pakenham's response in No. 16 [Fall 1959]: 30.)

"If, then, Pip's story is autobiographical, as both Forster and Dickens testify, the transposed autobiographical experiences are not those of the blacking-house, the press gallery, and the struggles of a young author, as in *Copperfield*, but the desires, humiliations, insecurities, frustrations that Dickens found in the well of his own conscience. . . . The novel can be seen to be the record of a brutal self-appraisal which centers on the three obsessive passions of his own life—his passion for social status, his passion for money, and his passion for Ellen Ternan" (10).

Pakenham, Pansy. "Dickens and the Class Question." No. 16 (Fall 1959): 30.

A response to Ada Nisbet's essay in No. 15 (Spring 1959): 10-13. Pakenham asks, "have we any *contemporary* evidence that Dickens was ever snubbed, resentful, or socially uneasy; or that he cared two hoots for the petty criticisms of the genteel and the envious?" (30).

Pearlman, E. "Two Notes on Religion in *David Copperfield*." No. 41 (Spring 1972): 18-20.

Suggests that the character of Agnes Wickfield "borders on the allegorical" (18), that there is a "morality play structure that operates intermittently" (18) in the novel, that there is "a division of characters and perhaps places into an unfixed but suggestive Old Testament-New Testament opposition" (18-19), that Mr. Peggotty is transformed "from fisher to prophet . . . [and moves to] charity out of wrath, from Old Testament to New Testament emotion" (20).

"The Pilgrim Trust and the Dickens Letters." No. 8 (Autumn 1955): 7.

Announces the change in editorship and the progress of the publication.

"Progress on the Dickens Letters." No. 4 (November 1953): 2-3.

Rosenberg, Brian. "Physical Opposition in *Barnaby Rudge*." No. 67 (Spring 1985): 21-22.

"Characters in *Barnaby Rudge* . . . tend to be described in opposed pairs, as if any given set of physical characteristics automatically elicits a contradictory set" (21).

Rosenberg, Devra Braun. "Contrasting Pictorial Representations of Time: The Dual Narration of *Bleak House*." No. 51 (Spring 1977): 10-16.

"The first person narrator, Esther, tells a Victorian story . . . as a linear progression of pictorial moments. . . . The third person narrator . . . builds his scenes incrementally out of fragmentary glimpses of time" (10).

Sadoff, Dianne F. "Change and Changelessness in *Bleak House*." No. 46 (Fall 1974): 5-10.

"Actually, Esther's inability to deal with experience as process, her need to be possessive of others, and her desire to create stability by refusing to allow change in her own life and in those of the people she loves allies Esther with Chancery's 'perpetual stoppage': her changelessness mirrors that of Chancery and does not provide an alternative to it" (5).

Sawicki, Joseph. "Oliver (Un)Twisted: Narrative Strategies in *Oliver Twist*." No. 73 (Spring 1988): 23-27.

"[I]n the process of unravelling its plots and establishing Oliver in the security of the Brownlow-Maylie world, the text, by twisting together contradictory narrative strategies, leaves the reader questioning what the novel all along has promised—a revelation of Oliver's origin" (27).

Senf, Carol A. "*Bleak House*: Dickens, Esther, and the Androgynous Mind." No. 64 (Fall 1983): 21-27.

"This article discusses why Dickens chose two completely different narrators; it argues that *Bleak House* is Dickens's contribution to the nineteenth-century debate about the separate roles for men and women; and it explains that the novel's two-part structure reveals the negative effects that this rigid separation had on individual men and women and ultimately on the entire society" (21).

Smith, Mary Daehler. "'All Her Perfections Tarnished': The Thematic Function of Esther Summerson." No. 38 (Fall 1970): 10-14.

"*Bleak House* does not allow the reader the comforting assumption that events are ordered, logical, Providential. Any such comfort is purchased at the cost of personal freedom or self-delusion. Esther should arouse the reader's sympathy rather than raise his hackles; she is flawed by her own urgent desire to find meaning in existence" (14).

Stone, Harry. "Dickens' Woman in White." No. 33 (Spring 1968): 5-8. (See Stanley Friedman's response in No. 39 [Spring 1971]: 24-25.)

Finds the germs of Miss Havisham and *Great Expectations* in Dickens's childhood, in tales in "Where We Stopped Growing" in *Household Words*, in a sketch by Charles Matthews the elder, in the *Household Narrative of Current Events* for 1850, from York Buildings and Berners Street, Oxford Street, and perhaps from Collins's *Woman in White*.

Sullivan, Mary Rose. "Black and White Characters in *Hard Times*." No. 38 (Fall 1970): 5-10.

". . . Dickens does use color extensively in this work, but because he limits it almost exclusively to the extremes of black and white, its presence has been generally unnoticed and only its effect—of intensifying the bleakness of mood and setting—has been felt and commented upon" (5). "What is most striking in Dickens' use of this pattern of characterization is that he reverses the traditional symbolic values to make the black group represent the positive life force and the white the negative, antilife force" (6).

Talon, Henri. "On Some Aspects of the Comic in *Great Expectations*." No. 42 (Fall 1972): 6-11.

"My purpose in this paper is not to study all the aspects of the comic in the novel, but only the forms it assumes when Pip smiles at himself or when, making fun of others, his mockery reverberates upon him so that he is always in focus and appears sometimes a little ridiculous or blameable" (6).

Thurin, Susan Schoenbauer. "To Be Brought Up 'By Hand.'" No. 64 (Fall 1983): 27-29.

Traces "the literal meaning of being 'brought up by hand'" (27) and its effect on the novel.

Tick, Stanley. "*Hard Times*, Page One: An Analysis." No. 46 (Fall 1974): 20-22.

"I cannot help suggesting that Dickens got this opening page too right; composing the remainder of the novel became far too easy" (22).

Tsomondo, Thorell. "'A Habitable Doll's House': *Beginning* in *Bleak House*." No. 62 (Fall 1982): 3-7.

"The principal characters in the work fall loosely into two groups: those who wait for ends or emphasize them and those who reflect upon and initiate beginnings" (3).

Vann, J. Don. "The Death of Dora Spenlow in *David Copperfield*." No. 22 (Fall 1962): 19-20.

Argues that "Dickens has contrived the marriage of

David and Dora because he has no fresh material at hand. Since he has not planned this section ahead, he is unable to prepare the reader for the nuptials, and the marriage comes as a surprise to the reader. Later, when the union proves inconvenient for the purposes of the narrative, Dickens disposes of Dora, quietly but quickly" (20).

Winters, Warrington. "Charles Dickens: The Pursuers and the Pursued." No. 23 (Spring 1963): 23-24.

Argues that Dickens's interest in the pursuer is autobiographical and concludes, "May we say that Dickens was emotionally identified, not only with Nancy and the five orphans, but also with Sikes and Jasper? If so, then it is little wonder that the inner tension, at this stage, was so tremendous that it abruptly terminated the readings, the novel, and the life of the novelist himself" (24).

DISRAELI, BENJAMIN

Brantlinger, Patrick. "Tory-Radicalism and 'The Two Nations' in Disraeli's *Sybil*." No. 41 (Spring 1972): 13-17.

"Walter Bagehot said of Disraeli that 'nothing has really impeded his progress more than his efforts after originality,' and this is exactly the trouble with *Sybil*. Disraeli is so in love with irony that he allows it to undermine the central thesis of *Sybil*" (17).

Bueler, Lois E. "Disraeli's *Sybil* and Holinshed's *Chronicles*." No. 54 (Fall 1978): 17-19.

"I suggest that the handling of popular insurrection in *Sybil* is generally indebted to Tudor chronicle sources, and probably to the Jack Cade episodes of Shakespeare's *Henry VI, Part II* as well" (17).

Clausson, Nils. "Disraeli and Carlyle's 'Aristocracy of Talent': The Role of Millbank in *Coningsby* Reconsidered." No. 70 (Fall 1986): 1-5.

". . . Disraeli is not offering Millbank as a member of a new aristocracy and . . . he is not recommending a political alliance between the Millbanks and Coningsbys of Victorian England. . . . In *Coningsby* Disraeli is no more proposing that the new captains of industry rule as the equal partners of the traditional aristocracy than he is recommending in *Sybil* that the working classes do so" (1).

Duerksen, Roland A. "Disraeli's Use of Shelley." No. 26 (Fall 1964): 19-22.

"[T]he outstanding demonstration of Shelley's impact is the novel *Venetia* (1837), whose main character, Marmion Herbert, is modeled primarily after Shelley. My contention is that, unlike *The Revolutionary Epick*, *Venetia* contains an implied depreciation of Shelley's most valued principles, thus deceptively using the poet for the furthering of conservatism" (19).

Graham, Peter W. "Byron and Disraeli." No. 69 (Spring 1986): 26-30.

". . . Disraeli's whole generation grew up in Byron's shadow, and in Disraeli this cultural influence combined with personal affinities and some tenuous, indirect social ties to produce a full-scale and feverish case of Byronism—infatuation with both the image and the reality of Byron" (26).

McCabe, Bernard. "Disraeli and the 'Baronial Principle': Some Versions of Romantic Medievalism." No. 34 (Fall 1968): 7-13.

"In Disraeli's political novels, *Coningsby* (1844) and *Sybil* (1845), both rich in medievalizing spirit, one can find not only a much earlier, even prophetic, political flourish coming from the romantic right, but also an imaginative commitment that, despite its manifest absurdities, was also a source of serious insights into the age" (8).

Schwarz, Daniel R. "Progressive Dubiety: The Discontinuity of Disraeli's Political Trilogy." No. 47 (Spring 1975): 12-19.

"This paper will argue that the Young England novels do not effectively hold together as an aesthetic entity or as a coherent polemical statement" (12).

Tutein, David W. "Benjamin Disraeli and R. Shelton Mackenzie: Unpublished Letters." No. 31 (Spring 1967): 42-44.

Three Disraeli letters written between 1840 and 1845.

DISRAELI, ISAAC

Jerman, Bernard R. "Disraeli and the Austens." No. 3 (April 1953): 5.

Requests information on Benjamin and Sara Austen.

DOWSON, ERNEST

Salemi, Joseph S. "The Religious Poetry of Ernest Dowson." No. 72 (Fall 1987): 44-47.

"And yet perhaps it is [the] very internal discordance—the rhetoric of love's indulgence made to sing the praises of asceticism—that makes Dowson's religious poetry unique, and worthy of reconsideration" (47).

DOYLE, SIR ARTHUR CONAN

Rose, Phyllis. "Huxley, Holmes, and the Scientist as Aesthete." No. 38 (Fall 1970): 22-24.

"In the adventures of Sherlock Holmes, the Huxley ideal of the 'clear, cold logic engine' is transformed into a portrait of the artist" (24).

EGERTON, GEORGE

Harris, Wendell V. "Egerton: Forgotten Realist." No. 33 (Spring 1968): 31-35.

Egerton deals frankly with the woman question, experiments with the new techniques of the short story, and "in the prominence that she gives to the private eccentricities of each mind she is . . . alone among the English writers of her time" (32).

ELIOT, GEORGE

Adam, I. W. "Restoration through Feeling in George Eliot's Fiction: A New Look at Hetty Sorrel." No. 22 (Fall 1962): 9-12.

Argues that "Hetty's emergence from egoism through the appeal of her helpless child—an emergence checked by the discovery of the child's death—has been strangely overlooked, most critics concentrating on Hetty's second emergence in the prison with Dinah" (11).

Adams, Harriet Farwell. "Prelude and Finale to *Middlemarch*." No. 68 (Fall 1985): 9-11.

"It is a mistake . . . to attach too much significance to those final paragraphs, or to search in them too closely for what George Eliot had learned about tragedy. They were composed separately from the rest of the novel —how separately, the change in handwriting and color of ink in the manuscript reveals—and in haste, to be superficially compatible with statements of her earliest ideas on tragedy, dating back to when she first began to write fiction. Inevitably they are confused by the more mature conception of tragedy that unfolds in the course of *Middlemarch*, especially in the character of Dorothea" (10).

Beaty, Jerome. "*Daniel Deronda* and the Question of Unity in Fiction." No. 15 (Spring 1959): 16-20.

Disputes critics Maurice Beebe and Barbara Hardy, who argue for the organic unity of *Daniel Deronda*: "the theme and narrative are not successfully fused, ... [T]here is, in fact, no organic unity in *Daniel Deronda*" (18).

Brody, Selma B. "Light on Some George Eliot Metaphors: Seeing Things in Their True Colors." No. 72 (Fall 1987): 42-44.

"In George Eliot's novels, the scientific link between color and light is often used to stand for the way in which enlightenment (an inward light) colors and transforms that which it illuminates" (43).

Buchen, Irving H. "Arthur Donnithorne and *Zeluco*: Characterization via Literary Allusion in *Adam Bede*." No. 23 (Spring 1963): 18-19.

Burkhart, Charles. "George Eliot's Debt to *Villette*." No. 52 (Spring 1977): 10-13.

Suggests similarities between *Villette* and *Middlemarch* and concentrates on those between Lydgate and John Graham Bretton.

Burton, Thomas G. "Hetty Sorrel, the Forlorn Maiden." No. 30 (Fall 1966): 24-26.

"[T]he parallels in general and specific narrative detail between Hetty Sorrel and the conventional Forlorn Maiden, especially the Cruel Mother and Martha Ray, indicate that the similarity is not a conincidental or a subconscious one, but the result of a deliberate appropriation by a creative artist" (26).

Casson, Allan. "*The Scarlet Letter* and *Adam Bede*." No. 20 (Fall 1961): 18-19. (See also Clyde Ryals's essay in No. 22 [Fall 1962]: 12-13.)

"[A] comparison of *Adam Bede* and *The Scarlet Letter* reveals points of similarity of situation and common ground in technique and theme as well" (18) as similarity in plot.

Cohen, Susan R. "Avoiding the High Prophetic Strain: DeQuincey's Mail-Coach and *Felix Holt*." No. 64 (Fall 1983): 19-20.

"The romantic sublimity of DeQuincey's coach finds no equivalent in George Eliot's," but "It is in their sense of time that the two essays ['The English Mail-Coach' and the Introduction to *Felix Holt*] are in most direct conflict" (19).

Court, Franklin E. "The Image of St. Theresa in *Middlemarch* and Positive Ethics." No. 63 (Spring 1983): 21-25.

"And George Eliot, though not a positivist herself by any means, nevertheless, in her own religious yearning, reflects her sympathies with Positivist ethics in *Middlemarch*" (25).

Dale, Peter. "Symbolic Representation and The Means of Revolution in *Daniel Deronda*." No. 59 (Spring 1981): 25-30.

Addresses the "question of what Eliot considered to be the philosophical status of symbols" (25).

Damm, Robert F. "Sainthood and Dorothea Brooke." No. 35 (Spring 1969): 18-22.

"The purpose of this paper . . . will be to show that Dorothea's conception of sainthood changes in the course of the novel from *attainment* of abstract ideals to *pursuit* of ideals which are defined in terms of human values in a physical world" (18).

Deneau, Daniel P. "Imagery in the *Scenes of Clerical Life*." No. 28 (Fall 1965): 18-22. See David Leon Higdon's response in No. 33 (Spring 1968): 56-58.

"From 'Amos Barton' to 'Janet's Repentance' there is, I suggest, a movement from nearly imageless prose to a prose that contains a moderately complex and moderately successful system of images" (22).

Ermarth, Elizabeth. "Method and Moral in George Eliot's Narrative." No. 47 (Spring 1975): 4-8.

"The essential identity of all characters and events in her fiction becomes problematic . . . because the narrative treatment prevents us from maintaining a single perspective. Far from fostering the stance of moral righteousness which often is associated with George Eliot and her narrator, the narrative demolishes it" (7).

Fambrough, Preston. "Ontogeny and Phylogeny in *The Mill on the Floss*." No. 74 (Fall 1988): 46-51.

"The analogy between the individual's experience and the community's is most vividly manifest in *The Mill on the Floss*, George Eliot's one novel chronicling the moral-psychological development of its protagonist from childhood to adulthood against the background of a community whose moral history is powerfully if intermittently evoked. In this *Bildungsroman* the heroine's experience closely parallels the experience of the community itself" (46).

Goldfarb. Russell M. "Caleb Garth of 'Middlemarch.'" No. 26 (Fall 1964): 14-19.

"Caleb Garth figures importantly in *Middlemarch* philosophy, plot, and character development; he has an integral part in the novel's structure and themes. For all this he has never been fully appreciated" (15).

Haight, Gordon S. "George Eliot." No. 13 (Spring 1958): 23.

Guide to research materials.

Haight, Gordon S. "George Eliot: The Moralist as Artist." No. 16 (Fall 1959): 25-27.

Review of Jerome Thale's *The Novels of George Eliot*.

Haight, Gordon S. "George Eliot's Theory of Fiction." No. 10 (Autumn 1956): [1]-3.

Responds to essays by James Rust, which attribute unsigned *Westminster Review* articles to Eliot, and to Alice Kaminsky, who argues for Lewes's influence on Eliot's theory of fiction.

Haight, Gordon S. "The Heroine of *Middlemarch*." No. 54 (Fall 1978): 4-8.

Suggests Mary Garth as the heroine of the novel.

Higdon, David Leon. "Scenes of Clerical Life: Idea Through Image." No. 33 (Spring 1968): 56-58. (See Daniel Deneau, No. 28 [Fall 1965]: 18-22.)

"The metaphoric language of each [story] is markedly similar with one image in particular recurring often enough to call attention to itself. It is the image of the character as a plant, usually a flower, vine, or tree . . . " (57).

Hurley, Edward T. "Piero di Cosimo: An Alternate Analogy for George Eliot's Realism." No. 31 (Spring 1967): 54-56.

Suggests as an alternative to the analogy of the writer of fiction and the Dutch realist painters in Chapter XVII of *Adam Bede*, Piero di Cosimo, the "Renaissance classicist of *Romola*" (54).

Knapp, Shoshana. "'Joy came in the evening': A Note on a Serious Joke in George Eliot's Diary." No. 64 (Fall 1983): 1-3.

Argues that "joy came in the evening" is a revision of Psalms 30: 6 and that it reflects Eliot's belief "that joy comes in the evening, not in the morning, not in youth, not in the first sharpness of grief" (3).

Knoepflmacher, U. C. "*Daniel Deronda* and William Shakespeare." No. 19 (Spring 1961): 27-28.

Comments on the influence of Shakespeare on *Deronda*.

Knoepflmacher, U. C. "George Eliot's Anti-Romantic Romance: 'Mr. Gilfil's Love-Story.'" No. 31 (Spring 1967): 11-15.

"As a sequel to ['Amos Barton'], 'Mr. Gilfil's Love-Story' complements its plot and theme and also provides a significant departure from the domestic 'realism' George Eliot had initially adopted" (11).

Knoepflmacher, U. C. "Of Time, Rivers, and Tragedy: George Eliot and Matthew Arnold." No. 33 (Spring 1968): 1-5.

". . . the impulses that led these two writers to the com-

position of their respective tragedies, *Merope* and *Mill on the Floss*, are far closer than these very different end products would suggest" (1).

Lainoff, Seymour. "James and Eliot: The Two Gwendolens." No. 21 (Spring 1962): 23-24.

Claims that a description of Gwendolen Erme in "The Figure in the Carpet" "derives from the opening chapters of *Daniel Deronda*" (23).

Mansell, Darrel, Jr. "A Note on Hegel and George Eliot." No. 27 (Spring 1965): 12-15.

Claims an influence of Hegel's *Aesthetik* on Eliot's novels: "First, her idea that the tragic conflict is between two forces of good, rather than a good pitted against an evil; and, second, her unusual idea that the resolution of the tragic conflict should reassert the commonplace, everyday life that goes on after the hero or heroine has gone down to defeat . . ." (12).

Martin, Carol A. "George Eliot: Feminist Critic." No. 65 (Spring 1984): 22-25.

"To see Eliot's feminism, one need only examine her critical approach to women writers and works about women and compare this with her fictional practice. Doing so, one finds her feminism not limited by the convention of realism but rather, realism acting in the service of feminism" (22).

McGovern, Barbara. "Pier Glasses and Sympathy in Eliot's *Middlemarch*." No. 72 (Fall 1987): 6-8.

"The pier glass parable and other similar passages in the novel which probe the fallibility of human perception, suggest a thematic significance that extends beyond narrative technique. Indeed, the narrator's role . . . is inextricably involved with the development of the major theme of the novel and its partial realization through the character of Dorothea" (6).

Merton, Stephen. "George Eliot and William Hale White." No. 25 (Spring 1964): 13-15.

Traces briefly White's admiration for Eliot, his use of her as a type of woman in his novels, and the similarities of their works.

Peterson, Virgil A. "Forgotten Bastards: A Note on *Daniel Deronda*." No. 15 (Spring 1959): 29.

Argues for four bastards of Grandcourt, not the two or three suggested by some critics.

Pinney, Thomas. "George Eliot's Reading of Wordsworth: The Record." No. 24 (Fall 1963): 20-22.

A commentary and "summary list of the evidence of George Eliot's reading of Wordsworth . . . taken from all of her published writings, from her notebooks and those of Lewes, and from her marked copy of *The Prelude*" (22).

Poston, Lawrence, III. "'Romola' and Thomas Trollope's 'Filippo Strozzi.'" No. 25 (Spring 1964): 20-22.

Argues that Trollope's biography "may well have had an influence on George Eliot's shaping of Tito . . ." (20).

Putzell-Korab, Sara M. and Martine Watson Brownley. "Dorothea and her Husbands: Some Autobiographical Sources of Speculation." No. 68 (Fall 1985): 15-19.

"Although the most significant parallels are with [Hester Lynch Salusbury] Thrale's life, certain details from the review [in *Blackwood's*] of [Mrs. Mary Granville] Delaney's autobiography also seem to have informed the novel" (17).

Robbins, Larry M. "Mill and Middlemarch: The Progress of Public Opinion." No. 31 (Spring 1967): 37-39.

"Like Mill, George Eliot understands the force of public opinion in establishing the rules of conduct" (37), and Robbins traces that understanding in the two authors.

Rosenberg, Brian. "George Eliot and the Victorian 'Historic Imagination.'" No. 61 (Spring 1982): 1-5.

"'Historic Imagination' is meaningful mainly as a synthesis of the English historical theory of the age, suggesting above all similarities which clarify George Eliot's place at the center of Victorian thought and history's place at the center of much important Victorian art" (5).

Ryals, Clyde de L. "The Thorn Imagery in *Adam Bede*." No. 22 (Fall 1962): 12-13. (See also Allan Casson's essay in No. 20 [Fall 1961]: 18-19.)

Sorensen, Katherine M. "Evangelical Doctrine and George Eliot's Narrator in *Middlemarch*." No. 74 (Fall 1988): 18-26.

"The goals and narrative techniques of *Middlemarch* . . . are informed by evangelical beliefs and evangelical literature. Many of the elements of George Eliot's discourse that have been identified as so distinctly her own—her development of internal description and free indirect discourse, her particular brand of realism, her intrusive moral commentary, and her tone of ironic affection —may now be seen as originating in the world of evangelicalism rather than in Eliot's imagination alone" (26).

Sullivan, W. J. "The Sketch of the Three Masks in *Romola*." No. 41 (Spring 1972): 9-13.

Argues that the sketch of the three masks by Piero di Cosimo in chapter 3 has "thematic implications [which]

are similar to those of the novel itself, a fact that gives the picture far more than a local significance. Indeed, the complicated allegory of Piero's sketch is a kind of 'visual' translation of both structure and theme of *Romola*, and as such, it deserves close study" (9).

Thornton, Bruce S. "A Rural Singing Match: Pastoral and Georgic in *Adam Bede*." No. 74 (Fall 11988): 6-11.

"As in every novel, many voices sing in *Adam Bede*. Pastoral may be its sweetest and most alluring, but long after it is silenced, georgic's voice continues to hymn the values central to Eliot's moral vision" (10).

Warhol, Robyn R. "Letters and Novels 'One Woman Wrote to Another': George Eliot's Response to Elizabeth Gaskell." No. 70 (Fall 1986): 8-14.

"Their letters and novels provide biographical and textual evidence that the narrative conventions Gaskell introduced and Eliot refined are essential to their ideas about art" (8).

Wilson, Katharina M. "The Key to All Mythologies—A Possible Source of Inspiration." No. 61 (Spring 1982): 27-28.

Suggests as the source for Casaubon, Isaac Casaubon, who annotated "the confusing and often convolutant encyclopaedic compilation in three languages, the *Dittionario Novo Hebraico Molto Copioso Dechirato in Tre Lingue* of David de Pomis" (27).

FITZGERALD, EDWARD

Buckley, Jerome H. "A Book of Verses . . . ." No. 15 (Spring 1959): 20-21.

Review of Carl J. Weber, ed. *Fitzgerald's Rubáiyat*.

Gittleman, Sol. "John Hay as a Critic of *The Rubiáyat of Omar Khayyam*." No. 24 (Fall 1963): 26-27.

A note on the Ambassador to the Court of St. James' speech to the Omar Khayyam Club of London in 1897.

Sonstroem, David. "Abandon the Day: Fitzgerald's *Rubáiyat of Omar Khayyam*." No. 36 (Fall 1969): 10-13.

Though some passages express "optimism or satisfaction," they are "rather out of keeping with the rest of the poem, whose overall impression is of helpless, sodden pessimism and richly melancholic despair" (10).

Terhune, A. McKinley. "Edward Fitzgerald." No. 12 (Autumn 1957): 22-23.

A guide to research materials.

Wolff, Michael. "The *Rubáiyat's* Neglected Reviewer: A Centennial Recovery." No. 17 (Spring 1960): 4-7.

"The critque of the *Rubáiyat* in the *Literary Gazette* is worthy of resurrection, not only as, to date, the first critical treatment of the *Rubáiyat* (and probably the only one of the first edition) but for the insight shown by the reviewer" (5).

FREDERIC, HAROLD

Randel, William. "A Letter from Harold Frederic to T. H. Huxley." No. 23 (Spring 1963): 27-28.

Thanks Huxley for reading *The New Exodus*, published by Frederic in 1892.

GASKELL, ELIZABETH

Hapke, Laura. "He Stoops to Conquer: Redeeming the Fallen Woman in Dickens, Gaskell and Their Contemporaries." No. 69 (Spring 1986): 16-22.

"While men were concerned with the Magdalen's salvation through obedience, women emphasized her self-discovery" (22).

Warhol, Robyn R. "Letters and Novels 'One Woman Wrote to Another': George Eliot's Response to Elizabeth Gaskell." No. 70 (Fall 1986): 8-14.

"Their letters and novels provide biographical and textual evidence that the narrative conventions Gaskell introduced and Eliot refined are essential to their ideas about art" (8).

GILBERT, WILLIAM SCHWENCK

Jones, John Bush. "Gilbertian Humor: Pulling Together a Definition." No. 33 (Spring 1968): 28-31.

"It is, then, this method of humor-through-logic that is the real basis for that topsy-turvy comic inversion we call Gilbertian" (31).

GISSING, GEORGE

Mattheisen, Paul F. and Arthur C. Young. "Gissing, Gosse and the Civil List." No. 32 (Fall 1967): 11-16.

Traces Gosse's part in the awarding of a civil list pension to the sons of Gissing after his death.

Preble, Harry E. "Gissing's Articles for *Vyestnik Evropy*." No. 23 (Spring 1963): 12-15.

Describes the contents of the eight articles Gissing wrote for the Russian magazine in 1881–1882.

GOSSE, EDMUND

Mattheisen, Paul F. and Arthur C. Young. "Some Letters of Matthew Arnold." No. 24 (Fall 1963): 17-20.

Seven letters to Gosse, mostly about Gosse's book on Gray, his edition of Gray and the dedication to Arnold.

Mattheisen, Paul F. and Arthur C. Young. "Gissing, Gosse and the Civil List." No. 32 (Fall 1967): 11-16.

Traces Gosse's part in the awarding of a civil list pension to the sons of Gissing after his death.

Pearlman, E. "Father and Mother in *Father and Son*." No. 55 (Spring 1979): 19-23.

"The primary effort of this brief essay is historical—to set a psychological autobiography in its context in psychological history" (20).

HARDY, THOMAS

Buckler, William E. "'The Thing Signified' in *The Dynasts*: A Speculation." No. 57 (Spring 1980): 9-14.

"An ambitious poem monitored by a pervasive awareness that poetry itself has become the chief instrument of order and significance in a godless modern world, Hardy's 'Iliad of Europe' has an open aesthetic center out of which hundreds of individual poetic structures emerge in an incremental but flexible surfacing of varied human efforts to systematize reality through or in response to language" (14).

Christensen, Allan C. "On the Naming of Hardy's Egdon Heath." No. 39 (Spring 1971): 22-23.

"It seems probable . . . that Hardy consciously or unconsciously created the name by fusing three geographical terms that are particularly significant for their mythical meanings" (22)—Egypt, Aegean, Eden.

Fleissner, Robert F. "The Name Jude." No. 27 (Spring 1965): 24-26. See Ward Hellstrom's response in No. 29 (Spring 1966): 26-27.

"What really lives in the novel is Jude as a kind of latter-day fallen-away saint, a failure yet (through the grace of God and the intercession of the saints in heaven, among them the hero's namesake [Saint Jude]) potentially redeemable" (26).

Hellstrom, Ward. "Hardy's Use of Setting and 'Jude the Obscure.'" No. 25 (Spring 1964): 11-13.

Argues that though setting in *Jude* is primarily urban rather than rural, its use by Hardy is not significantly different from his use of setting in the earlier novels.

Hellstrom, Ward. "*Jude the Obscure* as Pagan Self-Assertion." No. 29 (Spring 1966): 26-27. (See Robert Fleissner's rejoinder in No. 31 [Spring 1967]:[65], and Myron Taube's response in No. 32 [Fall 1967]: 16-18).

A response to Robert Fleissner (No. 27 [Spring 1965]: 24-26). Hellstrom maintains that "The novel is neither nihilistic nor . . . pessimistic; but it is certainly anti-Christian" (27).

Hurley, Robert. "A Note on Some Emendations in *Jude the Obscure*." No. 15 (Spring 1959): 29-30.

Argues that Hardy changed his text after criticism by R. Y. Tyrell in the *Fortnightly Review*.

Hyde, William J. "Hardy's Response to Critics of *Jude*." No. 19 (Spring 1961): [1]-5.

Gives "a more balanced view of Hardy's motives [in writing *Jude*] and the climate of opinion which he faced, and of qualifying the familiar assumption that he was driven from novel-writing by a storm of critical protest" ([1]).

Hyde, W. J. "Thomas Hardy: The Poor Man and the Deterioration of His Ladies." No. 36 (Fall 1969): 14-18.

"It is in the recurrent poor man and lady theme in all his novels, . . . that one can best see the direction of Hardy's early social ambition, the patterns by which it was modified, and, parallel to his own marital experience, the increasing frustration and renunciation of desire" (14).

Hyde, William J. "Thomas Hardy's Financial Exigencies." No. 52 (Fall 1977): 5-9.

"As [Hardy's] success in fiction grew, the result was apparently a solid reserve of the security that money represented, not a concern for money in itself and certainly no concern to make a display of his wealth but rather to conceal it. This security would stand against any horror of poverty developed early in his life, and at the other end it would serve the needs of his family beyond his own lifetime" (9).

Kramer, Dale. "Repetition of Imagery in Thomas Hardy." No. 23 (Spring 1963): 26-27.

Discusses images that Hardy repeated in early versions of novels and some images that he repeated in his poetry.

Mayers, D. E. "Dialectical Structures in Hardy's Poems." No. 27 (Spring 1965): 15-18.

Takes issue with Samuel Hynes, who, in *The Pattern of Hardy's Poetry*, argues that "Hardy chose to balance the idea-situations in his poems by means of *antinomial* (A vs B) but not *dialectical* (A vs. B = C) opposition." Mayers disagrees: "On the contrary, they are quite definitely dialectical" (16).

Morgan, William W. "The Novel as Risk and Compromise, Poetry as Safe Haven: Hardy and the Victorian Reading Public, 1863-1901." No. 69 (Spring 1986): 1-3.

"My proposal is that the unarticulated fourth term in the *writer-genre-audience* model that Hardy implies is his own sense of gender identity as man" (1).

O'Dea, Raymond. "The 'Haunting Shade' that Accompanies the Virtuous Elizabeth-Jane in *The Mayor of Casterbridge*." No. 31 (Spring 1967): 33-36.

"Because she plays a major role in the moral struggle she has imposed to some extent upon others, [O'Dea takes] a close look at Hardy's presentation of this character, especially the force for life and the force for death that seem inherent in the 'haunting shade' that accompanies her" (33).

Page, Norman. "Hardy, Mrs. Oliphant, and *Jude the Obscure*." No. 46 (Fall 1974): 22-24.

Reproduces excised typescript passages from *The Life of Thomas Hardy, 1840–1928* responding to Mrs. Oliphant's review of *Jude* in *Blackwood's Magazine* in January of 1896.

Perrine, Laurence. "Hardy's 'Mute Opinion': An Interpretation." No. 68 (Fall 1985): 23-25.

"'Mute Opinion' is Hardy's rejoinder to the optimistic Victorian assertion that 'all is well'. . . , to the belief that life is steadily getting better and better, and to the criticism against his own work that it painted the world in too dark colors" (25).

Persoon, James. "'Dover Beach,' Hardy's Version." No. 74 (Fall 1988): 27-30.

"In broad terms, Hardy has chosen Arnold's theme [in 'Going and Staying']: how to behave in an ignorant and violent world. Hardy's answer counterpoints Arnold's, and the image that embodies that answer is built out of Arnold's famous lines" (29).

Peterson, Audrey C. "'A Good Hand at a Serial': Thomas Hardy and the Art of Fiction." No. 46 (Fall 1974): 24-26.

"I believe that this unhappy remark, often quoted out of context and without attention to the circumstances which prompted it, has been given more emphasis in Hardy criticism than it properly deserves" (24).

Taube, Myron. "'The Atmosphere . . . from Cyprus': Hardy's Development of Theme in *Jude the Obscure*." No. 32 (Fall 1967): 16-18.

A response to Ward Hellstrom (No. 29 [Spring 1966]: 26-27), which argues that "The deadly war between flesh and spirit is seen in symbol and image throughout the early part of the novel" (16).

Thatcher, David S. "Another Look at Hardy's 'Afterwards.'" No. 38 (Fall 1970): 14-18.

"What follows is an attempt to demonstrate that the pessimistic readings are untenable" (14). "'Afterwards' amply demonstrates Hardy's capacity to discover value in (and confer value on) natural things, to transform the ordinary into the unique, the mundane into the sacramental; what is more, the poem tells us that Hardy cherished this capacity as his distinctive gift, and looks to it for any immortality he might achieve" (18).

Weber, Carl J. "Thomas Hardy." No. 12 (Autumn 1957): 23-24.

A guide to research materials.

Wesling, Donald. "Hardy, Barnes, and the Provincial." No. 55 (Spring 1979): 18-19.

"I will argue that Hardy's recognition of Barnes' limits as a provincial poet contributed not only to decisions about the handling of dialogue in his major novels, but also to his enlarging imaginative grasp of place-as-theme in the concept of Wessex" (18).

Wilkie, M. D. "Thomas Hardy's Correspondence with Sir George Douglas." No. 51 (Spring 1977): 25-29.

Surveys correspondence from 1888 to 1924 in the collection in the National Library of Scotland of private papers of Sir George Brisbane Scott Douglas.

HOPKINS, GERARD MANLEY

Adey, Lionel. "A Reading of Hopkins' 'Epithalamion.'" No. 42 (Fall 1972): 16-20.

"Why was this account of a solitary bath thought suitable as a wedding gift to his brother Everard, who was married in 1888? Why, being so designated, was it never finished?" (16).

Bischoff, A. "Gerard Manley Hopkins." No. 13 (Spring 1958): 23-24.

A guide to research materials.

Bump, Jerome. "Hopkins, Christina Rossetti, and Pre-Raphaelitism." No. 57 (Spring 1980): 1-6.

". . . because his debt to 'the school of Keats' was all too obvious, especially his debts to Christina Rossetti and to Swinburne, Hopkins made a great effort to remove the more obvious signs of their tastes and keepings as well" (1).

Bump, Jerome. "Hopkins' Paradigms of Language." No. 59 (Spring 1981): 17-21.

"When [Hopkins] discovered how the biblical model of the performance of a text fully engages the whole field of life, he found a far more potent paradigm of language" (21).

Bump, Jerome. "Hopkins, Pater, and Medievalism." No. 50 (Fall 1976): 10-15.

"If we are to focus on Pater's influence on Hopkins at Oxford we should consider one of the prime attractions of those years: Victorian medievalism, the source of many of their apparent affinities in aesthetics, metaphysics, and religion" (10).

Clark, Robert Boykin, S. J. "Hopkins's 'The Shepherd's Brow.'" No. 27 (Fall 1965): 16-18.

Argues that the shepherd in the poem is Moses.

Fulweiler, Howard. "Mermen and Mermaids: A Note on an 'Alien Vision' in the Poetry of Tennyson, Arnold, and Hopkins." No. 23 (Spring 1963): 16-17.

Suggests indebtedness of Arnold and Hopkins to Tennyson's early "The Merman" and "The Mermaid."

Fulweiler, Howard W. "Gerard Manley Hopkins and the 'Stanching, Quenching Ocean of a Motionable Mind.'" No. 30 (Fall 1966): 6-13.

". . . I should like here to consider only one parallel: Hopkins' compelling interest in the sea, which so firmly relates him to the authors of 'Ulysses,' 'Dover Beach,' or 'Out of the Cradle Endlessly Rocking'" (6).

Johnson, W. Stacy. "The Imagery of Gerard Manley Hopkins: Fire, Light, and the Incarnation." No. 16 (Fall 1959): 18-23.

"[T]he two lights, the wildfire of this world and the divine beacon fire, are distinguished in Hopkins' imagery, but in the peculiar spark of light which is man they seem to be conjoined" (22).

Litzinger, Boyd. "The Genesis of Hopkins' 'Heaven-Haven.'" No. 17 (Spring 1960): 31-33.

Disagrees with W. H. Gardner and finds the genesis for the poem in Tennyson's "Morte D'Arthur" "especially lines 240-264" (31).

McQueen, William A. "'The Windhover' and 'St. Alphonsus Rodriguez.'" No. 23 (Spring 1963): 25-26.

Discusses the similarities between the two poems.

Monsman, Gerald. "Pater, Hopkins, and the Self." No. 46 (Fall 1974): 1-5.

"Hopkins' interest in the distinctive 'design' or 'pattern' of selfhood, which he called 'inscape,' seems inescapably linked to Pater's metaphysics of self" (1).

Mooney, Stephen. "Hopkins and Counterpoint." No. 18 (Fall 1960): 21-22.

Argues that "music and verse have a kindred metric, and there we can see what Hopkins intended when he decided to compose by counterpoint. Counterpoint calls for plurality of metrical lines; it calls for simultaneity. How can a poet get that? The only way is to think of Platonic forms: *ideal metrical pattern* in operation simultaneously with *real metrical embodiment in words*. The real struggles with the ideal" (21).

Stothart, Margaret. "Hopkins' Reading of Arnold." No. 45 (Spring 1974): 13-19.

". . . Hopkins' letters and his journal show that he read Arnold with a good deal of interest and regarded him as something of an authority in matters of criticism" (13).

Wallis, Bruce. "Hopkins' 'Dapple-Dawn-Drawn' Charioteer." No. 44 (Fall 1973): 26-28.

"One of the most characteristic and impressive representations of classical divinity is the god in command of a speeding chariot. Such an Apollonian image seems especially adapted to Hopkins' 'The Windhover.' . ." (27).

White, Norman. "Hopkins' 'Spelt from Sybil's Leaves.'" No. 36 (Fall 1969): 27-28.

Disputes Gardner's suggestion that the source of the title is book VI of the *Aeneid* and suggests rather the Sybylline Books, 'Dies Irae,' *The City of God*, and the Second Book of Oracles.

Zaniello, Thomas A. "The Sources of Hopkins' Inscape: Epistemology at Oxford, 1864–1868." No. 52 (Fall 1977): 18-24.

Analyzes Hopkins' unpublished notebooks (as well as published ones) to determine that "His vocabulary reflected his study of philosophy at Oxford and his careful reworking of the materials of the English empiricist tradition" (24).

HOUSMAN, A. E.

Dow, Eddy. "Self-Validation in Housman's *A Shropshire Lad* LXII ('Terence, This is Stupid Stuff')." No. 62 (Fall 1982): 30-31.

Addresses the question of "how a drinking companion close enough to Terence to attack his poetry head-on without giving offence could be . . . blind to the real state of his friend's soul" (30).

Leggett, B. J. "An Unpublished Housman Letter on the Preface to *Last Poems*." No. 33 (Spring 1968): 48-49.

The entirety of the letter to Paul V. Love, dated 14 Feb. 1927, is: "The excitement was simply what is called poetical inspiration" (48). Leggett argues that the letter explains Housman's use of "excitement" in the preface.

Martin, Robert K. "A. E. Housman's Two Strategies: *A Shropshire Lad* and *Last Poems*." No. 66 (Fall 1984): 14-17.

"This essay addresses itself to what I have called Housman's two 'strategies'—two ways of responding to the situation of the homosexual through the means of his art. . . . The first, which I call the 'strategy of survival,' is the strategy of *A Shropshire Lad*; the second, which I call the 'strategy of revolt,' is the strategy of *Last Poems*" (14).

White, William. "A Note on Scholarship: Willa Cather on A. E. Housman." No. 13 (Spring 1958): 26-27.

Clarifies a Cather misconception about the first publication of *A Shropshire Lad*.

HUGHES, THOMAS

Harrington, Henry R. "Childhood and the Victorian Ideal of Manliness in *Tom Brown's Schooldays*." No. 44 (Fall 1973): 13-17.

"The concept of manliness as it occurs in Hughes' writings is inextricably bound up with these two fundamental presumptions: that one's place in society should be related more to ability than birth and that 'instinctual' energy (for which we may read sexual energy) can be channelled into nondisruptive social activities" (15).

Harrington, Henry R. "'Muscular Christianity' and Brutality: The Case of Tom Brown." No. 65 (Spring 1984): 26-29.

". . . as Tom Brown matures into an Arnoldian figure, the lower, brutal side of himself and of life in England glimpsed through sports is largely repressed; and Tom Brown stabilizes into the gentlemanly, paternal model for other muscular Christians. . ." (29).

McClary, Ben Harris. "Thomas Hughes's Continuing Memorial: A Treasure Trove for Victorian Scholars." No. 33 (Spring 1968): 49-50.

"A remarkable thing happened in the mountains of Tennessee during 1882. Twenty-seven publishing firms volunteered to donate [a total of some 5025] copies of their books in print to the Thomas Hughes Public Library, and consequently Rugby, Tennessee, became the owner of a first-rate library of pre-1883 volumes, both English and American" (49).

HUXLEY, THOMAS HENRY

Blinderman, Charles S. "Huxley and Kingsley." No. 20 (Fall 1961): 25-28.

"A study of the relationship between Huxley and Kingsley suggests that while friendship can provide a forum for the cordial debate of ultimate issues, ideological differences, however obscured by social amenities, prevail as barriers to the reconciliation of irreconcilable world-views" (27-28).

Randel, William. "A Letter from Harold Frederic to T. H. Huxley." No. 23 (Spring 1963): 27-28.

The letter thanks Huxley for reading and commenting upon *The New Exodus*, published by Frederic in 1892.

Rose, Phyllis. "Huxley, Holmes, and the Scientist as Aesthete." No. 38 (Fall 1970): 22-24.

"In the adventures of Sherlock Holmes, the Huxley ideal of the 'clear, cold logic engine' is transformed into a portrait of the artist" (24).

JERROLD, DOUGLAS

Easson, Angus. "Tom Thumb Versus High Art: Douglas Jerrold's 'The English in Little.'" No. 42 (Fall 1972): 25-26. A response to Richard Kelly (No. 31 [Spring 1967]: 28-31).

"The unamed yet ever-present opposite of General Tom Thumb in Jerrold's satire is [the] dead Titan, Benjamin Robert Haydon" (25).

Kelly, Richard. "The American in England: An Examination of a Hitherto Neglected Satire by Douglas Jerrold." No. 31 (Spring 1967): 28-31.

Comments on "a series of satirical papers under the title 'The English in Little'" (28) (never reprinted), which satirized both the English and Americans over the visits of Tom Thumb to Buckingham Palace.

JOHNSON, LIONEL

Fletcher, Ian. "Amendments and Additions to the *Complete Poems of Lionel Johnson* (1953)." No. 33 (Spring 1968): 38-43.

"When I edited the poems . . . in 1950 and 1951, I was working without the assistance of any institution and with little or no training in the business of scholarship. There are consequently a number of errors in the volume" (38).

JONES, HENRY ARTHUR

Wallis, Bruce. "*Michael and his Lost Angel*: Archetypal Conflict and Victorian Life." No. 56 (Fall 1979): 20-26.

". . . Jones was in fact either too inept an artist to practice what he so lucidly preached, or too imperceptive an artist to see the difference" (21).

JOWETT, BENJAMIN

Suiter, James E. "Intrepid Master." No. 14 (Fall 1958): 16-18.

Review of Faber's *Jowett: A Portrait with Background.*

KEBLE, JOHN

Tennyson, G. B. "Tractarian Aesthetics: Analogy and Reserve in Keble and Newman." No. 55 (Spring 1979): 8-10.

"I propose . . . to summarize the findings on Tractarian aesthetics, and then to . . . apply a few of the important aspects of Tractarian aesthetics to some of the literary works written in the spirit of that aesthetic position to see what kind of practical critical insights flow from the recently won understanding of the theoretical critical principles" (8).

KINGLAKE, ALEXANDER

Gendron, Charisse. "*Eothen* Again." No. 68 (Fall 1985): 11-14.

"If the portrait [of Kinglake] is detached and satirical it is also autobiographical and lyrical, Kinglake's artful homage to youthful fancy. This disparity . . . intrigues us by creating art and ambiguity without the use of pure invention" (14).

KINGSLEY, CHARLES

Blinderman, Charles S. "Huxley and Kingsley." No. 20 (Fall 1961): 25-28.

"A study of the relationship between Huxley and Kingsley suggests that while friendship can provide a forum for the cordial debate of ultimate issues, idealogical differences, however obscured by social amenities, prevail as barriers to the reconciliation of irreconcilable world-views" (27-28).

KINGSLEY, HENRY

Scheuerle, William H. "Henry Kingsley and the Governor Eyre Controversy." No. 37 (Spring 1970): 24-27.

Takes issue with Bernard Semmel's account of Kingsley's part in the Eyre Controversy, arguing that Kingsley played little part: he approved Eyre's performance as Resident Magistrate in Australia, but stayed out of the controversy over his governorship of Jamaica.

KIPLING, RUDYARD

Hill, Donald L. "Kipling: One of the Best We Have." No. 10 (Autumn 1956): 6-8.

Review of C. E. Carrington's *The Life of Rudyard Kipling*.

Platzner, Robert L. "H. G. Wells's 'Jungle Book': The Influence of Kipling on *The Island of Dr. Moreau.*" No. 36 (Fall 1969): 19-22.

"[T]he number of narrative details borrowed or transformed by Wells is greater than most readers are aware of. But more significantly, the relationship between Kipling's *Jungle Books* and Wells's bleak island fable is built around philosophical as well as literary satire" (19). ". . . [The] explicit metaphysical assumptions of *The Island of Dr. Moreau* are, roughly, antithetical to those of *The Jungle Books*" (20).

Scott, Patrick. "The Schooling of John Bull: Form and Moral in Talbot Baines Reed's Boys' Stories and in Kipling's *Stalky & Co.*" No. 60 (Fall 1981): 3-8.

"If in Victorian boy's fiction the school was . . . 'a little world,' a microcosm of adult life, it is surely of great historical significance that the heroes of one of the best school stories of the eighteen-nineties reject their school as either institution or moral system, for it implies a similar disintegration in Kipling's view of the larger institutions and moralities of his time" (8).

Stewart, David H. "Kipling, Joyce and the 'Bitched Line.'" No. 74 (Fall 1988): 37-39.

". . . Kipling and Joyce, for all their sensitivity to print and to visual effects, summon readers to speak and listen. . . . Their 'messages,' of course, differ radically, in part because Joyce capitulated to print while Kipling remained amused by it" (39).

Stewart, David H. "Structure in Kipling's *Kim*." No. 58 (Fall 1980): 24-26.

"*Kim* must be divided into two parts as well as three" (24).

LEAR, EDWARD

Miller, Edmund. "Two Approaches to Edward Lear's Nonsense Songs." No. 44 (Fall 1973): 5-8.

"Lear lends himself to sexual explication rather readily" (7).

LYTTON, BULWER

Eigner, Edwin M. "*The Pilgrims of the Rhine*: The Failure of the German *Bildungsroman* in England." No. 68 (Fall 1985): 19-21.

". . . *The Pilgrims of the Rhine* fails a most fundamental test of unity. It promises to be a book of short stories, and it ends up as a novel" (20).

MAYHEW, HENRY

Bradley, John L. "Henry Mayhew: Farce Writer of the 1830's." No. 23 (Spring 1963): 21-23.

Considers *The Wandering Minstrel* "in an effort to show how thoroughly representative it is of the hundreds of its kind in the 30's, how Mayhew gave the public what it wanted, and how the trifling work looks ahead to sterner, more thoughtful, realistic, dramatic endeavor" (21).

MEREDITH, GEORGE

Bilder, J. Raban. "Meredith's Experiments with Ideas." No. 38 (Fall 1970): 18-21.

As "novels of ideas," *Diana of the Crossways* and *The Egoist* succeed where *The Ordeal of Richard Feverel* fails.

Campbell, Thomas J. "Adrian's Shrug: A Note on the 'Wise Youth.'" No. 61 (Spring 1982): 19-20.

An analysis of the character of Adrian Harley in *The Ordeal of Richard Feverel*.

DeGraff, Robert M. "The Double Narrator in *The Amazing Marriage*." No. 49 (Spring 1976): 24-26.

"It is not surprising . . . that the thematic norms stated by the narrator are consistent with Meredith's philosophy, so consistent that the narrator may indeed be identified with the voice of Meredith himself. The introduction of Dame Gossip's viewpoint gives the author a 'straw figure' in opposition to whom he may air Meredithian literary theory and philosophy" (26).

Grimes, Terrence L. "The Path to True Civilization: *Celt and Saxon* and Meredith's View of Anglo-Irish Relations." No. 58 (Fall 1980): 14-20.

"Though only a fragment, *Celt and Saxon* makes the clearest statement of Meredith's ideas about the two races and therefore merits close examination because it sheds light on Meredith's other works, indicates his awareness of the social and political problems of his age, and shows the fascinating connection between his literary and political views" (15).

Ketcham, Carl H. "A Note on the Feverel Crest." No. 26 (Fall 1964): 32.

Suggests that the crest "identifies Sir Austin as a typical 'sentimentalist' in the Meredithian sense of the word" (32).

Manos, Nikki Lee. "*The Ordeal of Richard Feverel*: *Bildungsroman* or Anti-*Bildungsroman*?" No. 70 (Fall 1986): 18-24.

"What Meredith intended to write in *Richard Feverel*, I feel, was a *Bildungsroman* counteracting the anti-*Bildung* tenets found in *Sartor Resartus*" (19).

Marshall, William H. "Richard Feverel, 'The Original Man.'" No. 18 (Fall 1960): 15-18.

Asserts "that the abundant allusive suggestions require a comparison between the story of Richard's Ordeal and the myth of Adam's Fall—particularly in its more sophisticated forms, such as that given it by Milton—of which the only possible conclusion is that the orthodox theodicy is inadequate" (15).

Ostrom, Hans. "The Disappearance of Tragedy in Meredith's 'Modern Love.'" No. 63 (Spring 1963): 26-30.

". . . one can see that the way Meredith deals with marriage in 'Modern Love' places him among Victorian artists and thinkers trying to shore up social structures and

conventions, or their own private systems, as the possibility of absolute meaning was being deeply questioned. Similarly, and perhaps less obviously, in the incomplete tragic resolution of the response to failed marriage in 'Modern Love,' one can see how aesthetic performance and the struggle for meaning clash . . ." (30).

Peterson, Virgil A. "The Entitlement of Meredith's 'Love in the Valley.'" No. 15 (Spring 1959): 28-29.

Argues that the source of the poem and the title is Tennyson's "Come Down, O Maid" from *The Princess.*

Reader, Willie D. "Stanza Form in Meredith's *Modern Love.*" No. 38 (Fall 1970): 26-27.

Suggests "what advantages, in terms of ease of handling and of artistic effectiveness, accrue to the sixteen-line form as opposed to the fourteen-line forms" (26).

Schwarz, Daniel R. "The Porcelain-Pattern Leitmotif in Meredith's *The Egoist.*" No. 33 (Spring 1968): 26-28.

". . . the nexus between romantic legend and dramatic action is not an elaborate ornament but the foundation of the novel's most important pattern of figurative language [the willow pattern]—a pattern that becomes an intrinsic part of the novel's dramatic and verbal action and a rich source of comic irony" (26).

Sprinker, Michael. "'The Intricate Evasions of As': Meredith's Theory of Figure." No. 53 (Spring 1978): 9-12.

"Meredith's novels 'declare' all of these problems of interpretation: the textuality of character, the play of signification to infinity inherent in language, and the opacity of any character/text. At the same time, and in irreconcilable opposition to these declarations, Meredith 'describes' a model of intersubjective relations that is outside the pale of language and, seemingly, not subject to the liabilities of interpretation" (11).

Stevenson, Lionel. "George Meredith." No. 13 (Spring 1958): 24.

Guide to research materials.

Thomson, Fred C. "Symbolic Characterization in 'One of Our Conquerors.'" No. 26 (Fall 1964): 12-14.

Argues that Mrs. Burman functions as a symbol of society and that fact complicates Meredith's novel: "Where Meredith runs into trouble is with her actuality as an individual . . . . It is one thing to concoct a hapless yoking of exuberant Nature to withered Society; it is quite another to have the charming Victor Radnor marry an ugly but decent old woman solely for profit and maintain his lustre as a hero" (14).

Wright, Elizabeth Cox. "The Significance of Image Patterns in Meredith's *Modern Love.*" No. 13 (Spring 1958): [1]-9.

"In the following discussion of *Modern Love* the point which I have attempted to make is precisely that sensory images in the limited meaning and the explicit chain of events are (1) realistic on the surface, (2) metaphorical almost always even in individual stanzas, (3) cumulatively metaphorical without exception, and finally (4) symbolical, as arranged in interlocking and shifting aggregations around several important nuclei" (2).

MILL, JOHN STUART

Alexander, Edward, "John Stuart Mill on Dogmatism, *Liberticide*, and Revolution." No. 37 (Spring 1970): 12-18.

"I would like to show that in his own life Mill practiced what he preached, and that, when the dogmatic principle was invoked by people he admired, on behalf of a religion he accepted, a group he sympathized with, or a social philosophy he endorsed, he was as firm in rejecting it as he had been when his philosophical antagonists invoked infallibility" (20).

Axelrod, Rise B. "Argument and Strategy in Mill's *The Subjection of Women.*" No. 46 (Fall 1974): 10-14.

"In the *Subjection*, Mill applies his two basic processes of determining the validity of a theory—analysis of first principles and test of experience or utility . . ." (12).

Cooney, Seamus. "Mill, Poets, and Other Men." No. 17 (Spring 1960): 23-25.

Analyzes Mill's "definition of the poet" (24).

Cooney, Seamus. "'The Heart of that Mystery': A Note on John Stuart Mill's Theory of Poetry." No. 21 (Spring 1962): 20-23.

Argues that "these essays ['What is Poetry,' appearing in January 1833 in *The Monthly Repository*, and 'The Two Kinds of Poetry,' appearing in the same journal in November of that year] imply contradictory or at least divergent ideas as to the cognitive value of poetry, the kind of truth to which its statements pretend. [Cooney suggests] that the confusion resulted from Mill's attempt to modify his original views to accommodate his new experiences of poetry and of love, and that the new opinions on poetry which he expressed in 1833 gradually lost interest for him and were eventually abandoned" (20).

Ebel, Henry. "'The Primaeval Fountain of Human Nature': Mill, Carlyle, and the French Revolution." No. 30 (Fall 1966): 13-18.

"Mill and Carlyle ran in nearly parallel grooves, without touching . . ." (15) in their attitudes toward the French Revolution, but finally parted ways completely, with Mill rejecting Carlyle's "antianarchical fulminations" (17).

Harris, Wendell V. "The Warp of Mill's 'Fabric' of Thought." No. 37 (Spring 1970): 1-7.

". . . I wish to urge the importance of the metaphysical assumptions a man makes, to urge that we recognize the commitment to a set of assumptions precludes, insofar as these assumptions continue to be held and the man strives for even moderate consistency, the acceptance of clearly opposed principles and their attendant corollaries and conclusions" (1).

Lindley, Dwight N. "John Stuart Mill: The Second Greatest Influence." No. 11 (Spring 1957): 25-26.

A critique of Iris Wessel Mueller's *John Stuart Mill and French Thought*, which argues that "the influence of the French school was second only to that Benthamite training from which he learned to desire the reformation of the world" (25).

Loesberg, Jonathan. "In Which a Poet Is Frightened by a Lion: The Philosophical Context of Mill's Poetic Theory." No. 55 (Spring 1979): 26-31.

"Poetry is Mill's tool for constructing a theory of associational psychology that has a place for a willed and constructive self-consciouness leading to a form of intuitional knowledge" (26).

Murray, James G. "Mill on De Quincey: *Esprit Critique* Revoked." No. 37 (Spring 1970): 7-12.

"Two key passages in the *Autobiography* and one in an early issue of the *London and Westminster Review* provide the first clues to how a 'logic chopping machine' transformed himself into 'the saint of rationalism'" (8).

Robbins, Larry M. "Mill and Middlemarch: The Progress of Public Opinion." No. 31 (Spring 1967): 37-39.

"Like Mill, George Eliot understands the force of public opinion in establishing the rules of conduct" (37), and Robbins traces that understanding in the two authors.

Sanderson, David R. "Metaphor and Method in Mill's *On Liberty*." No. 34 (Fall 1968): 22-25.

"I should like to demonstrate how one feature of Mill's prose style—the absence of metaphor—is consistent with, and in fact depends upon, his mode of thinking —the incisive method of analysis" (22-23). "The mode of thinking represented by metaphor is wholly foreign to intellectual analysis; Mill's verbal usage . . . corresponds to and springs from his epistemological method" (24).

Sharpless, F. Parvin. "William Johnson Fox and Mill's Essays on Poetry." No. 27 (Spring 1965): 18-21.

"[T]he circumstances of Mill's relationship with William Johnson Fox [a utilitarian and editor of the *Monthly Repository*] come to have special interest because here there is specific evidence of an association involving literary matters, and of similarity in both the subject and the content of their critical writing" (18).

MORLEY, JOHN, LORD

Bicknell, John W. and C. L. Cline. "Who Was Lady Morley?" No. 44 (Fall 1973): 28-31.

Little has been discovered about Lady Morley and that confusing so the authors ask the question.

MOORE, GEORGE

Mitchell, Judith. "A New Perspective: Naturalism in George Moore's *A Mummer's Wife*." No. 71 (Spring 1987): 20-27.

"I shall argue that *A Mummer's Wife* is no mere French copy; that Moore modified the naturalistic formula in this novel in ways that are more subtle and complex than has generally been supposed; and that he wrote an amazingly strong novel in the process, a novel which even more than *A Drama in Muslin* and *Esther Waters* has been overlooked by literary historians. In fact, Moore's modifications of the naturalistic formula constituted improvements on it, resulting in a kind of enhanced realism" (21).

MOORE, THOMAS

Brzenk, Eugene J. "The 'Epicureans' of Pater and Moore." No. 14 (Fall 1958): 24-27.

"Two novels with such similar titles as Thomas Moore's *The Epicurean* and Walter Pater's *Marius the Epicurean* quite naturally invite comparison . . ." (24).

MORRIS, WILLIAM

Brantlinger, Patrick. "A Reading of Morris' *The Defence of Guenevere and Other Poems*." No. 44 (Fall 1973): 18-24.

"Quite simply, [*The Defence of Guenevere*] takes as its central theme the self-reflective, 'aesthetic' one of its

own significance, or of the significance generally of artificial beauty in an inimical world" (18).

Fass, Barbara. "William Morris and the Tannhäuser Legend: A Gloss on the Earthly Paradise Motif." No. 40 (Fall 1971): 22-26.

". . . there is a way of looking at [*The Earthly Paradise*] without being forced to decide between aesthete and political being, and that is to consider that on the whole the poem's content is not escapist so much as it is *about* escape" (22).

Long, Littleton. "Morris and Timekeeping." No. 35 (Spring 1969): 25-28.

Comments on different conceptions of time in different ages, on an anachronism in "Haystack in the Floods," and concludes that Morris "writes mostly of a relatively clockless past and a clock-free future" (28).

Von Hendy, Andrew. "Histories and Flowers: The Organic Unity of William Morris' Late Art." No. 32 (Fall 1967): 18-19.

Argues that the themes of Morris's later prose romances were "very closely related to the designs he was producing for the [Kelmscott] Press" (18).

NEWMAN, FRANCIS

Mulcahy, Daniel J. "Source of an 'Inspiration': Francis Newman's Influence on the Form of 'The Dream of Gerontius.'" No. 19 (Spring 1961): 21-24.

"I believe . . . that the form of 'Gerontius' may have been derived from a suggestion of his brother Francis made in a letter which discusses at length the possibilities for John's 'great work'" (22).

NEWMAN, JOHN HENRY, CARDINAL

[Buckler, William E.] "Newman's 'Apologia': A Classic Reconsidered." No. 25 (Spring 1964): 24-26.

Summarizes six papers presented at a symposium at the Center for Newman Studies at Fordham, papers to be published in full in a volume by Harcourt, Brace in 1964.

Culler, A. Dwight. "John Henry Newman." No. 12 (Autumn 1957): 24-26.

A guide to research materials.

DeLaura, David J. "Newman and the Victorian Cult of Style." No. 51 (Spring 1977): 6-10.

"I want to suggest here that an influential view of Newman's style as the appropriate 'new' mode grew up rapidly in the 1860s and that the central goals of the 'stylism' of the '80s and '90s are a narrower and more 'aesthetic' version of the same implicit program" (6).

Jost, Edward F. "Newman and Liberalism: The Later Phase." No. 24 (Fall 1963): [1]-6. But see [Buckler, William E.] "A Matter of Unacknowledged Borrowing" (No. 25 [Spring 1964]: 26-29), where Alvan Ryan charges that one-third of the Jost essay is "almost verbatim" Ryan's work.

Jost argues that Newman is "'liberal' in the true sense" (3) and that "What he attempted to do was to complete the appeal to authority, to tradition, to the essentially conservative forces in both Church and secular society, by a fearless and open-minded confronting of the manifold problems raised by modern scientific thought, modern religious developments, and modern philosophical speculations" (4-5).

Levine, George. "The Prose of the *Apologia Pro Vita Sua*." No. 27 (Spring 1965): 5-8.

"Experience comes through Newman's prose as through a filter. . . . We live through his language not the experience described but the feelings of a reserved, sensitive, and dignified man, whose mind is made up and who can, therefore, transmute the particular into the generalized language which itself becomes a principle of providential order" (8).

Mulcahy, Daniel J. "Source of an 'Inspiration': Francis Newman's Influence on the Form of 'The Dream of Gerontius.'" No. 19 (Spring 1961): 21-24.

"I believe . . . that the form of 'Gerontius' may have been derived from a suggestion of his brother Francis made in a letter which discusses at length the possibilities for John's 'great work'" (22).

Rea, Father David F. "Newman: 'Supremely Literary.'" No. 12 (Autumn 1957): 13-16.

Review of Geoffrey Tillotson's edition *Newman: Prose and Poetry*.

Snyder, Philip. "Newman's Way with the Reader in *A Grammar of Assent*." No. 56 (Fall 1979): 1-6.

Newman "begins *A Grammar of Assent* by postulating the widest possible audience of disinterested observers, then progressively narrows this audience until it includes only the faithful; at the same time, he persuades each individiual reader imperceptibly to adopt a series of roles, so that the reader is first undesiring, then unwilling, and finally perhaps unable, to abandon Newman at any of the stages of this progressively selective postulation of a hypothetical audience" (1).

Tennyson, G. B. "Tractarian Aesthetics: Analogy and Reserve in Keble and Newman." No. 55 (Spring 1979): 8-10.

"I propose . . . to summarize the findings on Tractarian aesthetics, and . . . apply a few of the important aspects of Tractarian aesthetics to some of the literary works written in the spirit of that aesthetic position to see what kind of practical insights flow from the recently won understanding of the theoretical critical principles" (8).

Townsend, Francis G. "Newman and the Problem of Critical Prose." No. 11 (Spring 1957): 22-25.

Argues that "In the face of the essay, the scholar can trace the development of the internal formulation; this is his proper work" (25).

OLIPHANT, MRS. MARGARET

Page, Norman. "Hardy, Mrs. Oliphant, and *Jude the Obscure*." No. 46 (Fall 1974): 22-24.

Reproduces excised typescript passages from *The Life of Thomas Hardy, 1840–1928* responding to Mrs. Oliphant's review of *Jude*.

PATER, WALTER

Bassett, Sharon. "The Uncanny Critic of Brasenose: Walter Pater and Modernisms." No. 58 (Fall 1980): 10-14.

Traces Pater's affinities with modern critical methodologies.

Borden, Ross. "Pater's Temporizing: The 'Conclusion' to *The Renaissance*." No. 68 (Fall 1985): 29-31.

"The new title [*The Renaissance: Studies in Art and Poetry*, for *Studies in the History of the Renaissance*] may indicate a surrender to caution, consistent with suppressing the 'Conclusion' [in the edition of 1877], which had historicized everything, the world without and the world within. But it is possible to read the new title in a different light, as compensating for the suppression and, indeed, vindicating the 'Conclusion'" (29).

Brzenk, Eugene J. "The 'Epicureans' of Pater and Moore." No. 14 (Fall 1958): 24-27.

"Two novels with such similar titles as Thomas Moore's *The Epicurean* and Walter Pater's *Marius the Epicurean* quite naturally invite comparison . . ." (24).

Buckler, William E. "*Déjà vu* Inverted: The Imminent Future in Walter Pater's *Marius the Epicurean*." No. 55 (Spring 1979): 1-4.

"Pater has distanced his style from the strategic rhetorical inflations of Carlyle, from the florid rotundities of Ruskin, even from the crisp ironic sureness of Arnold; and he has done this largely through imaginative structure" (1).

Bump, Jerome. "Hopkins, Pater, and Medievalism." No. 50 (Fall 1976): 10-15.

"If we are to focus on Pater's influence on Hopkins at Oxford we should consider one of the prime attractions of those years: Victorian medievalism, the source of many of their apparent affinities in aesthetics, metaphysics, and religion" (10).

Choe, Wolhee. "Walter Pater's 'Romantic Morality.'" No. 72 (Fall 1987): 12-17.

"Pater de-idealized the Romantic language of self, death, and process with his own language of nineteenth-century science and philosophy. . . . The Romantic source of Pater's aesthetic morality may be examined around a number of important and overlapping issues addressed by both Pater and the British Romantic poets: I) the nature of the self, II) the self in relation to the objective world, III) the self in relation to others, IV) change in the self and the world as force of history, and V) the moral artist" (12).

Daniel, Clay. "The Religion of Culture: Arnold's Priest and Pater's Mystic." No. 72 (Fall 1987): 9-11.

"Pater's cultural man is the mystic who is understood by God; Arnold's cultural man is the priest more often misunderstood by men. Pater's culture is one of saints and divinity; Arnold's culture is one of priests and masses. Art for society's sake, declares Arnold, as earthly tribulation for heavenly reward. Art for art's sake, counters Pater, as heaven for heaven's sake" (11).

Heffernan, James A. W. "Centripetal Vision in Pater's *Marius*." No. 35 (Spring 1969): 13-17.

"Whether Pater realized it or not—and I for one simply do not know—his book ironically reveals the crucial weaknesses of the centripetal approach to all experience. We can see these weaknesses when we consider Pater's treatment of two things: first, the problem of evil, and second, ethical economy, which determines what is lost and what is gained by the taking of a moral position" (14).

Inman, Billie Andrew. "Pater's Conception of the Renaissance: From Sources to Personal Ideal." No. 47 (Spring 1975): 19-24.

"It is my purpose to show that the borrowed ideas, developed in the light of the leading apprehension as limited by the conception of the function of art, constitute the basic lines of Pater's vision of the Renais-

sance, a personal ideal by which he thought art of the nineteenth century could be judged" (19).

Keefe, Robert. "Walter Pater: The Critic and the Irrational." No. 69 (Spring 1986): 12-16.

"[I]f we agree that two of the hallmarks of literary revolution are a significant shift in the way the self is viewed, and a radical revaluation of the myths which organize society's sense of reality, then we can begin to see Pater, in the period from the late 1860's through the 1870's, as the timid but profound revolutionary that he really was" (12).

Monsman, Gerald. "Pater and His Younger Contemporaries." No. 48 (Fall 1975): 1-9.

Traces Pater's influence on Yeats, Dowson, Lionel Johnson, Pound, Wallace Stevens, Conrad, Virginia Woolf, Lawrence, Joyce, Eliot.

Monsman, Gerald. "Pater, Hopkins, and the Self." No. 46 (Fall 1974): 1-5.

"Hopkins' interest in the distinctive 'design' or 'pattern' of selfhood, which he called 'inscape,' seems inescapably linked to Pater's metaphysics of the self" (1).

Sullivan, William H. "Four Early Studies from Pater's *The Renaissance*: The Aesthetics for a Humanist Myth." No. 40 (Fall 1971): 1-7.

"*The Renaissance* is generally . . . the history of a long era of related cultural crises responsible for the rise of modern secular humanism. Specifically, it is an account of biographical crisis in the individual artist and his efforts to regain equilibrium through his art. The result is a formal, aesthetic revolution in which the shaping force of the artifact becomes the personality of its maker: art becomes subjective, the artist romantic, and the artifact an analogue, a symbol of its creator" (7).

PATMORE, COVENTRY

Lohrli, Anne. "Coventry Patmore in *Household Words*." No. 31 (Spring 1967): 25-27.

Comments on the three pieces—two poems and a short story—which Patmore contributed to *Household Words* from 1850 to 1855, though Patmore had little in common with the practices of that journal.

Shmiefsky, Marvel. "'Principle in Art' as Criticism in the Mainstream." No. 26 (Fall 1964): 28-32.

Compares Patmore's 1889 essay with the work of Hopkins, Arnold, Dante Gabriel Rossetti, Whitman, Ruskin and others.

ROSSETTI, CHRISTINA

D'Amico, Diane. "Christina Rossetti's *Christian Year*: Comfort for 'the weary heart.'" No. 72 (Fall 1987): 36-42.

"Rossetti may not have turned to Keble for poetic guidance, but she certainly turned to his verse for spiritual comfort" (41). Prints seven reproductions of Rossetti's sketches for *The Christian Year*, from a copy privately owned.

Herendeen, Warren. "The Midsummer Eves of Shakespeare and Christina Rossetti." No. 41 (Spring 1972): 24-26.

"What the poet took from *A Midsummer Night's Dream* becomes a matter of importance when the temptation theme and the girls of *Goblin Market* are related to the larger significance of influential scenes in the play" (24).

Marshall, Linda E. "What the Dead Are Doing Underground: Hades and Heaven in the Writings of Christina Rossetti." No. 72 (Fall 1987): 55-60.

"What the dead are doing underground and what consciouness they possess are subjects of abiding interest in the writings of Christina Rossetti" (55).

Shalkhauser, Marian. "The Feminine Christ." No. 10 (Autumn 1956): 19-20.

An allegorical reading of *The Goblin Market*.

ROSSETTI, DANTE GABRIEL

Cervo, Nathan. "Rossetti's Use of the 'Great Mother' Mythos in 'A Last Confession.'" No. 65 (Spring 1984): 29-31.

"The Great Mother mythos . . . becomes a kind of womb-like shelter to which a regressive Rossetti can safely retreat and still retain, if only rudimentarily, his masculinity. But the poem is still more than this: it is a pre-Jungian descent into the Collective Unconscious, an interior psychodrama in which the self is at war with itself" (30).

Cohen, Michael. "The Reader as Whore-monger: A Phenomenological Approach to Rossetti's 'Jenny.'" No. 70 (Fall 1986): 5-7.

"[T]he most powerful strategy [to engage the reader and bring him into the poem] works through a combination of religious and art imagery in the transformation of Jenny from Magdalene to Virgin" (5).

Cooksey, Thomas L. "Rossetti's *intellegenza nova*: Perception, Poetry and Vision in *Dante at Verona*." No. 66 (Fall 1984): 10-13.

"Dante becomes the spokesman for Rossetti's own poetic vision, for his alienation and aspiration in a problematic world. He becomes the symbol of Rossetti struggling to reconcile his vision with his imaginative capablity, his own labor to be 'worthy'" (13).

Fuchs, Miriam. "Dante Gabriel Rossetti: Caught between Two Centuries." No. 63 (Spring 1983): 3-7.

"Twentieth-century authors and artists consciously burst through their traditions to use myth, psychology, non-literal and non-linear modes to vitalize their works. Rossetti never went this far, but his attempts to push against the limitations of his art reveal that he was caught between the nineteenth century and the stirrings of modernism" (3).

Gelpi, Barbara Charlesworth. "The Image of the Anima in the Work of Dante Gabriel Rossetti." No. 45 (Spring 1974): 1-7.

"Both in his poetry and in his painting Rossetti was to be absorbed throughout his life in a continuing dialogue with his anima and a depiction of her under many guises" (1).

Kendall, J. L. "The Concept of the Infinite Moment in *The House of Life*." No. 28 (Fall 1965): 4-8.

"[T]he treatment of the theme of the timeless moment in *The House of Life* . . . is evidently the product in part of modern metaphysical doubts; and most important, it is given clear and consistent imaginative formulation. No discussion of incident and imagery . . . can ignore it" (8).

Lindberg, John. "Rossetti's Cumaean Oracle." No. 22 (Fall 1962): 20-21.

Associates "The One Hope," the 101st sonnet of *The House of Life*, with the sonnet "Sibylla Palmifera" and with the Cumaean Oracles.

Maurin, Mario. "Dante Gabriel Rossetti and Ernest Chesneau." No. 44 (Fall 1973): 24-26.

Reproduces the entire letter in French from Rossetti to Chesneau, 7 November 1868, only part of which is reproduced in *Family Letters* or *Letters*.

Omans, Glen A. "Some Biographical Light on Rossetti's Translations of Villon." No. 31 (Spring 1967): 52-54.

Seeks to demonstrate that Rossetti's translations of Villon "were clearly instigated by Swinburne" (54) and were probably done "to provide filler for his own *Poems*" (52).

Robillard, Douglas J. "Rossetti's 'Willowwood' Sonnets and the Structure of *The House of Life*." No. 22 (Fall 1962): 5-9.

Argues that the "Willowwood" sonnets "are central . . . to the pattern of the work, and indeed act as a pivot on which the whole structure turns" (6).

Spatt, Hartley S. "Dante Gabriel Rossetti and the Pull of Silence." No. 63 (Spring 1983): 7-12.

"Such paradoxes consequent upon the attempt to transform speech into visible silence are not present solely in Rossetti's pictures; they are concerns apparent in Rossetti's poems from the very beginning of his career" (10). Prints copies of seven Rossetti visual works.

Sussman, Herbert. "Rossetti's Changing Style: The Revisions of 'My Sister's Sleep.'" No. 41 (Spring 1972): 6-8.

Examines the 1850 and 1870 versions of the poem and concludes that "the specific stylistic changes move from the earlier pictorialism, the interest in the representation of visible appearances, to more symbolist methods of suggesting mental states. The specific changes are part of a more thoroughgoing transformation in which the formal priniciple is no longer composing phenomenal events into symbolic configurations manifesting the transcendent, but showing these events as wholly secular occurrences whose value lies in the intensity of the mental sensations they generate in the observer" (6).

Thornton, Kelsey. "Dante Gabriel Rossetti: The Moment of the Picture." No. 63 (Spring 1983): 1-3.

"Rossetti, who united nineteenth-century poetry and painting, together with a deep religious sense, represents the climax of [a] highly pictorial theory of art; and three elements of Rossetti's work illustrate perfectly how the theory affects his poetry: first the moment, second its tangibility, and third the silence (the pictorial silence one might say) in which the moment becomes tangible" (1).

Woodring, Carl. "The Burden of Nineveh." No. 63 (Spring 1983): 12-14.

"Each stanza of the poem turns the screw tighter and breaks another bone in the limbs of empire" (12).

RUSKIN, JOHN

Alexander, Edward. "Art Amidst Revolution: Ruskin in 1848." No. 40 (Fall 1971): 8-13.

"Ruskin's prescription of an occupation as the outlet for the idle energy that otherwise expresses itself in revolution is less important as an anticipation—though it is that too—of 'The Nature of Gothic' than as an indication of Ruskin's two obsessive concerns at the time he composed *The Seven Lamps of Architecture*: his own choice of an occupation and his justification of that choice at a time of revolution . . ." (13).

Bauer, Helen Pike. "Ruskin's Changing Evaluation of Poetic Vision." No. 57 (Spring 1980): 27-31.

". . . from the 1860's to the end of his life Ruskin's remarks on these poets [Milton and Dante] reveal a changed opinion of their work and of what readers can learn from it" (27).

Bidney, Martin. "The 'Central Fiery Heart': Ruskin's Remaking of Dante." No. 48 (Fall 1975): 9-15.

"[T]he four stages in Ruskin's Dantean vision will . . . be examined in some detail, and parallels from both the Romantic and religious traditions will be drawn to provide a context for interpretation" (10).

Brooks, Michael. "John Ruskin, C. R. Cockerell, and the Proportions of Architecture." No. 56 (Fall 1979): 14-20.

"No other teacher [than Cockerell] so well represented the accumulated wisdom of the profession, and a comparison of his views with Ruskin's shows the choice of doctrines that confronted young architects at mid-century" (15).

Brown, Samuel E. "The Unpublished Passages in the Manuscript of Ruskin's Autobiography." No. 16 (Fall 1959): 10-18.

Though Cook and Wedderburn printed about 3/4 of the material left out of *Praeterita* by Ruskin, "they consistently avoided adding material from Ruskin's manuscript that was liable to lower the reader's opinion of Ruskin the author or Ruskin the man" (10). Ruskin left out passages "that he knew would alienate many of his readers" (11), "eliminate[d] or modif[ied] material that seemed to be needlessly unpleasant or overly critical" (14), "used only part of the material . . . that showed excessive self-depreciation, self-pity, or undue morbidity" (16). Brown quotes many passages from the manuscript at Yale, compares those passages to the ones published in *Praeterita*, and calls for a new edition of *Praeterita* incorporating all the manuscript material.

Burd, Van Akin. "The Winnington Letters." No. 8 (Autumn 1955): 4-5.

About Burd's projected edition of the letters.

Davis, Kenneth W. "A Note on the Ruskin-*Blackwood's* Controversy." No. 30 (Fall 1966): 26-27.

"Extracts from previously unpublished letters from William Henry Smith (1808-1872) to John Blackwood provide additional details about the most thorough of the attacks on Ruskin which appeared in *Maga*" (26), in 1836, 1843, 1851.

Diedrick, James. "The Sublimation of Carnival in Ruskin's Theory of the Grotesque." No. 74 (Fall 1988): 11-16.

Examines in Ruskin "a theory that is both defined and complicated by its attempted rejection of 'the low'. . . . I propose to analyze the rhetoric of Ruskin's theorizing as a seminal instance of the post-Romantic transformation of carnival" (11).

Dougherty, Charles T. "John Ruskin." No. 14 (Fall 1958): 23-24.

A guide to research materials.

Dougherty, Charles T. "The Life of John Ruskin: A 'Prelude.'" No. 10 (Autumn 1956): 9-10.

A review of Viljoen's *Ruskin's Scottish Heritage*.

Dougherty, Charles T. "Ruskin's Moral Argument." No. 9 (Spring 1956): 4-7.

Argues that "the moral basis of [Ruskin's] argument never changes. It is not based upon religion, but upon the psychologically oriented speculations of the preceding century" (6).

Feltes, N. N. "The Quickset Hedge: Ruskin's Early Prose." No. 34 (Fall 1968): 18-22.

Examines the prose "manner in the light of the advice Ruskin gives to painters throughout his work" (19).

Fennell, Francis L. "The Verdict in Whistler v. Ruskin." No. 40 (Fall 1971): 17-21.

Demonstrates that in the Whistler vs. Ruskin trial "the jury's decision was based on points of law rather than aesthetics and reflected their confusion about obvious legal inconsistencies rather than their insensitivity to art or art criticism" (18).

Goreau, Eloise K. "Carlyle and Ruskin: The Private Side of the Public Coin." No. 46 (Fall 1974): 15-19.

"Ruskin apparently read Carlyle's work with any attention . . . long after his own ideas were formed. In the formative years his reading of the master seems to have served Ruskin chiefly as fortification of his own opinions and as a rallying point to his readers" (19).

Johnson, Wendell Stacy. "Style in Ruskin and Ruskin on Style." No. 59 (Spring 1981): 1-6.

Ruskin "needs 'poetic' form in which to express the eternal: he needs spots of time as symbols of intuited Nature. This need means a time-limited locating of emotion and emerges in a style that unites momentary passion with dispassionate order" (6).

Johnson, Wendell Stacy. "'The Bride of Literature': Ruskin, the Eastlakes, and Mid-Victorian Theories of Art." No. 26 (Fall 1964): 23-28.

"In fact, like virtually all assumptions in the middle of the Victorian age, this one [the earlier assumption about the literary function of painting] had already been challenged—implicitly by Browning in his defence of fleshly Renaissance art and explicitly by the Eastlakes—even before the flourishing of Swinburne, Whistler, and Wilde, with their doctrine of art for its own sake" (28).

Kirchhoff, Frederick. "A Note on Ruskin's Mythography." No. 50 (Fall 1976): 24-27.

"What saves Ruskin's mythography from the split between primitve and modern consciousness—and accounts for [*The Queen of the Air*'s] enduring fascination—is the book's rhetoric" (24).

Landow, George P. "Ruskin's Revisions of the Third Edition of *Modern Painters*, Volume I." No. 33 (Spring 1968): 12-16.

"In order to estimate the nature and importance of these revisions, I propose that we first look at Ruskin's conception of *Modern Painters* when he wrote the opening volume, next observe how the second volume differed from the first, and finally examine the implications of the changes Ruskin made in Volume I" (12).

Rahn, Suzanne. "The Sources of Ruskin's *Golden River*." No. 68 (Fall 1985): 1-9.

"[I]t [*The King of the Golden River*] is . . . of special interest as not only one of the first literary fairy tales for children but one of the first to demonstrate how such a tale can express highly individual beliefs and concerns through motifs, characters, and images drawn from folk material. It is this quasi-alchemical transmutation of the universal to the personal that I would like to explore" (1).

Rosenberg, John D. "The Genius of John Ruskin." No. 23 (Spring 1963): 4-6.

Suggests that "Of all the Victorians, Ruskin has least found his deserved place among his contemporaries or in our literature at large" (4).

Sonstroem, David. "John Ruskin and the Nature of Manliness." No. 40 (Fall 1971): 14-17.

Tentatively concludes: " First . . . Ruskin's sexual concerns permeated his pronouncements on art and society. Second . . . the sexual concerns would seem not only to have fastened themselves to the artistic and social conceptions, but actually to have largely determined, shaped and controlled them. . . . Third, . . . we find not simply an unconscious *betrayal* of deepseated sexual problems, but indeed signs of an active, powerful, persistent, and ingenious *grappling* with those problems" (17).

Swanson, Donald R. "Ruskin and His 'Master.'" No. 31 (Spring 1967): 56-59.

"Ruskin continued to admire Carlyle's literary productions until the darkness of madness and finally death closed in on him, but long before this Carlyle ceased to be his personal hero and master" (59).

Viljoen, Helen Gill. "New Light on Ruskin." No. 5 (April 1954): 4-6.

A "foretaste" of Viljoen's forthcoming biography.

Waller, John O. "Ruskin on Slavery: A Semantic Examination." No. 28 (Fall 1965): 13-16.

"I believe that if Ruskin on slavery has been 'insufficiently understood,' it has been so for two reasons: first, because he used the word 'slavery' in so many different senses as to deprive it of all practical meaning, and second, because in the matter of actual contemporary Negro slavery, Ruskin never made up his own mind" (13).

Wood, Andelys. "Above Ruskin's Labyrinth." No. 74 (Fall 1988): 33-37.

"By emphasizing connections rather than digressions in *Fors Clavigera*, I do not intend to suggest that it is a perfectly unified work. . . . But if the digressions and apparent irrelvancies are intended as part of a design, it is too easy to attribute them to Ruskin's confused mental state" (36-37).

RUSSELL, G. W. E.

Peterson, William S. "G. W. E. Russell and the Editing of Matthew Arnold's Letters." No. 37 (Spring 1970): 27-29.

SEWELL, ELIZABETH MISSING

Scott, Patrick. "Genre and Perspective in the Study of Victorian Women Writers: The Case of Elizabeth Missing Sewell." No. 66 (Fall 1984): 5-10.

"If we are to renew or expand our understanding of Victorian thought, on almost any issue, we must first come to terms with this fundamental fact of the Victorian publishing scene, the genrification of printed opinion" (6).

SHAW, GEORGE BERNARD

McDowell, Frederick P. W. "Victorian Shaw." No. 11 (Spring 1957): 16-19.

"Beneath his surface iconoclasm, the prevalence of Victorian attitudes in Shaw is marked" (19).

SMILES, SAMUEL

Bradley, John L. "Samuel Smiles' Self-Help: Forgotten Centenary." No. 16 (Fall 1959): 23-25.

Comments on the immense popularity of *Self-Help*, which reached its seventy-third edition the year before its centennial in 1959, and goes on to analyze the causes of that popularity in the substance, form, and style of the work.

Thesing, William B. "Woman and the Muse: The Lifeblood of Samuel Smiles' Workers." No. 72 (Fall 1987): 24-27.

"Through an examination of selected case studies or capsule biographies in his books [*Self-Help* and *Character*] we can see that although women often fulfill the traditional role of the Muse, they are not merely seen as angelic catalysts, but as co-partners realistically involved in practical production and discovery" (27).

SMITH, GOLDWIN

Mineka, Francis E. "Victorian Journalist." No. 14 (Fall 1958): 15-16.

Review of Elisabeth Wallace's *Goldwin Smith: Victorian Liberal*.

SMITH, SYDNEY

McLean, Robert Simpson. "Tory Noodles in Syndey Smith and Charles Dickens: An Unnoticed Parallel." No. 38 (Fall 1970): 24-25.

"Admittedly, it is impossible to say with certainty that Dickens had Smith's Noodle in mind when he wrote his political satire in *Bleak House* and *Little Dorrit*, but the parallels suggest that Dickens was stimulated by Smith's ludicrous portrait [in 'Noodle's Oration'] to create his own version of a backward-looking Noodle" (25).

SPENCER, HERBERT

Kearns, Michael S. "Herbert Spencer and the Study of Laughter." No. 67 (Spring 1985): 23-26.

Spencer's article "The Physiology of Laughter" (1860) "helps us identify what was the key issue for Spencer in 1860—how to explain observable behavior in terms of environmental stimuli acting through a system of mental laws not just analogous to but identical to Newtonian mechanics" (25).

STEPHEN, LESLIE

Wellek, René. "Leslie Stephen's Stature as a Literary Critic." No. 11 (Spring 1957): 19-22.

"But we must admit the grave limitations of a sensibility which treats literature either as a moral statement in disguise or as a social and psychological document. It is hard to believe that Stephen's criticism can be made to speak to our time" (22).

STEVENSON, ROBERT LOUIS

Booth, Bradford A. "The Letters of Robert Louis Stevenson." No. 8 (Autumn 1955): 3-4.

About Booth's projected edition of the letters.

Jackson, David H. "*Treasure Island* as a Late-Victorian Adults' Novel." No. 72 (Fall 1987): 28-32.

"Despite Stevenson's claim that his early romances are amoral and ahistorical, *Treasure Island* is a simplified account of eighteenth-century hierarchical society which Stevenson combines with the reader's personal nostalgia for his or her own childhood. This clever melding of two different nostalgias offers the reader imaginative escape from late-Victorian anxiety at the same time that it celebrates a reactionary and hierarchical social order" (28).

Stewart, Ralph. "The Unity of *Kidnapped*." No. 64 (Fall 1983): 30-32.

"At the conclusion of the novel. . . . David has come in a complete circle: he set off from his birthplace with justifiable expectations and is now, despite the unlucky events recorded in the novel that placed him temporarily on the wrong side of the law, on his way to wealth and respectability" (31).

STOKER, BRAM

Fontana, Ernest. "Lombroso's Criminal Man and Stoker's *Dracula*." No. 66 (Fall 1984): 25-27.

"Studies of . . . *Dracula* (1897) have not given sufficient emphasis to the precise Lombrosian pseudoscientific conception of the criminal personality that underlies not only the conception of Dracula himself, but also of Renfield, and even Dracula's female victims, Lucy Westenra and Mina Harker" (25).

Fry, Carrol L. "Fictional Conventions and Sexuality in *Dracula*." No. 42 (Fall 1972): 20-22.

"In *Dracula*, there are two 'pure women,' Lucy Westenra and Mina Harker, the former of whom actually does 'fall.' The role of 'rake' is played by Count Dracula, and vampirism becomes surrogate sexual intercourse. The women who receive the vampire's bite become 'fallen women'" (20).

Johnson, Alan. "Bent and Broken Necks: Signs of Design in Stoker's *Dracula*." No. 72 (Fall 1987): 17-24.

The novel's "language resonates with interconnections which create and amplify a theme of desperate post-Romantic egoism—particularly in the form of rebellious feminism . . ." (20).

SWINBURNE, ALGERNON CHARLES

Cochran, Rebecca. "Swinburne's 'Lancelot' and Pre-Raphaelite Medievalism." No. 74 (Fall 1988): 58-62.

"As we shall see, a close reading of 'Lancelot' demonstrates Morris' pronounced influence over Swinburne's early Arthurian compositions. Finally, because Swinburne's neomedieval juvenilia owes much to Morris, Walter Pater's comments on the medievalism found in the *Defence* poems are equally applicable to Swinburne's 'Lancelot'" (58).

Goede, William J. "Swinburne and the Whitmaniacs." No. 33 (Spring 1968): 16-21.

"Swinburne felt and understood the limitations of Whitman from the start: there should be no talk about 'recantation,' gracious or otherwise" (21).

Harrison, Antony H. "Swinburne's Craft of Pure Expression." No. 51 (Spring 1977): 16-20.

"Swinburne adhered to one basic precept in his best poetry: that all areas of human thought and feeling are ultimately indivisible and irreducible, that language—and verse, as the supreme form of language—is, at its best, purely expressive of the 'multitudinous unity' of man's vibrant and ineluctably synthetic life" (20).

Louis, M. K. "Swinburne, Clough, and the Speechless Christ: 'Before a Crucifix' and 'Easter Day.'" No. 72 (Fall 1987): 1-5.

". . . Clough's strategy of conciliation is used as elegantly as Swinburne's strategy of aggression. To Swinburne the silence of the crucified Jesus expresses a state of political oppression which must be ended; to Clough the image of deity rearisen conveys a word 'Which no man can deny / Nor Verify'—a word, however, of hope, encouraging that impulse of aspiration and reverence which Clough regarded as genuinely religious. But, for both poets, it is clear that the image of Christ no longer embodies a redemptive Word in any sense traditionally accepted." (5).

Miyoshi, Masao. "Narrative Sequence and the Moral System: Three Tristram Poems." No. 35 (Spring 1969): 5-10.

"We shall see how close examination of the narrative technique of the three poems [Tennyson's 'The Last Tournament,' Arnold's 'Tristram and Iseult,' and Swinburne's *Tristram of Lyonesse*] . . . provides us an opportunity to infer certain characteristics of the moral system operating in the narrative art of the period" (6).

Morgan, Thaïs E. "Mixed Metaphor, Mixed Gender: Swinburne and the Victorian Critics." No. 73 (Spring 1988): 16-19.

"[T]he Victorian critical establishment participates in a dominant tradition of ideology which can be traced back to classical rhetoric. Briefly put, this tradition is determinedly heterosexual and masculinist; it believes that social control depends on control of the body and on control of language as a representation of the body" (17).

"Perhaps, then, Swinburne offers us exactly what the Victorian critics feared most: a true 'intellectual hermaphrodite,' a label which Buchanan meant as an insult but one which Virginia Woolf in her search for an androgynous discourse might have found quite sympathetic" (19).

Ridenour, George M. "Swinburne in Hellas: 'A Nympholept.'" No. 64 (Fall 1983): 4-8.

"It is valuable to consider the poem, especially, with reference to the two dialogues of Plato in which Pan, central to 'A Nympholept,' figures significantly: the *Cratylus* and the *Phaedrus*. The former, I shall assume, provides the intellectual frame for the poem and the latter a rationale for its method" (4).

Ridenour, George M. "Swinburne's Imitations of Catullus." No. 74 (Fall 1988): 51-57.

"Since Swinburne is a distinguished Victorian practitioner of the imitation of ancient poets, it is useful to consider his approach to the problems of *imitatio* in the later nineteenth century—not merely what models are chosen and what is drawn from them, but how the poet places himself, personally, in relation to his models" (51).

Riede, David G. "Bard and Lady Novelist: Swinburne and the Novel of (Mrs.) Manners." No. 69 (Spring 1986): 4-7.

". . . I would like . . . to consider why Swinburne chose to write novels at all, and why in this form"—"*A Year's Letter* as an epistolary novel of manners" and *Lesbia Brandon* "an experimental effort to assimilate the novel to poetry and to the shocking themes of *Poems and Ballads*" (4).

Suiter, James E. "Swinburne and His Contemporaries." No. 18 (Fall 1960): 24-26.

Review of Cecil Lang's *The Swinburne Letters*.

Viljoen, Helen Gill. "Swinburne's 'Boo.'" No. 12 (Autumn 1957): 29.

"[I]n 1862, when Swinburne purportedly 'proposed' to Jane [Faulkner], to be so devastatingly rejected, she—his 'Boo'—could have been, according to the records, no more than ten years old" (29).

TENNYSON, ALFRED, LORD

Bidney, Martin. "Visions of Wholeness and Voices from the Deep: Kindred Wanderers in Byron's 'The Dream' and Tennyson's 'Ulysses.'" No. 74 (Fall 1988): 41-45.

"The comparison offered here, by calling attention to some intriguing features of Byron's little-studied masterwork, may throw supplementary light on the (perhaps half-conscious or subliminally active) sources of Tennyson's greatest short dramatic monologue" (41).

Bishop, Jonathan. "The Unity of *In Memoriam*." No. 21 (Spring 1962): 9-14.

"It is change, natural, moral, psychological, and artistic, that we locate within the separately memorable images as the secret of their general relevance. *In Memoriam* grows into a whole, I believe, by virtue of the organic elaboration of this single principle" (9).

Buckley, Jerome H. "Tennyson's Irony." No. 31 (Spring 1967): 7-10.

Illustrates the kinds of irony Tennyson uses—the Horation verse epistle, romantic, dramatic and cosmic irony.

Cervo, Nathan. "Imitation in 'The Lady of Shalott.'" No. 61 (Spring 1982): 17-19.

"In abdicating his aesthetic task, Tennyson no longer imitated the phenomenal world (including the psychic phenomenon of the anima) as he perceived it but, so to speak, hedged his bets. He imitated the animus of his audience, marring a perfectly clear and powerful original concluding stanza . . ." (19).

Collins, Richard. "Recollections of Tennyson by Sir George Prothero in the Tennyson Research Centre." No. 66 (Fall 1984): 28-31.

Recollections of conversations with Tennyson between August 1880 and December 1885, written in July 1894.

Day, Aidan. "Voices in a Dream: The Language of Skepticism in Tennyson's 'The Hesperides.'" No. 62 (Fall 1982): 13-21.

". . . I shall argue that we may . . . discern in 'The Hesperides' a profound skepticism concerning the existence of a providential order in the universe and that the poem may be seen as a significant expression of an early nineteenth-century world-view in which estabished patterns of thought and traditional systems of religious belief were being radically called in question.

"My further purpose will be to suggest that 'The Hesperides' may illuminatingly be read against the background of that internalization of authority which was the characteristic response of Tennyson's Romantic predecessors to the failure of received systems of structuring and ordering experience" (13).

Engbretsen, Nancy M. "The Thematic Evolution of *Idylls of the King*." No. 26 (Fall 1964): 1-5.

Arguing that "before the poet finally arrived at [a] juncture of thematic crystallization he had spent almost a lifetime in preparation for his Arthurian undertaking" (1), Engbretsen traces the germs of the *Idylls* in the life and earlier poems of Tennyson.

Fulweiler, Howard. "Mermen and Mermaids: A Note on an 'Alien Vision' in the Poetry of Tennyson, Arnold, and Hopkins." No. 23 (Spring 1963): 16-17.

". . . I should like to consider here only one parallel: Hopkins' compelling interest in the sea, which so firmly relates him to the authors of 'Ulysses,' 'Dover Beach,' and 'Out of the Cradle Endlessly Rocking'" (6).

Gridley, Roy. "Confusion of the Seasons in Tennyson's 'The Last Tournament.'" No. 22 (Fall 1962): 14-16.

Argues that Tristram confuses the season of autumn with spring: "by confusing the seasons, Tristram actually builds further illusions—illusions of re-emergent life—and, consequently, becomes a victim rather than an agent or exploiter of the corruption of society in 'The Last Tournament'" (14).

Hornback, Bert G. "Tennyson's 'Break, Break, Break' Again." No. 33 (Spring 1968): 47-48.

An analysis of the "thesis-antithesis" (47) structure of the poem.

Johnson, W. Stacy. "The Theme of Marriage in Tennyson." No. 12 (Autumn 1957): 6-10.

"It is evident that marriage, in Tennyson, represents a whole life for man, the basis for a whole society. True marriage, for him, means a balancing of aggression and passivity, of physical force with spiritual integrity. The masculine must be complemented by the feminine. . ." (10).

Joseph, Gerhard. "Tennyson's Death in Life in Lyric and Myth: 'Tears, Idle Tears' and 'Demeter and Persephone.'" No. 34 (Fall 1968): 13-18.

Traces "Tennyson's poetic melancholia, his habitual theme of 'Death in Life,' as it moves from one poetic mode into another: [he reads] 'Tears, Idle Tears,'. . . as a lyric foreshadowing of 'Demeter and Persephone'. . ." (13).

Joseph, Gerhard. "Victorian Weaving: The Alienation of Work into Text in 'The Lady of Shalott.'" No. 71 (Spring 1987): 7-10.

"From my own cell within ['the prison house of language'], I would thus read 'The Lady of Shalott,' despite its feudal and fairy-tale trappings, as a . . . parable of recent literary history charting the movement from a New Critical analysis of authored 'works' to a post-structuralist reading of unauthored 'texts'" (9).

Kolb, Jack. "When Did Tennyson Meet Rosa Baring?" No. 48 (Fall 1975): 26-28.

Recommends fall 1832 on the basis of unpublished Arthur Hallam letters to Emily Tennyson.

Korg, Jacob. "The Pattern of Fatality in Tennyson's Poetry." No. 14 (Fall 1958): 8-11.

Argues that "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" (8).

Kozicki, Henry. "Wave and Fire Imagery in Tennyson's *Idylls*." No. 43 (Spring 1973): 21-23.

Tennyson's apparent ambiguity in his use of wave and fire imagery can be "understood from the viewpoint of [his] philosophy of history, as the support of a notion of cyclic history inexorably (for whatever reason) undergoing metamorphosis from form to formlessness" (21).

Leonard, David Charles. "Tennyson, Chambers, and Recapitulation." No. 56 (Fall 1979): 7-10.

Provides evidence of "the relationship between *Vestiges* and 'Poems 54-56,' thereby proving Tennyson's belief in the mutability and recapitulation theory and suggesting its implications for the rest of *In Memoriam*" (7).

Libera, Sharon Mayer. "John Tyndall and Tennyson's 'Lucretius.'" No. 45 (Spring 1974): 19-22.

". . . Tennyson's subtly blended attitude of sympathy and censure toward his subject [in 'Lucretius'] may have originated in his response to an actual person"—John Tyndall, the physicist (19).

MacEachen, Dougald B. "Tennyson and the Sonnet." No. 14 (Fall 1958): [1]-8.

"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" ([1]).

Manning, Sylvia. "Tennyson's Courtship of Sorrow." No. 67 (Spring 1985): 10-13.

Treats "*In Memoriam* as a love poem . . ." (10).

Mattheisen, Paul F. "Tennyson and Carlyle: A Source for 'The Eagle.'" No. 60 (Fall 1981): 1-3.

Recommends Chapter IV of Book III of *Sartor Resartus* as source.

Merriman, James D. "The Poet as Heroic Thief: Tennyson's 'The Hesperides' Reexamined." No. 35 (Spring 1969): 1-5.

"Far from being an 'assertion of a desire to retreat from purposive moral activity' or an 'eloquent defense of a pure poetry isolated from the rude touch of men,' 'The Hesperides' is a hard-headed examination of the moral evil, the psychological inadequacy and the pragmatic failure of retreat" (5).

Millhauser, Milton. "Tennyson, *Vestiges*, and the Dark Side of Science." No. 35 (Spring 1969): 22-25.

"Impressed by the cosmic vistas opened by [*Vestiges* in 1844, Tennyson] composed the hopeful, and definitely evolutionary, 118, [in *In Memoriam*], and probably introduced some half serious evolutionary passages into *The Princess*. A little later, . . . he turned against science (120) as irrelevant to his spiritual needs. Relaxing from this extreme position—or from this extreme mood—he worked out the compromise position of 122-24. . ." (24).

Miyoshi, Masao. "Narrative Sequence and the Moral System: Three Tristam Poems." No. 35 (Spring 1969): 5-10.

"We shall see how a close examination of the narrative technique of the three poems [Tennyson's 'The Last Tournament,' Arnold's 'Tristram and Iseult,' and Swinbunre's *Tristram of Lyonesse*] . . . provides us an opportunity to infer certain characteristics of the moral system operating in the narrative art of the period" (6).

Niermeier, Stuart F. C. "*In Memoriam* and *The Excursion*: A Matter of Comparison." No. 41 (Spring 1972): 20-22.

"The parallels, from the vague to the remarkably clear, are merely touched upon here. Perhaps, after all this, their most important function is to help define the *differences* in the two poems—differences in unorthodox structures and form, in poetic doctrines of man, in critical problems, and in poetic appeal" (22).

Noland, Richard W. "Tennyson and Hegel on War." No. 31 (Spring 1967): 39-40.

Traces the similarities between Hegel's *Philosophy of Right and Law* (1820) and Tennyson's *Maud* (1855) with regard to war.

Packer, Lona Mosk. "Sun and Shadow: The Nature of Experience in Tennyson's 'The Lady of Shalott.'" No. 25 (Spring 1964): 4-8.

Argues "that reality, as it appears in the poem, has both a metaphysical orientation in Platonic dualism and a sexual content" (5).

Peltason, Timothy. "Supposed Confessions, Uttered Thoughts: The First-Person Singular in Tennyson's Poetry." No. 64 (Fall 1983): 13-18.

"Comparing two first-person poems by Tennyson, ['Supposed Confessions of a Second-Rate Sensitive Mind Not In Unity With Itself' and 'Break, Break, Break'] one written before the death of Hallam and one after, we can register an important shift in the relation of the speaking self to its own language and in the poet's sense of what his language might accomplish" (13).

Ryals, Clyde de L. "*Idylls of the King*: Tennyson's New Realism." No. 31 (Spring 1967): 5-7.

"I wish to show how the [*Idylls*] is concerned with what Tennyson in 'The Ancient Sage' referred to as 'This double seeming of the single world'" (5).

Sanders, Charles Richard. "Tennyson and the Human Hand." No. 11 (Spring 1957): 5-14.

A catalog, not an analysis, of the hand image.

Saunders, Mary. "Tennyson's 'Ulysses' as Rhetorical Monologue." No. 60 (Fall 1981): 20-24.

"['Ulysses'] is a rhetorical, not a dramatic, monologue, in which persuasion and the nature of the speaker's audience are as significant as the character of the speaker himself" (20).

Shannon, Edgar F., Jr. "Alfred Tennyson." No. 21 (Autumn 1957): 26-27.

A guide to research materials.

Shaw, W. David. "Gareth's Four Antagonists: A Biblical Source." No. 34 (Fall 1968): 34-35.

"[N]o one seems to have noticed that in 'Gareth and Lynette' (ll. 886-1082) the model for Tennyson's treatment of his hero's four antagonists—the Morning-Star, the Noonday Sun, the Star of Evening, and Death—is the Four Horsemen of the Apocalypse" (34).

Sloan, Gary. "Yeats, Tennyson, and 'Innisfree.'" No. 54 (Fall 1978): 29-31.

". . . Tennyson's poetry, especially his 'Claribel' and 'The Lotos-Eaters,' casts an immense thematic and phraseological shadow over Yeats's first well-known poem" (29).

Smith, Elton E. "Tennyson Criticism 1923-1966: From Fragmentation to Tension in Polarity." No. 31 (Spring 1967): 1-4.

Traces briefly the criticism from Auden and T. S. Eliot through Nicolson, Fausset, Baum, E. D. H. Johnson, Killham, and Ryals to Smith's own book.

Stevenson, Catherine Barnes. "Druids, Bards, and Tennyson's Merlin." No. 57 (Spring 1980): 14-23.

"This complex, highly literary and traditional figure of the prophet / bard bestrides fifty years of Tennyson's poetry like a colossus, expressing some of his most fundamental aesthetic concerns" (23).

Stevenson, Catherine Barnes. "How It Struck a Contemporary: Tennyson's 'Lancelot and Elaine' and Pre-Raphaelite Art." No. 60 (Fall 1981): 8-14.

Argues that "'Lancelot and Elaine' is a dramatic embodiment of Tennyson's complex reactions to Pre-Raphaelite art[,] Pre-Raphaelite illustrations of his own poems, and the aesthetic controversies generated in the 1850s by Pre-Raphaelitism" (8).

Stevenson, Catherine Barnes. "The Aesthetic Function of the 'Weird Seizures' in *The Princess*." No. 45 (Spring 1974): 22-25.

"Rather than being encumbrances to the story . . . the seizures are actually important components of the narrative structure that clarify the artistic purpose of the poem by focusing attention upon the sophistication, the artifice, and the process of the narrative" (22-23).

Sylvia, Richard A. "The Narrative Experimentalism of Tennyson's 'Sea Dreams.'" No. 72 (Fall 1987): 47-51.

"In 'Sea Dreams,' the characters' effort to find coherence and significance in the dream stories they tell is an analogue for Tennyson's persistent revaluation of the place narrative should occupy in his art" (50).

Tobias, Richard C. "Tennyson's Painted Shell." No. 39 (Spring 1971): 7-10.

Analyzes 'The Lady of Shalott' as a "protosymbolist poem" (8).

Tucker, Herbert F., Jr. "Tennyson's Narrative of Desire: *The Lover's Tale*." No. 62 (Fall 1982): 21-30.

"The failure of narrative development in *The Lover's Tale* is the most massive of the failures of relationship that inform the 1832 *Poems* it was to accompany, because it confronts the most intractable of obstacles to relationship and change: the tendency of romantic desire to displace its object and become an end in itself" (23).

Waller, John O. "Francis Turner Palgrave's Criticisms of Tennyson's *In Memoriam*." No. 52 (Fall 1977) : 13-17.

Records Palgrave's "numerous penciled notes" in his "first edition, first state, of *In Memoriam*" (13) housed at the Tennyson Research Centre.

Wilson, Hugh H. "Tennyson: Unscholarly Arthurian." No. 32 (Fall 1967): 5-11.

Argues that in "the *Idylls* Tennyson was fundamentally careless of objective authenticity because the authenticity of his imagination had a more immediate and more powerful claim upon his creativity" (11).

THACKERAY, WILLIAM MAKEPEACE

Borowitz, Albert. "The Unpleasantness at the Garrick Club." No. 53 (Spring 1978): 16-23.

Traces "The controversy at London's Garrick Club over the expulsion of member Edmund Yates in 1858 [that] led to the rupture of the fragile friendship of Dickens and Thackeray" (16).

Borowitz, Albert I. "Why Thackeray Went to See a Man Hanged." No. 48 (Fall 1975): 15-21.

"Throughout his life, Thackeray appears to have been obsessed with capital punishment, both as a horrifying physical fact capable of arousing morbid fascination and as a personal issue intimately related to his own speculations about the meaning of life and death, health and illness, and divine involvement in human affairs" (16).

Easson, Angus. "Thackeray in Elizabeth Gaskell's *The Life of Charlotte Brontë*: Some Manuscript Evidence." No. 54 (Fall 1978): 19-21.

Discusses two unflattering remarks concerning Thackeray omitted from the *Life*.

Higdon, David Leon. "Pipkins and Kettles in *Vanity Fair*." No. 45 (Spring 1974): 25-26.

Suggests two possible sources of the allusions in Chapter 48.

Houston, Neal B. "A Brief Inquiry into the Morality of Amelia in *Vanity Fair*." No. 30 (Fall 1966): 23-24.

Suggests that young George is in fact Dobbin's natural son, the result of "a physical, secret affair between Amelia and her loyal Dobbin" (23).

Kleis, John Christopher. "Dramatic Irony in Thackeray's *Catherine*: The Function of Ikey Solomons, Esq., Jr." No. 33 (Spring 1968): 50-53.

"For Thackeray the budding novelist, *Catherine* was of crucial importance, for here he combined the social and literary satire within a psychological framework and then turned both into an aesthetic structure based on the narrative *persona*, whose own ambiguous personality pervades all aspects of the story and makes it a complex ironic whole" (53).

McMaster, Juliet. "Early Verse by 'Unfortunate W. Thackeray.'" No. 62 (Fall 1982): 1-2.

Suggests that verses attributed to Thackeray were apparently written to Charlotte Shakespear, Thackeray's cousin, in April 1832.

Nadel, Ira Bruce. "Becky Sharp and the Three Per Cent Solution." No. 58 (Fall 1980): 20-23.

Explains the meaning of "the Three per Cent. Consols" or "The Three Per Cents" in *Vanity Fair*.

Rogers, Winslow. "How Many Children Had Barry Lyndon?" No. 54 (Fall 1978): 8-10.

Raises the question of whether Redmond Quin is Barry Lyndon's son.

Rosner, Mary. "Perspectives on *Henry Esmond*." No. 56 (Fall 1979): 26-31.

"The dual opening of *Henry Esmond* . . . offers us conflicting views of its hero-narrator that are continued throughout the novel to confuse our perceptions, to challenge our judgments, and to make our sense of Esmond and his story contradictory and insecure" (26).

Segel, Elizabeth. "Thackeray's Journalism: Apprenticeship for Writer and Reader." No. 57 (Spring 1980): 23-27.

Examines the development of the narrative persona in Thackeray's journalism.

Simmons, James C. "Thackeray's *Esmond* and Anne Manning's 'Spurious Antiques.'" No. 42 (Fall 1972): 22-24.

Anne Manning's "Spurious Antiques" are fictional works which posed as actual memoirs and "enjoyed an extravagant success with the reading public" (23): "It was precisely because he was working in a fashion that was both controversial and stale by 1852 that so many of his critics reacted with surprise and disappointment when they read the novel" (24).

Solomon, Eric. "Thackeray on War." No. 23 (Spring 1963): 6-11.

"When it comes to creating his own fiction, Thackeray did not betray his critical beliefs. Despite the frequent appearance of military figures throughout the body of his work, Thackeray never attempted to glorify war" (8).

Taube, Myron. "The Character of Amelia in the Meaning of *Vanity Fair*." No. 18 (Fall 1960): [1]-8.

"Because of the fusion of God and George, we find in Amelia Thackeray's comment on Evangelicalism: only when Amelia rejects the sin and guilt that goes [sic] with Evangelicalism does she find happiness; only when she rejects the false God (George), who insists on sacrifice, does she find fulfillment here. And she is saved by Dobbin, Thackeray's concept of a Christian gentleman" (7).

Taube, Myron. "The George-Amelia-Dobbin Triangle in the Structure of *Vanity Fair*." No. 29 (Spring 1966): 9-18.

"We will analyse one part of *Vanity Fair*, the George-Amelia-Dobbin triangle, and try to show that Thackeray had a plan, that he knew what had to happen" (10).

Taube, Myron. "The Parson-Snob Controversy in *Vanity Fair*." No. 34 (Fall 1968): 25-29.

"The discovery of the title [for *Vanity Fair*]—and the subsequent reshaping of the novel—resulted from Thackeray's modified religious and social views. The climactic action that served to clarify these views occurred during 1846, when he clashed with Douglas Jerrold over the policies of *Punch* in what is known as the Parson-Snob controversy" (25).

Taube, Myron. "The Race for Money in the Structure of *Vanity Fair*." No. 24 (Fall 1963): 12-17.

Becky's "rise in the world seen in her relations with the Crawley family is a carefully worked out part of the novel, that . . . shows a thought-out plan on Thackeray's part" (12).

Thompson, Leslie M. "Becky Sharp and the Virtues of Sin." No. 31 (Spring 1967): 31-33.

"Prudishness, insincerity, and insularity—whether in high or low places—should be struck down; and in the person of Becky Sharp, Thackeray attempts to break the smug 'Victorians' from their shell of complacency and to reveal to them the 'virtues of sin'" (33).

THOMPSON, FRANCIS

Beringause, Arthur F. "Religion, Art, and the Poet." No. 27 (Spring 1965): 28.

An analysis of Francis Thompson's *To the Dead Cardinal of Westminster*: "The poem conveys the cry of a soul enmeshed in the conflict of flesh and spirit, dreading the final judgment on a man so devoted to the sensuous art of poetry" (28).

TROLLOPE, ANTHONY

apRoberts, Ruth. "Anthony Trollope, or The Man with No Style at All." No. 35 (Spring 1969): 10-13.

Trollope "*masters complexity*; he makes us forget the words while we apprehend effortlessly the most tenuous delicacies of nuance in psychology, or social situations of the most extreme complexity" (12).

apRoberts, Ruth. "Trollope Empiricus." No. 34 (Fall 1968): 1-7.

"I propose . . . that [Trollope] is intellectually sophisticated; that he has a 'philosophy' or a philosophical attitude that is anything but naive; that it is discoverable, and that it is well to discover it, for it shapes his art" (1).

Booth, Bradford A. "Anthony Trollope." No. 13 (Spring 1958): 24-25.

Guide to research materials.

Booth, Bradford A. "On the Theory of Trollope's Pessimism." No. 10 (Autumn 1956): 5-6.

Review of Cockshut's *Anthony Trollope*.

Eastwood, David R. "Trollope and Romanticism." No. 52 (Fall 1977): 1-5.

"Romantic heroes, heroines, and villains cannot exist in Trollope's pages primarily because we are led to regard all his characters with a certain degree of irony" (5).

Gilead, Sarah. "Trollope's Ground of Meaning: *The Macdermots of Ballycloran*." No. 69 (Spring 1986): 23-26.

"If *The Macdermots* marks Trollope's transformation into novelist, then it appropriately if paradoxically portrays a world whose necessary fictions have failed and which therefore, inversely, demonstrates the need for those fictions" (25).

Hapke, Laura. "The Lady as Criminal: Contradiction and Resolution in Trollope's *Orley Farm*." No. 66 (Fall 1984): 18-21.

"In his portrait of Lady Mason . . . Trollope neither explores the dangerously aberrant as Collins and Braddon did, nor does he 'reproduce experience as exactly as

possible' as he has been elsewhere rightly praised for doing. Rather he unfolds a canny and extremely successful defense of a conventional contemporary stereotype. Trollope's guileless and guiltless heroine resolved the problem of the rebellious female, but only at great cost to his celebrated verisimilitude" (21).

Kenney, Blair Gates. "The Two Isabels: A Study in Distortion." No. 25 (Spring 1964): 15-17.

Suggests "that the publication of *The Duke's Children* had a considerable effect on James' final version of *The Portrait of a Lady*" (15).

Smith, Mary D. "A Note on the Fluctuation of Fortune in Trollope's Barsetshire." No. 31 (Spring 1967): 46-47.

Comments on Trollope's carelessness about the fortunes of Mary Gresham, Miss Dunstable, and Lady Glencora MacCluskie—all described as the richest woman in England or richer than the richest woman in England.

Vernon, Patricia A. "The Poor Fictionist's Conscience: Point of View in the Palliser Novels." No. 71 (Spring 1987): 16-20.

"The narrator provides a model whereby the examination of one's own motives enables the imaginative interpenetration of another consciousness and sympathetic identification with others, while reminding us that this 'making up' of other minds, for an honest fictionist, must remain tentative, uncertain, and inconclusive" (20).

TROLLOPE, THOMAS

Poston, Lawrence, III. "'Romola' and Thomas Trollope's 'Filippo Strozzi.'" No. 25 (Fall 1964): 20-22.

Argues that Trollope's biography "may well have had an influence on George Eliot's shaping of Tito . . ." (20).

WHITE, WILLIAM HALE

Merton, Stephen. "George Eliot and William Hale White." No. 25 (Spring 1964): 13-14.

Traces briefly White's admiration for Eliot, his use of her as a type of woman in his novels, and the similarities of their works.

WILDE, OSCAR

Beckson, Karl. "Wilde's Autobiographical Signature in *The Picture of Dorian Gray*." No. 69 (Spring 1986): 30-32.

"In order to reinforce the autobiographical nature of the novel, Wilde employs a device that has been curiously overlooked by critics": "his use of *wild*, *wilder*, *wildly*" (30).

Butwin, Joseph. "A Martyr Clown: Oscar Wilde in *De Profundis*." No. 42 (Fall 1972): 1-6.

Wilde in *De Profundis* is both Christ and clown: "His Christ is the very type of the romantic artist and the aesthetic gentleman, and the debilitated dandy of the prison years fits the figure of the pathetic clown that was becoming familiar in the visual, literary, and theatrical arts" (1).

Cervo, Nathan. "Wilde's Closet Self: A Solo at One Remove." No. 67 (Spring 1985): 17-19. (See Kerry Powell's rejoinder [No. 67 (Spring 1985): 20.])

"In the final analysis, far from being a mesmeric novel patterned after cheap thrillers, *The Picture of Dorian Gray* is a spiritual autobiography" (19).

Dellamora, Richard. "Representation and Homophobia in *The Picture of Dorian Gray*." No. 73 (Spring 1988): 28-31.

"In [*The Picture of Dorian Gray*] homosexual reference remains within a heterosexual discourse that focuses on male friendship and on homophobic anxiety about masculine desire, whether homosexual or not. Wilde portrays and to a considerable extent analyzes this unhappy situation, but he does not transform the action in such a way as to suggest that masculine desire might have a place in the constructive lives of men who recognize and accept their homosexuality and that of others" (30-31).

Dowling, Linda. "Imposture and Absence in Wilde's 'Portait of Mr. W. H.'" No. 58 (Fall 1980): 26-29.

"Wilde, as he enfolds secrets into the center of his fictions, is at the same time celebrating and ironically subverting the fin de siecle ideal of autonomous art" (26).

Going, William T. "Oscar Wilde and Wilfrid Blunt: Ironic Notes on Prison, Prose, and Poetry." No. 13 (Spring 1958): 27-29.

Comments on "The attitudes of Wilde and Blunt toward their prison experiences and their writing and toward each other" (28).

Gordon, Jan B. "Hebraism, Hellenism, and *The Picture of Dorian Gray*." No. 33 (Spring 1968): 36-38.

"Certainly . . . the greatest tribute [to Arnold] is to be seen in *The Picture of Dorian Gray* itself, where Wilde suspends his youthful Adonis between alternating cycles of Hebraism and Hellenism" (36).

Joseph, Gerhard. "Framing Wilde." No. 72 (Fall 1987): 61-63.

"It is this act of critical framing, the engine of Wilde's aggressive wit, that I would like to examine for it is that process which makes him our contemporary" (61).

Martin, Robert K. "Parody and Homage: The Presence of Pater in *Dorian Gray*." No. 63 (Spring 1983): 15-18.

"*The Picture of Dorian Gray* is at once an homage to the author of *The Renaissance*, which Wilde spoke of as 'my golden book,' echoing Pater's own description of the tale of Cupid and Psyche in *Marius the Epicurean*, and simultaneously a parody of Pater which draws specifically on what Wilde perceived as Pater's coy homosexuality" (15).

Nassaar, Christopher S. "Vision of Evil: The Influence of Wilde's *Salome* on *Heart of Darkness* and *A Full Moon in March*." No. 53 (Spring 1978): 23-27.

"My thesis is that *Heart of Darkness* and Yeats' *A Full Moon in March* have both been partly misunderstood from a failure to note that they were written against the background of the decadent movement of the 1890s in general, and *Salome* in particular" (23).

Powell, Kerry. "The Mesmerizing of Dorian Gray." No 65 (Spring 1984): 10-15. (See Nathan Cervo's response in No. 67 [Spring 1985]: 17-19.)

"His almost mechanical, involuntary subservience to his mentor Wotton puts him in the company of a host of nineteenth-century characters who move through their own stories with dazed acquiescence. Dorian Gray, like his fellow suffers, must in fact be numbered among the victims of *mesmerism*" (10).

Powell, Kerry. "'When Critics Disagree.'" No. 67 (Spring 1985): 20. A response to Nathan's Cervo's rejoinder in No. 67 (Spring 1985): 17-19.

Smith, Philip E., III. "Protoplasmic Hierarchy and Philosophical Harmony: Science and Hegelian Aesthetics in Oscar Wilde's Notebooks." No. 74 (Fall 1988): 30-33.

Argues that Wilde read Huxley, John Tyndall, W. K. Clifford, Herbert Spencer and others and that his "aesthetic and critical theory envisioned the progressive and self-conscious development of human culture through evolutionary mechanisms recognized as valid by Victorian scientists" (30) and that "Hegel's philosophy of dialectical spiritual progress drives [the] metaphysical assumptions" of Wilde's synthesis (33).

WOOLF, VIRGINIA

Loges, Mary Kaiser. "Inventing Victorians: Virginia Woolf's 'Memoirs of a Novelist.'" No. 73 (Spring 1988): 1-3.

"In her portrait of Frances Willatt [in 'Memoirs of a Novelist,' originally submitted to *Cornhill* in 1909 as a book review] the young Virginia Stephen is clearly exploring some of her own choices as a writer" (1).

YEATS, WILLIAM BUTLER

Sena, Vinod. "W. B. Yeats, Matthew Arnold and the Critical Imperative." No. 56 (Fall 1979): 10-14.

"I mean to focus on [Yeats' indebtedness to Arnold] . . . in order to bring out [its] full extent . . . and the amazing resourcefulness with which he extended his predecessor's ideas and found striking new applications for them" (10).

INDEX OF AUTHORS

Adam, I. W. 27
Adams, Harriet Farwell 4, 27
Adey, Lionel 32
Adrian, Arthur A. 18
Alexander, Edward 37, 42
Altick, Richard 1, 4, 8
Ankenbrandt, Katherine Ware 13
apRoberts, Ruth 51
Armistead, Myra 15
August, Eugene R. 10, 20
Austin, James C. 15
Axelrod, Rise B. 37
Baker, Lee C. R. 18
Bassett, Sharon 40
Bauer, Helen Pike 43
Beaty, Jerome 27
Beckson, Karl 52
Bell, Vereen M. 22
Bennett, Joseph T. 18
Berg, Margaret Mary 13
Beringause, Arthur F. 51
Berryman, Charles 10
Bevington, Merle M. 15
Bicknell, John W. 1, 38
Bidney, Martin 43, 47
Bies, Werner 4
Bilder, J. Raban 36
Bischoff, A. 32
Bishop, Jonathan 22, 47
Blinderman, Charles S. 34, 35
Booth, Bradford 1, 45, 51
Borden, Ross 40
Borowitz, Albert 22, 50
Bort, Barry D. 22
Bradley, John L. 36, 45
Brantlinger, Patrick 26, 38
Britwum, Atta 22
Brody, Selma B. 27
Brooks, Michael 43
Brooks, Roger L. 10
Brown, Samuel E. 43
Brownley, Martine Watson 29
Brzenk, Eugene J. 38, 40
Buchen, Irving H 14, 27
Buckler, William E. 2, 9, 10, 31, 39, 40
Buckley, Jerome H. 5, 30, 47
Bueler, Lois E. 26
Bump, Jerome 5, 33, 40,
Burd, Van Akin 43
Burkhart, Charles 13, 27
Burton, Thomas G. 27
Butwin, Joseph 52
Campbell, Thomas J. 36
Carroll, Joseph 10
Cary, Richard 15
Casson, Alan 27
Cervo, Nathan 41, 47, 52
Choe, Wolhee 40
Christensen, Allan C. 31
Christian, Mildred G. 14
Clark, Robert Boykin, S. J. 33
Clausson, Nils 19, 26
Cline, C. L. 38
Cochran, Rebecca 46
Cohen, Michael 41
Cohen, Susan R. 27
Colby, Robert A. 2, 5
Collins, Richard 47
Cooksey, Thomas L. 41
Cooney, Seamus 37
Coolidge, Archibald C., Jr. 22
Court, Franklin E. 27
Crew, Louie 22
Culler, A. Dwight 5, 10, 39
Cundiff, Paul A. 15
D'Amico, Diane 41
Dale, Peter 27
Damm, Robert F. 28
Daniel, Clay 10, 40
Davis, Arthur Kyle, Jr. 10
Davis, Kenneth W. 43
Day, Aidan 47
DeGraaff, Robert M. 36
DeLaura, David J. 15, 39
Dellamora, Richard 52
Deneau, Daniel F. 5, 19, 28
DeVane, William C. 15
Diedrick, James 43
Dinwiddy, J. R. 5
Donovan, Robert A. 10, 11
Dougherty, Charles T. 3, 21, 43
Dow, Eddy 34
Dowling, Linda 5, 52
Dreyer, Laurence 20
Duerkson, Roland A. 26
Dugas, Joseph H. 5
Dupras, Joseph A. 16
Easson, Angus 34, 50
Eastwood, David R. 51
Ebel, Henry 19, 37
Eigner, Edwin M. 36
Elliott, John R., Jr. 4
Engbretsen, Nancy M. 47
Ericksen, Donald H. 13
Ermarth, Elizabeth 28
Fain, John Tyree 19
Fairchild, Hoxie N. 3
Fambrough, Preston 28
Fass, Barbara 39
Faverty, Frederic E. 11
Federico, Annette R. 14
Feltes, N. N. 43
Fennell, Francis L. 43
Fielding, K. J. 2
Fleissner, Robert F. 31
Fletcher, Ian 35
Flibbert, Joseph T. 22

Fogle, Stephen F. 9
Fontana, Ernest 45
Ford, George H. 5
Friedman, Norman 5
Friedman, Stanley 22
Fry, Carrol L. 45
Frye, Lowell T. 19
Fuchs, Miriam 42
Fulweiler, Howard 5, 11, 33, 47
Gahtan, Ellen S. 11
Gates, Barbara 14
Gelpi, Barbara Charlesworth 42
Gendron, Charisse 35
Gibson, William M. 2
Gilead, Sarah 51
Giordano, Frank R., Jr. 11
Gittleman, Sol 30
Goede, William J. 46
Gohdes, Clarence 3
Going, William T. 13, 52
Goldfarb, Russell M. 22, 28
Gordon, Jan B. 52
Goreau, Eloise K. 19, 43
Gottlieb, Hans J. 21, 56
Graham, Peter W. 26
Green, David Bonnell 20
Greenberg, Robert A. 2, 11, 12
Greene, David H. 5
Gridley, Roy 47
Grimes, Terrence L. 36
Grosskurth, Phyllis. 2
Haggerty, George E. 14
Haight, Gordon S. 28
Hannaford, Richard 23
Hapke, Laura 23, 30, 51
Harrington, Henry R. 34
Harris, Wendell V. 5, 27, 38
Harrison, Anthony H. 46
Hart, Francis Russell 21
Heffernan, James A. W. 40
Hellstrom, Ward 31
Herendeen, Warren 41
Higdon, David Leon 28, 50
Hill, Donald L. 35
Hirsch, Gordon D. 23
Hoar, Victor 16
Honan, Park 11, 16, 23
Hornback, Bert G. 47
Houghton, Esther Rhodes 16
Houghton, Walter 2
Houston, Neal B. 50
Howard, Daniel F. 18
Hurley, Edward 23, 28, 31
Hyde, William J. 31
Inman, Billie Andrew 40
Irvine, William 2
Jackson, David H. 45
Jann, Rosemary 3
Jerman, B. R. 2, 26
Johnson, Alan 46
Johnson, Alan P. 6
Johnson, Edgar 23
Johnson, Wendell Stacy 4, 6, 33, 43, 47
Jones Florence 23
Jones, John Bush 30
Jordan, Ellen 6
Joseph, Gerhard 11, 48, 52
Jost, Edward F. 39
Kaplan, Fred 23
Kearns, Michael S. 45
Keefe, Robert 41
Kelly, Richard 16, 34
Kendall, J. L. 16, 42
Kennedy, G. W. 23
Kennedy, Veronica M. S. 23
Kenney, Blair Gates 52
Ketcham, Carl H. 36
Kincaid, James R. 6
King, Roma A., Jr. 16
Kirchoff, Frederick 44
Kirkpatrick, Larry 23
Kleis, John Christopher 50
Knapp, Shoshanna 28
Knies, Earl A. 13
Knoepflmacher, U. C. 11, 28
Kolb, Jack 48
Korg, Jacob 48
Kozicki, Henry 48
Kramer, Dale 31
Lainoff, Seymour 29
Laird, Holly 11
Landow, George P. 6, 44
Langbaum, Robert 16
Langford, Thomas 13
Lanham, Richard A. 23
Lansbury, Coral 6
Larkin, Emmet 3
Lauterbach, Edward S. 2
Leach, Elsie 20
Leggett, B. J. 34
Leonard, David Charles 48
Levine, George 6, 39
Levine, Richard A. 19
Libera, Sharon Mayer 48
Lind, Ilse Dusoir 18
Lindberg, John 16, 19, 42
Lindley, Dwight N. 38
Liptzin, Sol 6
Litzinger, Boyd 16, 33
Loesberg, Jonathan 38
Loges, Mary Kaiser 53
Lohrli, Anne 41
Long, Littleton 39
Louis, M. K. 21, 46
Lund, Michael 6
MacEachen, Dougald B. 21, 48
Machann, Clinton 11
Manning, Sylvia 48
Manos, Nikki Lee 36
Mansell, Darrell, Jr. 29

Marchand, Leslie A. 2
Marcus, David D. 24
Marcus, Mordecai 24
Marks, Patricia 24,
Marrs, Edwin W., Jr. 19
Marshall Linda E. 41
Marshall, William H. 14, 36
Martin, Carol A. 29
Martin, Loy D. 16
Martin, Robert K. 34, 53
Mattheisen, Paul F. 11, 19, 30, 31, 48
Matthews, Jack 17
Maurer, Oscar 2
Maurin, Mario 42
Mayers, D. E. 32
McCabe, Bernard 26
McClary, Ben Harris 34
McDowell, Frederick P. W. 44
McGovern, Barbara 29
McLaughlin, M. B. 14
McLean, Robert Simpson 24, 45
McMaster, Juliet 50
McQueen, William A. 33
Meckier, Jerome 6
Menand, Louis 6
Merivale, Patricia 6
Mermin, Dorothy 15, 17
Merriman, James D. 48
Merton, Stephen 29, 52
Miller, Edmund 36
Millet, Stanton 17
Millhauser, Milton 17, 48
Mineka, Francis E. 45
Minerof, Arthur F. 2
Mitchell, Judith 38
Miyoshi, Masao 11, 24, 46, 48
Monsman, Gerald 33, 41
Mooney, Stephen 33
Moore, Carlisle 19
Morgan, Thaïs E. 46
Morgan, William W. 32
Moscinski, Joseph, S. J. 7
Mulcahy, Daniel J. 39
Murray, James G. 38
Nadel, Ira B. 50
Nassaar, Christopher S. 53
Neff, D. S. 11
Neiman, Fraser 12
Nelson, Harland S. 21, 24
Nelson, James G. 3
Neufeldt, Victor 14
Niermeier, Stuart F. C. 48
Nisbet, Ada 24
Noland, Richard W. 49
O'Dea, Raymond 32
Ohmann, Richard 7
Omans, Glen A. 42
Orel, Harold 7
Ostrom, Hans 36
Packer, Lona Mosk 49
Page, Norman 32, 40
Pakenham, Pansy 24
Parkes, H. B. 3
Pearlman, E. 24, 31
Pearsall, Robert B. 17
Peltason, Timothy 49
Perrine, Laurence 32
Persoon, James 32
Peters, Robert Louis 19
Peterson, Audrey C. 32
Peterson, Virgil A. 29, 37
Peterson, William S. 12, 44
Phillipson, John S. 15
Pinney, Thomas 29
Platzner, Robert L. 35
Pollin, Burton R. 12, 17
Poston, Lawrence, III 17, 29, 52
Powell, Kerry 53
Preble, Harry E. 31
Preyer, Robert O. 3
Putzell[-Korab], Sara Moore 14, 29
Rackin, Donald 20
Rahn, Suzanne 44
Randel, William 30, 34
Raymond, W. O. 17
Rea, Father David F. 39
Read, Phyllis J. 14
Reader, Willie D. 37
Reiman, Donald H. 21
Rich, Nancy B. 17
Ridenour, George M. 15, 17, 46
Riede, David G. 46
Robbins, Larry M. 29, 38
Robillard, Douglas J. 42
Robinson, James K. 12
Rogers, Winslow 50
Rose, Phyllis 27, 34
Rosenberg, Brian 25, 29
Rosenberg, Devra Braun 25
Rosenberg, John D. 44
Rosmarin, Adena 17
Rosner, Mary 50
Rudman, Harry W. 21
Ryals, Clyde de L. 29, 49
Ryan, Alvan S. 19
Sadoff, Dianne F. 25
Salemi, Joseph S. 26
Sanders, Charles Richard 19, 49
Sanderson, David R. 38
Sandow, Alexander 4
Saunders, Mary 49
Sawicki, Joseph 25
Schaefer, Charles W. 19
Scheuerle, William H. 35
Schneider, Mary W. 12
Schwarz, Daniel R. 26, 37
Schweik, R. C. 7
Scott, Patrick 7, 35, 44
Segel, Elizabeth 50
Sena, Vinod 12, 53

Senescu, Betty Cobey 17
Senf, Carol A. 25
Shalkhauser, Marian 41
Shannon, Edgar F., Jr. 49
Sharpe, William 4
Sharpless, F. Parvin 38
Shaw, W. David 7, 17, 49
Shields, Ellen F. 18
Shine, Hill 20
Shmiefsky, Marvel 7, 41
Showalter, Elaine 7
Siegchrist, Mark 18
Sigman, Joseph 20
Simmons, James C. 50
Sloan, Gary 49
Slobodin, Richard A. 20
Smalley, Donald 18
Smith, Elton E. 49
Smith, Mary D. 52
Smith, Mary Daehler 25
Smith, Philip E., III 53
Snider, Clifton 7
Snyder, Philip 39
Solomon, Eric 51
Sonstroem, David 30, 44
Sorensen, Katherine M. 29
Spatt, Hartley S. 42
Sprinker, Michael 37
Standley, Fred L. 15
Stein, Richard L. 20
Stevens, Earl E. 12
Stevens, L. Robert 18
Stevenson, Catherine Barnes 4, 49
Stevenson, Lionel 7, 18, 37
Stewart, David H. 36
Stewart, Ralph 45
Stone, Harry 25
Stone, William V. 22
Stothart, Margaret 12, 33
Suiter, James E. 35, 47
Sullivan, Mary Rose 25
Sullivan, W. J. 29
Sullivan, William H. 41
Sundell, Michael G. 7, 12
Sussman, Herbert 4, 42
Svaglic, Martin J. 7
Swann, Charles 12
Swanson, Donald R. 44
Sylvia, Richard A. 49
Talon, Henri 25
Tamke, Susan S. 4
Taplin, Gardner B. 15
Tarr, Rodger L. 20
Taube, Myron 32, 51
Taylor, Beverly 20
Taylor, Dennis 7
Taylor, F. 3
Templeman, William D. 3
Tener, Robert H. 3
Tennyson, G. B. 3, 8, 35, 40
Terhune, A. 30
Thatcher, David S. 12, 32
Thesing, Willaim B. 45
Thompson, Leslie M. 51
Thomson, Fred C. 15, 37
Thornton, Bruce S. 30
Thornton, Kelsey 42
Thurin, Susan Schoenbauer 25
Tick, Stanley 25
Timko, Michael 21
Tobias, Richard C. 4, 8, 49
Torogvnick, Marianna 8
Townsend, Francis G. 3, 8, 40
Tsmondo, Thorell 25
Tucker, Herbert F., Jr. 49
Tutein, David W. 26
Vann, J. Don 25
Vernon, Patricia A. 52
Viljoen, Helen Gill 44, 47
Vogel, C. S. 8
Von Hendy, Andrew 39
Waller, John O. 12, 44, 50
Wallis, Bruce 33, 35
Walsh, Susan 8
Warhol, Robyn R. 30
Warner, William Beatty 8
Weber, Carl J. 32
Welleck, René 45
Wesling, Donald 13, 32
Westwater, Martha 13, 21
Wheeler, Elizabeth 20
White, Norman 33
White, William 34
Wilkie, M. D. 32
Williamson, Eugene 12
Wilson, Hugh H. 50
Wilson, Jo Ann A. 14
Wilson, Katharina M. 30
Winckler, Paul A. 3, 22
Winter, J. L. 4
Winters, Warrington 26
Wolff, Michael. 30
Wood, Andelys 44
Woodring, Carl 42
Worth, George 3
Wright, Elizabeth Cox 37
Young, Arthur C. 11, 31
Zaniello, Thomas A. 33
Zatlin, Linda Gertner 8, 13

THE Victorian NEWSLETTER

INDEX 2 FALL 2001

ANNOTATED INDEX 2 1989-2001

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I.

BIBLIOGRAPHICAL MATERIAL

"Books Received." No. 75 (Spring 1989): 36; No. 76 (Fall 1989): 36; No. 77 (Spring 1990): 38-40; No. 78 (Fall 1990): 39-40; No. 79 (Spring 1991): 44; No. 80 (Fall 1991): 39-40; No. 81 (Spring 1992): 62-64; No. 83 (Spring 1993): 47-48; No. 84 (Fall 1993): 39-40; No. 85 (Spring 1994): 40; No. 86 (Fall 1994): 34-36; No. 87 (Spring 1995): 34-36; No. 88 (Fall 1995): 41-43; 89 (Spring 1996): 34-36; No. 90 (Fall 1996): 39-40; No. 91 (Spring 1997): 37-40; No. 92 (Fall 1997): 38-40; No. 93 (Spring 1998): 37-40; No. 94 (Fall 1998): 45-48; No. 95 (Spring 1999): 36-40; No. 96 (Fall 1999): 29-32; No. 97 (Spring 2000): 29-32; No. 98 (Fall 2000): 31-36.

II.

HISTORIES, BIOGRAPHIES, AUTOBIOGRAPHIES, AND HISTORICAL DOCUMENTS

III.

ECONOMIC, EDUCATIONAL, RELIGIOUS, SCIENTIFIC, SOCIAL ENVIRONMENT

Dale, Peter Allan. "Poetry and the Scientization of Language: 'Geist' Son of 'Waldmann.'" No. 79 (Spring 1991): 4-9.

> "I am not, of course, announcing the discovery of a Victorian grammatologist. [F. Max] Müller is far too attached to Kant to qualify for such a role, and Kant, as we know, must go before one crosses the post-structuralist Rubicon. What I am wanting to indicate, finally, is how science, in its post-Darwinian phase, increasingly forces the humanist hand, compelling it ineluctably towards a final release of language from the substructure of mind as the only remaining defense of human significance" (9).

DeVine, Christine. "Marginalized Maisie: Social Purity and *What Maisie Knew*." No. 99 (Spring 2001): 7-15.

> "This article contextualizes Henry James's 1897 novel *What Maisie Knew* within the English socio-political milieu at the turn of the century, and argues that this book exposes the discourse of the social purity movement as class-based and therefore marginalizing of those it purported to help" (7).

Faulkner, David. "The Birth of Culture from the Spirit of Cartography." No. 81 (Spring 1992): 45-47.

> "Why should an idea of 'culture' have coalesced so powerfully around 1870? My hypothesis is this: the explosive growth and transformation of the world economy was opening up a whole new experience of geographical space around the perceiving (British) subject, which I will call 'global space'; the concept of 'culture' arose as a way of mapping this *terra incognita*. An emergent global dimension subtends and marks both Arnold's [in *Culture and Anarchy*] and [E. B.] Tylor's [in *Primitive Culture*] germinal versions of 'culture.'
>
> "In order to evoke a dimly-perceived global conceptual space, I will glance briefly at the infrastructures of industrial capitalism being decisively established as a worldwide system, and then at three major consequences for 'culture': 1) the erosion of free-trade liberalism; 2) incipient problems of imperial cultural policy; and 3) wildly uneven economic development" (45).

Levine, George. "Dying to Know." No. 79 (Spring 1991): 1-4.

> "My . . . argument will be this: that the estabishment of science as the supreme and incontestable mode of knowing required more than its material and, the culture would have insisted, vulgar technological improvement of the conditions of life. The new capitalist/industrial society established its values on the great moral and religious traditions of the West. Science had to be, and was, not only an epistemological but a moral model" (1).

Lysack, Krista. "Imperial Addictions: West End Shopping and East End Opium." No. 100 (Fall 2001): 17-21.

> "My purpose is to investigate how women exceeded nineteenth-century prescriptions of domestic space in their capacity as consumers who shopped for imported products. The domestic sphere, in this sense, is not configured as an interior, an inner sanctum that could be infected or penetrated—much like the female body—; rather, it is opened out into a marketplace of tempting consumables which traded on commodified images of Empire—including its forbidden side as signified by opium. In such a marketplace, consumption becomes a way to address how new female identities were enabled through reformulations of domestic space, as women moved between the home, the marketplace, and even the East End in search of the fruits of Empire" (18).

Pionke, Albert D. "Combining the Two Nations: Trade Unions and Secret Societies 1837-1845." No. 97 (Spring 2000): 1-14.

"It was not unusual in 1839 in England to find Tories and Whigs, aristocrats and factory owners, MPs and merchants, *Blackwood's* and *The Edinburgh Review*, united in their condemnation of trade unions as conspiratorial secret societies. This consensus among the relatively privileged owed much to the publication of *The Report of the Select Committee on Combinations* by the House of Commons in 1838, the results of which achieved national notoriety when they were summarized in *The Annual Register, 1838*. This summarized version of the *Report* encourages its readers to respond to the practice of combination according to conventions of respectability and class prejudice, and in so doing reveals some of the characteristic tendencies of the rhetoric surrounding trade unionism in the 1830s and 1840s" (1).

"Dickens's *Barnaby Rudge* shows how secretive practices are central not only to trade unions, but also to more upper-class institutions like the Protestant Association, and possibly even the government's attempts to maintain a network of social observation. *Sybil* follows this initial insight with the implication that the Parliamentary division between outsiders and insiders might also bear some similarity to trade unions' practices of secrecy" (13).

Ritvo, Harriet. "The Power of the Word[:] Scientific Nomenclature and the Spread of Empire." No. 77 (Spring 1990): 5-8.

". . . [T]he scientific enterprise of which nomenclature was the emblem depended on the opening to European scrutiny of previously inaccessible areas of the globe. The naming of new species signalled a process of intellectual appropriation parallel to the annexation of colonial territories. When an exotic plant or animal received a latinate binomial, not only was it wrested from its former ecological and cultural context and relocated within the system of European science, but its previous history was usually obliterated" (6).

Sadoff, Dianne F. "'Experiments Made by Nature': Mapping the Nineteenth-Century Hysterical Body." No. 81 (Spring 1992): 41-44.

"While all medical interventions invade the body's privacy, the examination this text documents [Freud's 1886 paper 'On Male Hysteria' delivered in Vienna to the Society of Physicians] places Freud squarely in the nineteenth-century practice of medical observation" (42).

Sorensen, Katherine M. "From Religious Ecstasy to Romantic Fulfillment: John Wesley's *Journal* and the Death of Heathcliff in *Wuthering Heights*." No. 82 (Fall 1992): 1-5.

"Certainly the similarities between the deaths of these two men [John Dudley in Wesley's *Journal* and Heathcliff] are striking. Both are in fine health, but sense approaching death and remove themselves from ordinary concerns. Both describe a vision of a beloved, dead woman in heaven, expect to join her, and ask to be buried beside her. Both spend several days alone in prayer and great emotion. Neither eats or sleeps, but both are strangely cheerful in their communion with the spiritual world. Both walk out at night and are found dead in the morning—face up, smiling, washed, and bearing no visible cause of death. Even the contrasts are connections in that they tend to be opposites instead of simple differences. Dudley was marked since childhood by his religious devotion; Heathcliff, by association with Satan. Dudley, just before his death, commends his family to God; Heathcliff curses them. Dudley's eyes are closed in death; he lies on the grass, and his smile is sweet. Heathcliff's eyes are wide open in wild exultation; his lips are parted in a sneer that reveals sharp, white teeth, and he lies on Catherine's bed.

"I am convinced that Emily Brontë's scene is based on the tale Wesley recorded a hundred years before" (2).

IV.

FINE ARTS, MUSIC, PHOTOGRAPHY, ARCHITECTURE, CITY PLANNING, PERFORMING ARTS

Edgecombe, Rodney Stenning. "Mrs. Sparsit, Sir Thomas Lawrence and *Coriolanus*." No. 97 (Spring 2000): 26-28.

"If Mrs. Sparsit's primary function in the novel is thus to exemplify the ruling class's culpable indifference to, and ignorance of, the workers, it remains to be determined why Dickens subjects her eyebrows to such unrelenting metonymy, since Shakespeare never once mentions those of Coriolanus, nor indeed his nose. . . . I would guess that in the case of Mrs. Sparsit, Dickens was prompted to his metonym either consciously or unconsciously by the idea of 'superciliousness,' which describes Mrs. Sparsit's attitude to the working class and which derives, of course, from the Latin *cilium* (eyebrow). However, something more tangible than a buried etymological pun must have prompted the recurrence to eyebrows he persistently describes as being

black and dense.

"This something, I would argue, is a portrait, *Philip Kemble as Coriolanus at the Hearth of Tullus Aufidius*, painted by Sir Thomas Lawrence in 1798" (27).

Gilbert, Elliot L. "'No Originals, Only Copies': Pre-Raphaelite Images of Belatedness and Innovation." No. 81 (Spring 1992): 1-6.

"What we have in these paintings, then [Augustus Egg's *Past and Present*, Holman Hunt's *The Awakening Conscience*, Ford Madox Brown's '*Take Your Son, Sir*'], is an even more striking spatial representation of chronological development than was suggested earlier. For while these works do succeed in conveying the progression of past, present, and future appropriate to their own specific dramatic situations, they all accomplish something even more ambitious. At a kind of meta-level, and within the frames of three seemingly static pictures, they also portray the general cultural movement from fear of belatedness to hope of innovation, a movement that, to a greater or lesser extent, preoccupied every artist during the Victorian period" (6).

V.

LITERARY HISTORY, LITERARY FORMS. LITERARY IDEAS

Banerjee, Jacqueline. "The Impossible Goal: The Struggle for Manhood in Victorian Fiction." No. 89 (Spring 1996): 1-10.

"My purpose here is not to defend the generalizations of far more eminent critics . . . but to explore the difficulties which arise early on in life, when the overlapping fictions of manliness, and the demands of narrative fiction, clash.

"I propose to do so by sectioning the subject roughly according to the ages of the characters. Although my examples are deliberately drawn from a range of novelists for both children and adults, I will focus in greater detail on three whose interest in manliness was a highly conscious one. Anne Brontë struggles with conflicting expectations in early boyhood; Thomas Hughes with the challenge to develop a schoolboy hero; and Thackeray, himself deeply influenced by the public school ethos, with the problems of achieving a workable and impressive synthesis in early adulthood. No stage is without some triumphs, and the novelists generally proclaim themselves satisfied with the outcome. A third fiction is revealed when the reader realizes that the (perceived) failure to produce heroes to match the heroines of the day lies partly in modern anxieties" (1-2).

Brantlinger, Patrick. "*Pensée Sauvage* at the MLA: Victorian Cultural Imperialism Then and Now." No. 77 (Spring 1990): 1-5.

"At least theory leads us beyond Arnoldianism, and therefore beyond certain forms of Eurocentrism. But theory seems also linked to western scientism and faith in abstract reason. Every poststructuralist radicalism promises enlightenment, albeit laced with blindness—theory can *only* function as a form of reason, dissecting its objects in better, more scientific ways than previous theory" (4).

Cervo, Nathan. "Mary, Narcissus, and Quasimodo: Three Touchstones for Pre-Raphaelitism and Aestheticism." No. 80 (Fall 1991): 26-28.

"Here [in Rossetti's 'Blessed Damosel'] other traits were displayed that eventually became symptomatic of English Pre-Raphaelite poetry—its pictorial aspect, archaic diction, and eye-rhymes, as well as unexpected feminine rhymes. . . . Swinburne turned his hand to the composition of such a poem. . . . So did Morris . . ." (26).

Feinberg, Monica. "Good Housekeeping: Job-Searching Victorian Fiction." No. 83 (Spring 1993): 7-10.

"Given its groundings in [the] Protestant conception of the work that proves election and the ethical order its metaphors consequently display, housekeeping thus surfaces in [n]ineteenth-century English fiction as a business that needs no justification because its goodness is self-evident. This context is crucial for understanding the 'happiness' of marriage plot happy endings and the ethical evocations that bolster a heroine's choice of home life. In this sense, the housekeeping passages that typically gloss a heroine's decision to marry provide a conceptual framework for exploring how such 'unhistoric acts [of those] who lived faithfully a hidden life' (*Middlemarch* 896) can constitute a meaningful career and hence a meaningful life. It is consequently only when home work represents far more than a job that home life can be enough" (10).

Gendron, Charisse. "Images of Middle Eastern Women in Victorian Travel Books." No. 79 (Spring 1991): 18-23.

Authors examined are Alexander Kinglake, *Eothen* (1844); Eliot Warburton, *The Crescent and the Cross* (1844); Harriet Martineau, *Eastern Life, Present and*

Past (1848); Lucie Duff Gordon, *Letters from Egypt* (1865).

Heller, Tamar. "Flagellating Feminine Desire: Lesbians, Old Maids, and New Women in 'Miss Coote's Confession,' a Victorian Pornographic Narrative." No. 92 (Fall 1997): 9-15.

"I would like to suggest . . . that we can read this particular example of Victorian pornography ['Miss Coote's Confession' a tale serialized in the first ten numbers of *The Pearl* ('published between 1879 and 1880')—'the history of a wealthy spinster's "penchant for the rod"'] as representing both homosexuality and the New Woman, if we see the tale's focus as not male but *female* homoeroticism, and read the flagellant woman as an embodiment of ideological tensions regarding female sexuality during a period of gender role transition. My point is not that *every* Victorian flagellant fantasy has exactly the ideological meaning that I ascribe to this tale; indeed, I wish to contest readings of pornographic conventions such as flagellation that ascribe *only* one meaning to them" (9).

Kijinski, John L. "Respectability and Romantic Poets: Late-Victorian Guides to Reading." No. 86 (Fall 1994): 1-7.

"In this paper I consider how the [English Men of Letters] series [from Macmillan] worked to place the writings of the English Romantic poets under the sign of literary respectability. The series included volumes on the five major English Romantic poets (Blake is not considered) published in this order: John Addington Symonds, *Shelley* (1878); John Nichol, *Byron* (1880); F. W. H. Myers, *Wordsworth* (1881); H. D. Traill, *Coleridge* (1884); and Sidney Colvin, *Keats* (1887). The series also included volumes on other important poets of the period: Richard H. Hutton, *Sir Walter Scott* (1878): J. Campbell Shairp, *Robert Burns* (1879); Edward Dowden, *Southey* (1879); and Sidney Colvin, *Landor* (1881)" (1).

Ledbetter, Kathryn. "Domesticity Betrayed: *The Keepsake* Literary Annual." No. 99 (Spring 2001): 16-24.

"[A]n examination of literary themes in the most successful and longest running of literary annuals, *The Keepsake*, shows that it undermined notions of propriety by suggesting romantic fantasies of escape from restrictive social boundaries for its middle-class women readers" (16).

Schaper, Susan E. "Victorian Ghostbusting: Gendered Authority in the Middle-Class Home." No. 100 (Fall 2001): 6-13.

"Through their depiction of homes beset with a rather unusual source of discord, haunted house stories offer an intriguing glimpse into the dynamics of gendered constructions of cultural power. Some haunted house stories present ghosts as either a disruption in domestic order or as a threat to dynastic stability, offering both sexes the opportunity to employ their particular form of authority. However, other stories portray the house as a palimplest inscribed by both domestic and patriarchal values, admitting competing definitions of home and expressing the anxiety that occurs when either sex finds itself disempowered in an *unheimlich* perception of home" (6).

Starzyk, Lawrence J. "'The Coronation of the Whirlwind': The Victorian Poetics of Indeterminacy." No. 77 (Spring 1990): 27-35.

"My main concern in this essay is with this principle of indeterminacy, understood in terms of indefiniteness and motion, and evident in the poetic theory and poetry of the Victorian era. The first part of the essay will discuss the aesthetic principles in which the concept of artistic indeterminacy is rooted. The second part will discuss select poems as illustrative of the operation of the indeterminate in Victorian poetry" (27). Discusses Wordsworth, Clough, Ruskin, Mill, Carlyle, Browning, Newman, Arnold, Coleridge, Shelley, Tennyson, Pater, Dante Gabriel Rossetti, Hazlitt, Macaulay, Keble, Hardy.

Yelin, Louise. "Cultural Cartography: A. S. Byatt's *Possession* and the Politics of Victorian Studies." No. 81 (Spring 1992): 38-41.

"Byatt's map of Victorian culture is echoed in her map of recent and contemporary scholarship and criticism. As Byatt unites, if only for a brief moment, the mid-nineteenth-century poets Ash and LaMotte, she dissolves the antagonism between different, indeed conflicting, late-twentieth-century critical positions and practices, while giving the privileged places on her map to those identified as English. And, running parallel to, or cinematically intercut with, the fictional revision of literary history that recuperates Arnoldian humanism by making it accommodate the feminine is a rewriting of the history of post-war criticism that restores to prominence scholarly labors regarded as feminine and accordingly undervalued or, conversely, deemed of little value and accordingly assigned to women" (39).

VI.

MISCELLANEOUS

"Victorian Group News" No. 75 (Spring 1989): [37]; No. 76 (Fall 1989): [37]; No. 77 (Spring 1990): [41]; No. 78 (Fall 1990): [41]; No. 79 (Spring 1991): 45; No. 80 (Fall 1991): [41]; No. 81 (Spring 1992): [65]; No. 82 (Fall 1992): [65]; No. 83 (Spring 1993): [49]; No. 84 (Fall 1993): [41]; No. 85 (Spring 1994): [41]; No. 86 (Fall 1994): [37]; No. 87 (Spring 1995): [37]; No. 88 (Fall 1995): 44; No. 89 (Spring 1996): [37]; No. 90 (Fall 1996): [41]; No. 91 (Spring 1997): [41]; No. 92 (Fall 1997): [41]; No. 93 (Spring 1998): [41]; No. 94 (Fall 1998): [49]; No. 95 (Spring 1999): [41]; No. 96 (Fall 1999): [33]; No. 97 (Spring 2000): [33]; No. 98 (Fall 2000): [39].

VII.

INDIVIDUAL AUTHORS

ARNOLD, MATTHEW

August, Eugene R. "The Dover Switch, Or the New Sexism at 'Dover Beach.'" No. 77 (Spring 1990): 35-37.

A response to Hayes, Tom. "'Why Can't a Duck Be More Like a Rabbit?'" No. 76 (Fall 1989): 35; see also Cervo, Nathan. "The Dover Glitch: Soul à la Sole." No. 76 (Fall 1989): 31-33; Joseph, Gerhard. "*The Dover Bitch*: Victorian Duck or Modernist Duck/Rabbit?" No. 73 (Spring 1988): 8-10.

Bell, Bill. "In Defense of Biography: Versions of Marguerite and Why She Really Does Matter." No. 80 (Fall 1991): 34-36.

A response to Harris, Wendell. "The Lure of Biography: Who Was Marguerite and to Whom Does It Matter?" No. 76 (Fall 1989): 28-31. See also Harris, Wendell. "Biography, the Interpretation of Meaning, and the Seeking of Significances." No. 80 (Fall 1991): 37-38, for a response to Bell.

Cervo, Nathan. "The Dover Glitch: Soul à la Sole." No. 76 (Fall 1989): 31-33.

A response to Joseph, Gerhard. "*The Dover Bitch*: Victorian Duck or Modernist Duck/Rabbit?" No. 73 (Spring 1988): 8-10; see also Hayes, "`Why Can't a Duck Be More Like a Rabbit?'" No. 76 (Fall 1989): 35, another reply to Gerhard Joseph.

Harris, Terry G. "Burying the Dead: Matthew Arnold and the Dissenters." No. 98 (Fall 2000): 26-30.

"Though not intended as such, *Last Essays [on Church and Religion* [1877] becomes a kind of summary for the previous volumes of religious prose. Thus, 'The Church of England' and 'A Last Word on the Burials Bill' can therefore best be viewed in the context of the general religious debate to which Arnold devoted so much energy and attention. In these two essays he specifically re-emphasizes the superiority of the Church of England by taking up the question of what to do about the dissenting religious groups" (27).

Harris, Wendell. "Biography, the Interpretation of Meaning, and the Seeking of Significances." No. 80 (Fall 1991): 37-38.

A response to Bell, Bill. "In Defense of Biography: Versions of Marguerite and Why She Really Does Matter." No. 80 (Fall 1991): 34-36, which itself was a response to Harris's "The Lure of Biography: Who Was Marguerite and to Whom Does It Matter?" No. 76 (Fall 1989): 28-31.

Harris, Wendell. "The Lure of Biography: Who Was Marguerite and to Whom Does It Matter?" No. 76 (Fall 1989): 28-31.

"The fact is that both [Park] Honan and [Miriam] Allott betray a nervous ambivalence about the uses of literary biography, an ambivalence endemic to literary studies. Biographical information may be fascinating, but what is it good for? Having made an interesting discovery about an author, is not one almost required to demonstrate its literary relevance?" (29). See Bell, Bill. "In Defense of Biography: Versions of Marguerite and Why She Really Does Matter." No. 80 (Fall 1991): 34-36, a response to Harris and Harris, Wendell. "Biography, the Interpretation of Meaning, and the Seeking of Significances." No. 80 (Fall 1991): 37-38, for a response to Bell.

Hayes, Tom. "'Why Can't a Duck Be More Like a Rabbit?'" No. 76 (Fall 1989): 35. A response to Gerhard Joseph's "*The Dover Bitch*: Victorian Duck or Modernist Duck/Rabbit?" No. 73 (Spring 1988): 8-10; Nathan Cervo's response, "The Dover Glitch: Soul à la Sole." No. 76 (Fall 1989): 31-33; and Joseph's response to Cervo, "Response to Nathan Cervo." No. 76 (Fall 1989): 34.

Jones, Tod E. "Matthew Arnold's 'Philistinism' and Charles Kingsley." No. 94 (Fall 1998): 1-10.

"In this essay I propose, first, to identify the characteristics of the Arnoldian Philistine and, second, to ascertain Kingsley's position relative to each of these characteristics. In doing so, I hope to arrive at a determination—and to enable the reader to make a final determination—what sort of breed or hybrid creature a Philistine actually is and whether Kingsley might legitimately be identified as such" (2).

Joseph, Gerhard. "Response to Nathan Cervo." No. 76 (Fall 1989): 34.

A response to Cervo, Nathan. "The Dover Glitch: Soul à la Sole." No. 76 (Fall 1989): 31-33. itself a response to Joseph's original essay "*The Dover Bitch*: Victorian Duck or Modernist Duck/Rabbit?" No. 73 (Spring 1988): 8-10.

Kerbaugh, J. L. and Margaret. "A Reading of Swinburne's 'A Leave-Taking' in Light of Arnold's 'The Forsaken Merman.'" No. 81 (Spring 1992): 29-33.

"Swinburne's homage to 'The Forsaken Merman' did not . . . begin with the paean in the *Fortnightly Review* [October 1867]. We believe that it had already found poetic expression in the slight lyric entitled 'A Leave-Taking,' which had been published in *Poems and Ballads* the year before. But, although the correspondence between the two works seems deliberate, systematic, and pervasive, involving not only diction and imagery but also theme, so far as we know it has not been commented upon except, in passing, by Ross C. Murfin, who has noticed a similarity in the poems' 'seaward movement'. . ." (30).

Poster, Carol. "The Source of Callicles: Plato's *Gorgias* and Arnold's 'Empedocles on Etna.'" No. 90 (Fall 1996): 6-11.

"If 'Empedocles on Etna' is a prequel, as it were, to Plato's *Gorgias*, then it seems reasonable to assume that it belongs to the same genre as *Gorgias*, namely that of a philosophical dialogue. . . . The generic identification of the poem with the philosophical dialogue suggests that Arnold's poem should be read as a dialectic, or argument in dramatic form, in which, ironically, Plato has the last and decisive word. . . . Read in the classical rhetorical tradition in which Arnold and his readers were steeped, 'Empedocles on Etna' presents logical, pathetic, and ethical arguments for precisely the life that Arnold was to choose for himself, and Arnold's rejection then re-acceptance of both his own and the Platonic Callicles can be seen as exemplifying the trajectory of Arnold's shifting allegiances to poetry and civic duty" (10).

Ritchie, Dan. "The Literary Significance of Edmund Burke to Matthew Arnold." No. 75 (Spring 1989): 28-35.

"By focusing on Burke as a source of 'touchstones,' one can see Burke's literary significance to Arnold (in Arnold's sense of 'literature') better than by focusing on Burke as an 'influence' on him" (28).

Weber, A. S. "Matthew Arnold and the French Marguerite Tradition." No. 86 (Fall 1994): 18-22.

"The symbolism of the pearl and daisy (Fr. *marguerite* = daisy. pearl; Lat. *margarita* = pearl) should be added to the critical equation in any interpretation of Arnold's Switzerland series since Arnold must have been conscious to some degree that he was writing the Marguerite poems, particularly 'A Dream,' in the French Marguerite tradition" (18).

BOSANQUET, BERNARD

Dale, Peter Allan. "Gissing and Bosanquet: Culture Unhoused." No. 95 (Spring 1999): 11-16.

"My concern is with the interesting relation between the late-Victorian novelist George Gissing (1857-1903) and something I shall call the ideology of culture. Almost all of what I have to say has to do with Gissing, but I introduce Bernard Bosanquet (1848-1923) into the discussion emblematically, as it were. He is an Oxford educated, true believer in culture, who shared with Gissing a preoccupation with the most intractable social problem of the last two decades of the Victorian era, the degrading effects on the individual and on society of widespread and persistent poverty in the inner city. . . . Bosanquet wrote in the conviction, embraced by many of his class and background, that the application of liberal education to the minds of the laboring poor and the chronically unemployed (the 'residue' as they were called) was the one thing needful to deliver them from their misery and, at the same stroke, restore the disintegrating social totality that increasingly threatened the middle classes. What I shall be showing is how Gissing was at once thoroughly entangled in the sort of thinking Bosanquet represents, and deeply skeptical of it. My title is meant to signal, in short, that to understand the distinctiveness of Gissing's intellectual situation, to appreciate why he still matters to us, one needs a Bosanquet as a measure of what he had to contend against" (11).

BRADDON MARY ELIZABETH

Dingley, Robert. "Mrs. Conyer's Secret: Decoding Sexuality in *Aurora Floyd*." No. 95 (Spring 1999): 16-18.

Mrs. Conyer's secret is that her first husband was a homosexual: "And because that secret is her husband's homosexuality, her confidence in her ability both to secure a divorce and to exact his silence seems well-founded. For not only was sodomy among the aggravations to adultery introduced by the 1857 Divorce Act; it was also, until 1861, (the year prior to *Aurora Floyd's* serialization), a capital crime" (17).

Hall, R. Mark. "A Victorian Sensation Novel in the 'Contact Zone': Reading *Lady Audley's Secret* through *Imperial Eyes*." No. 98 (Fall 2000): 22-26.

"Though [Mary Louise] Pratt's reading strategies [in *Imperial Eyes: Travel Writing and Transculturation*] were developed for quite another purpose, her interdisciplinary rhetorical analysis of travel writing suggests a similar reading of *Lady Audley's Secret* because, like European travel writing, the Victorian sensation novel reflected and played out—and, in Braddon's case, perhaps even challenged—the values that underwrote the economic expansion and 'civilizing mission' of Europe during the Victorian era. Interpreting Braddon's novel through *Imperial Eyes* also encourages us to further examine and test Pratt's underlying assumptions and claims. The result, I hope, will be a mutually enriching critical gaze at both texts, including a critique of Pratt's notion of 'contact zones' and a reflection upon the 'imperializing' nature on any interpretive strategy" (23).

BRONTË, ANNE

Banerjee, Jacqueline. "The Impossible Goal: The Struggle for Manhood in Victorian Fiction." No. 89 (Spring 1996): 1-10.

"My purpose here is not to defend the generalizations of far more eminent critics . . . but to explore the difficulties which arise early on in life, when the overlapping fictions of manliness, and the demands of narrative fiction, clash.

"I propose to do so by sectioning the subject roughly according to the ages of the characters. Although my examples are deliberately drawn from a range of novelists for both children and adults, I will focus in greater detail on three whose interest in manliness was a highly conscious one. Anne Brontë struggles with conflicting expectations in early boyhood; Thomas Hughes with the challenge to develop a schoolboy hero; and Thackeray, himself deeply influenced by the public school ethos, with the problems of achieving a workable and impressive synthesis in early adulthood. No stage is without some triumphs, and the novelists generally proclaim themselves satisfied with the outcome. A third fiction is revealed when the reader realizes that the (perceived) failure to produce heroes to match the heroines of the day lies partly in modern anxieties" (1-2).

Signorotti, Elizabeth. "'A Frame Perfect and Glorious': Narrative Structure in Anne Brontë's *The Tenant of Wildfell Hall*." No. 87 (Spring 1995): 20-25.

Other critics argue that "Markham's narrative enclosure [of Helen's diary within his own narrative framework] legitimizes Helen, redeems her, and places her on equal footing with him in their subsequent marriage. While this is a possible interpretation of Markham's incorporation of Helen's narrative, one cannot ignore the evidence within the text that points to an opposite conclusion: Markham's appropriation and editing of Helen's history reflects an attempt to contain and control her. In a society where possession of knowledge equals power, Markham's revealing epistle to Halford further reflects the means by which Victorian men maintained power over women" (21).

BRONTE, CHARLOTTE

Federico, Annette. "'A cool observer of her own sex like me': Girl-Watching in *Jane Eyre*." No. 80 (Fall 1991): 29-33.

"In *Jane Eyre* Charlotte Brontë conscientiously describes the experience of coming to terms with body image as an essential part of becoming a woman—and of becoming a heroine" (30).

Gates, Barbara. "Down Garden Paths: Charlotte Brontë's Haunts of Self and Other." No. 83 (Spring 1993): 35-43.

". . . Brontë uses a vision of natural spaces—trimmed or untrimmed—to gain entry into cultural and literary space. Metaphoric gardens and wilder prospects arise in all four of Brontë's published novels and in each case allow us to expand our understanding of the texts. . . . Brontë's flowers and shrubbery are testimony to more than individual character or seasons of life, to more than topography. Through them Brontë also tells us

something about socialization, especially about the cultural and sexual attitudes of men and women—where they touch, and where diverge" (36).

McIntyre, Elizabeth. "Charlotte Brontë's New Corinne: Re-reading *The Professor*." No. 85 (Spring 1994): 34-39.

"Brontë's 'new Corinne' [after Madame de Staël's *Corinne* (1807)] is no tragic heroine, but neither is she a success, and Brontë's preferred method for measuring the degree of her failure is irony. I shall argue that, for the full ironic import of *The Professor* to be understood, Crimsworth's complacent account of unremitting effort crowned by professional and personal success needs to be read alongside Frances's history of balked ambition. Glen sees Brontë's irony as directed towards exposing the psychic and emotional costs of Crimsworth's dedication to the individualistic philosophy of 'self-help.' I see it rather as chiefly concerned with revealing how little space that philosophy allowed for the aspirations of ambitious women like Frances Henri" (35).

Pearson, Nels C. "Voice of My Voice: Mutual Submission and Transcendental Potentiality in *Jane Eyre*." No. 90 (Fall 1996): 28-32.

"I submit. . . that Jane's often debated submissiveness to Edward Rochester at the end of the novel is actually a strong example of Christian humility and spiritual identity that serves as a fitting closure for the theme of resurrection that the novel passionately evokes. In terms of narrative voice, I wish to argue that Jane's autobiographical 'I,' or her passion for and ultimate possession of a narrative voice, results not from her success or failure as a woman exercising her free will as 'other,' but from the mutual submission to the will of God and subsequent spiritual rebirth that she and Rochester ultimately achieve" (28).

Stevenson, Catherine Barnes. "Romance and the Self-Made Man: Gaskell Rewrites Brontë." No. 91 (Spring 1997): 10-16.

". . . [T]his essay investigates how two women novelists of the mid-nineteenth century, Elizabeth Gaskell and Charlotte Brontë, 'wrote the masculine.' Specifically, it examines the ways in which Gaskell's *North and South* rewrites and extends the critique of the 'new man' of the 1850s . . . first presented in Brontë's *Shirley*. It takes as its starting point Margaret Oliphant's perceptive essay 'Modern Novelists—Great and Small,' which wittily chastises women novelists of her day for depicting heroes who 'rule with . . . hand[s] of iron' . . ." (10).

Surridge, Lisa. "Representing the 'Latent Vashti': Theatricality in Charlotte Brontë's *Villette*." No. 87 (Spring 1995): 4-14.

"The theatre scenes in *Villette* derive much of their revelatory power from contemporary anxieties concerning women and acting. . . . Thus when Brontë depicted Vashti as the double of her 'quiet' . . . domestic heroine, she harnessed to her fiction the full weight of the actress's exclusionary status. Passionate and rebellious, Vashti acts out the subversive impulses of a heroine who appears as 'inoffensive as a shadow. . . '" (5).

Witt, Amanda B. "'I Read It in Your Eye': Spiritual Vision in *Jane Eyre*." No. 85 (Spring 1994): 29-34.

"Fulfilling the promise of Brontë's *bildungsroman*, Jane grows spiritually during her quest for perfect vision. During the years covered in the novel Jane is influenced by those who misuse the gaze, such as John Reed, Aunt Reed, Abbot, Brocklehurst, and Bertha; and Jane is strengthened and inspired by those who wield the gaze wisely and well, such as Mr. Lloyd, Miss Temple, Helen Burns, and the Rivers sisters. But by far the most influence is exerted on Jane by those who, like her, are imperfect but striving for perfection: Rochester and St. John. It is through contact with these two fallible men that Jane takes the final leap necessary for true clarity of vision, choosing emotional risk over emotional death, but minimizing that risk by looking to God first, rather than to an idolized lover" (33).

BRONTE, EMILY

Banerjee, Jacqueline. "Sources and Outcomes of Adolescent Crises in *Wuthering Heights*." No. 94 (Fall 1998): 17-26.

"*Wuthering Heights* invites such [a psychological] approach precisely because its principal protagonists are fuelled by passions which more down-to-earth interpretations seem unable to account for. To see it, for example, as 'a statement of a very serious kind about a girl's childhood and the adult woman's tragic yearning to return to it' (Moers 106) is both inadequate and reductive. Is there no (intelligible) statement here about male experience? Surely, the older Catherine's desperate cry, '"I wish I were a girl again, half savage and hardy, and free"' (163), is only half the story. Besides, the energy coursing through the fraught period between Catherine and Heathcliff's childhood and adulthood is at least as important as the drive to restore

an earlier, less fraught state. The problem here is that, apart from some discussions of Catherine's anorexia, adolescence has still been allowed to drop out of sight, just as it was in Victorian times" (17-18).

Kelly, Patrick. "The Sublimity of Catherine and Heathcliff." No. 86 (Fall 1994): 24-30.

"Although fallible in their misdeeds Catherine and Heathcliff in other ways approach sublimity, an Olympian state which compels from us neither censure nor sympathy but awe. How and why Emily Brontë invites such a response towards characters who never repent of their destructive acts are the subject of this paper" (24).

Nemesvari, Richard. "Strange Attractors on the Yorkshire Moors: Chaos Theory and *Wuthering Heights*." No. 92 (Fall 1997): 15-21.

"*Wuthering Heights* has proven notoriously resistant to the various 'interpretive matrices' which have been applied to it since its publication in 1847, and in particular the question of whether the novel is primarily metaphysical or materialist remains contentious. Recent developments in the study of nonlinear dynamical systems, however, provide formulations which may help in reconciling this apparent opposition. Specifically, chaos theory's concepts of sensitive dependence on initial conditions, strange attractors, and fractals can be used to demonstrate that Brontë's vision of society is itself aperiodic and nonlinear" (15-16).

Sorensen, Katherine M. "From Religious Ecstasy to Romantic Fulfillment: John Wesley's *Journal* and the Death of Heathcliff in *Wuthering Heights*." No. 82 (Fall 1992): 1-5.

"Certainly the similarities between the deaths of these two men [John Dudley in Wesley's *Journal* and Heathcliff] are striking. Both are in fine health, but sense approaching death and remove themselves from ordinary concerns. Both describe a vision of a beloved, dead woman in heaven, expect to join her, and ask to be buried beside her. Both spend several days alone in prayer and great emotion. Neither eats or sleeps, but both are strangely cheerful in their communion with the spiritual world. Both walk out at night and are found dead in the morning—face up, smiling, washed, and bearing no visible cause of death. Even the contrasts are connections in that they tend to be opposites instead of simple differences. Dudley was marked since childhood by his religious devotion; Heathcliff, by associations with Satan. Dudley, just before his death, commends his family to God; Heathcliff curses them. Dudley's eyes are closed in death; he lies on the grass, and his smile is sweet. Heathcliff's eyes are wide open in wild exultation; his lips are parted in a sneer that reveals sharp, white teeth, and he lies on Catherine's bed.

"I am convinced that Emily Brontë's scene [of the death of Heathcliff] is based on the tale [of John Dudley] Wesley recorded a hundred years before" (2).

BROWNING, ELIZABETH BARRETT

Murphy, Patricia. "Reconceiving the Mother: Deconstructing the Madonna in *Aurora Leigh*." No. 91 (Spring 1997): 21-27.

"In the 1856 poem, . . . Elizabeth Barrett Browning recuperates motherhood from constrictive representations by problematizing the myths emerging from the story of Mary to confer a measure of power upon the woman as mother. Specifically, *Aurora Leigh* interrogates the Madonna's limited relationship with language, rejecting the passive acceptance of the male word that this feminine avatar evinces in favor of the authority and validity of female utterance" (21).

Srebrnik, Patricia Thomas. "'The Central Truth': Phallogocentrism in *Aurora Leigh*." No. 84 (Fall 1993): 9-11.

"By repudiating her love for Marian, by failing to imagine a female God, Aurora has abandoned her rebellion against the patriarchal order. Instead, by affirming her belief in a God who guarantees the masculine Symbolic / Imaginary, Aurora has inscribed in her Art, her capitulation to the 'central truth' of phallogocentric discourse" (11).

BROWNING, ROBERT

Bidney, Martin. "*The Ring and the Book* and *Light in August*: Faulkner's Response to Browning." No. 81 (Spring 1992): 51-59.

"This sense of the elusive complexities of human motivation, I would suggest, becomes even stronger in *Light in August* [than in *As I Lay Dying*], and it is there that we should look for a still more pervasive Faulknerian appropriation of what Robert Browning had to teach, both as literary artist and as moral thinker. In *Light in August* Faulkner uses a variety of specific images and image-clusters which may also be found in

The Ring and the Book, and he uses them for the same ambitious purpose that animated Browning's masterwork. Like Browning, Faulkner seeks to show how the exercise of visionary power makes possible a penetrating moral psychology of crime and punishment" (51).

Fontana, Ernest. "Browning's 'Beatrice Signorini' as a Portrait Poem." No. 95 (Spring 1999): 33-35.

"I wish to suggest that instead of an art poem [like 'Fra Lippo Lippi' and 'Andrea del Sarto'] 'Beatrice Signorini' be seen as a portrait poem and that its Browning pre-texts are 'My Last Duchess' and the less well known 'A Likeness.' If we place 'Beatrice Signorini' in a dialogue with a different set of pre-texts, it becomes, I believe, a much more incisive and original poem than it is for Melchiori" (33).

Fontana, Ernest. "Gray's *Elegy* and Browning's 'Apparent Failure.'" No. 89 (Spring 1996): 29-31.

"Although Tennyson's specific evocation, in *In Memoriam* 64, of Gray's 'Elegy in a Country Churchyard' has been acknowledged (Pattison 120), Browning's more original and disguised engagement with Gray's classic poem in 'Apparent Failure' (*Dramatis Personae*, 1864) has passed unregarded. If, however, the engagement of 'Apparent Failure' with Gray's *Elegy* is acknowledged, one of Browning's most overlooked poems assumes greater interest and can be read as an interpretation and revision of the earlier text" (29).

Persoon, James. "'A Sign-Seeker' and 'Cleon': Hardy's Argument with Browning." No. 94 (Fall 1998): 32-35.

"Because the links to Tennyson are so clear, the ways in which Browning also stands behind Hardy's poem ['A Sign-Seeker'] have not been noticed" (33).

CARLYLE, THOMAS

Blythe, David-Everett. "More Shakespeare in Carlyle." No. 90 (Fall 1996): 36-38.

"In presenting these examples in list-format, therefore, I have constructed a kind of glossary-essay for the possible special uses of any future complete edition of *Past and Present* or *Sartor Resartus*, and for the interest of any literature or language scholar to whom the subject of influence is of real metrical and derivative importance (and less a matter of merely academic likeness finding). Not cited in any edition of *Past and Present* [or *Sartor Resartus*], these examples will show further how imbued Carlyle's mind actually is, and how ready to sing with the very dynamic of his master—his own Shakespearean hero as poet; and they will indicate how much further Shakespeare really is woven in, and how subtle, and how ultimately self-applied is Carlyle's ruling idea of 'the element of Shakespearean melody'" (37).

Edgecombe, R. S. "Collective Personification in Carlyle's *French Revolution*." No. 94 (Fall 1998): 26-27.

"In the course of blasting the foundations of eighteenth-century prose (replacing the smooth marble slabs of Addison with roughly-fashioned lumps of granite), Carlyle left his mark on Augustan personification as well—not for nothing did Joyce hail him as a liberator of English style. In *The French Revolution* he often ascribes multiple functions to the personifying subject, functions that survive its urge to consolidate and unify" (26).

Edgecombe, Rodney Stenning. "Prophetic Moments in Dickens and Carlyle." No. 95 (Spring 1999): 18-24.

"In Dickens and Carlyle alike, predictive prophecy does not occupy center stage, for both writers take pains to efface a sense of inevitability even as they relay their completed narratives to us. The coda of *Martin Chuzzlewit*, which addresses Tom Pinch with archaic vocative phrases, and which projects the future as a musical fantasia, owes something in turn to the coda of *The French Revolution*. Instead of the trim *oves ab haedis* divisions and predictions of earlier endings, Dickens has opted for something more misty and impalpable. In subsequent novels, moreover, some prophecies (the story of Little Dorrit's princess, say, and Lizzie's contemplation of the coals near the start of *Our Mutual Friend*) prove false to the course of events. The *real* prophetic task, on the other hand, that of arraigning a stubborn people, registers in the way the central marriages of those novels fail to redeem the time. . . . Far from suggesting that 'the scene of the human drama' is 'made meaningful only in terms of another world which gives it significance' (Goldberg 176), moments like these imply that all is vanity, and that if there is another world, it is, like Eluard's, 'in this one'. . . " (23).

Hughes, Linda K. "*Sartor Redivivus*, or Retailoring Carlyle for the Undergraduate Classroom." No. 78 (Fall 1990): 29-32.

". . . [O]ne means of reviving the presence of *Sartor Resartus* in the classroom is to begin anew with the

format Carlyle happily abandoned after initial publication in *Fraser's* in 1833-34. It is a delicious irony Carlyle might have enjoyed that the parts-format which once scarified author and reader alike can be, a century and a half later, a means of retaining an audience. We need not destroy the whole-volume editions favored by most, but scholars and students alike can gain by closing our volumes and opening our parts editions" (32).

Lamb, John B. "Utopian Dreams / Heterotopian Nightmares: Disease and Discourse in Carlyle's *Latter-Day Pamphlets*." No. 83 (Spring 1993): 11-14.

"For while Carlyle in *Latter-Day Pamphlets* invokes the image of heterotopia in order to propose his own utopian dream of hero-worship as the antidote to it, eventually Carlyle falls silent never to complete the epic project he had at one time imagined the *Pamphlets* would be. And, so, he resigns himself finally to live in his own utopian fantasy, becoming one of what he calls the 'happy tongueless generation'" (13).

Lloyd, Tom. "Thomas Carlyle and Dynamical Symbolism: The Lesson of Edward Irving." No. 79 (Spring 1991): 9-18.

"A study of [Carlyle's] relationship with the controversial Hatton Garden preacher [Edward Irving] will clarify the biographical implications of his belief that 'Truth,' in the words of Schiller, '*immer wird, nie ist*; never *is*, always *is a-being*'. . . . ' By ceasing to struggle mentally and apply irony to their provisional definitions of truth and character, Carlyle thought, Irving and Coleridge became the prisoners of sense; like the Romantic writers who, according to Diogenes Teufelsdröckh, eat and drink nature rather than view it as a window into infinitude, [they] fell prey to the human impulse to seek finalities of interpretation through language and perception. . ." (9-10).

Maertz, Gregory. "The Eclipse of the Text in Carlyle's Discourse." No. 87 (Spring 1995): 14-20,

"As a model of critical evaluation, Carlyle's essays on Goethe are comparable to T. S. Eliot's reassessment of the Metaphysical Poets. Because of their focus on a foreign writer, however, Carlyle's essays are unique among the works of major English critics from after the time of Dryden until the late nineteenth century. As a coherent, sustained critique of an entire tradition, only Johnson's *Lives of the Poets* approach Carlyle's essays both in scale and in the fusion of biography and practical criticism. Carlyle's guiding conviction that biography provides the most authentic basis for literary criticism . . . looks ahead to Dilthey's psychobiographical hermeneutic in *Das Erlebnis und die Dichtung*, Freud and beyond to W. J. Bate, Harold Bloom, and John Bowlby" (19).

Marks, Patricia. "'On Tuesday Last, at St. George's. . .': The Dandiacal Wedding in Dickens." No. 78 (Fall 1990): 9-14.

". . . Dickens treats the wedding ceremony as an artifice fashioned of conventions about ritual and clothing; by the time of *Dombey and Son*, it has become a touchstone against which human relationships are tested. Dickens's satires of weddings and his mock terror at the untoward interest of small female children in the proceedings are, then, the comic sides of a more philosophical fear, one that he held in consort with Carlyle: that the lavish wedding ceremony replete with festive clothing and decoration is an artifact created by the female dandy, whose male prototype Carlyle attacks so resoundingly in *Sartor Resartus*" (9).

Rundle, Vivienne. "'Devising New Means': *Sartor Resartus* and the Devoted Reader." No. 82 (Fall 1992): 13-22.

"Unlike a more conventional novel which would rely upon the unquestioned power of the Author and the similarly unquestioning compliance of the reader, *Sartor* demands the reader's continual reappraisal of the narrative, which does not 'unfold' linearly but revolves and returns repeatedly upon itself. Thus the reader's expectations of conventionality are thwarted twice over: once in the reception of the text and again in the re-creation or re-writing of the text that reading inevitably initiates. *Sartor* forces the reader to 'write' a baffling and bewildering text, making the reader an accessory to his or her own frustration. However, a reader's interpretation or re-writing of a text also has the potential to challenge or distort the intentions of the historical author" (14).

CARROLL, LEWIS

Gilbert, Pamela K. "Alice's Ab-Surd-ity: Demon in Wonderland." No. 83 (Spring 1993): 17-22.

"Alice's identity as both child and woman make[s] her the peculiarly apt vehicle for the expression of Carroll's fondest fears. In order to discuss her role as a signifier in which Dodgson's delectable demon may be both bodied forth and imprisoned, we shall briefly examine the theoretical orientation of Dodgson's mathematics in respect to the nature of the mathematical symbol system, its relation to his own worldview, and his

manipulation of Alice as an aggressively intrusive entity which Dodgson, both attracted and repelled by, would desperately like to have marginalized" (17).

CLOUGH, ARTHUR HUGH

Johnson, Robert. "Waiting for *Thou*: Resurrecting Clough's' 'Seven Sonnets.'" No. 81 (Spring 1992); 59-61.

"Here [in the 'seven sonnets'] the expected mid-century philosophical solutions are never embraced—not romantic absorption into Nature, not leap (or return) to faith, not the continuity of sensuality, not even the hard resoluteness of agnosticism. As will Beckett in *Godot*, Clough leaves his art asking questions for the sake of asking, waiting for answers that the narrative voice apparently knows will not come. Whom *do* we ask? Juggling 'hope' and 'fear' as equals, we comprehend that all the conceivable ultimate solutions are quite probably projections of our own desires" (61).

Keller, Janice E. "New Light on Arthur Hugh Clough's Eight-Year Silence." No. 81 (Spring 1992): 23-29.

". . . [A]n analysis of the manuscript letters, now in the Bodleian Library at Oxford, shows that [Frederick L.] Mulhauser [editor of *The Correspondence of Arthur Hugh Clough* (1957)], perhaps unintentionally, spliced two letters into one in a way that does not reflect the actual relationship of the two [Clough and Blanche Smith] at this time. Mulhauser also seemed not to realize, along with other Clough scholars, that an 1853 letter to Blanche, from which Mulhauser gives an excerpt, helps to explain Clough's inability to write poetry during the period from May, 1853, until just before his death in November, 1861" (23).

COLERDIGE, SARA

Cervo, Nathan. "Sara Coleridge: The Gigadibs Complex." No. 78 (Fall 1990): 3-9.

"In what follows I shall cite a good deal from Sara in order to show how she shared Gigadibs' insistence on 'Pure faith.' I shall indicate to what extent this idea of hers was derived from 'the Germans' (see 'Apology,' l. 947) by way of her father's thought on the subject; and, just as Gigadibs had his Blougram, I shall treat briefly of Sara's relationship to the Tractarians, Newman, and other traditional ecclesiastics. Finally, I shall conclude by suggesting that what I have described as her 'Gigadibs Complex' in the title of this paper resolved itself, as Hamlet himself hoped to do, 'in a dew'; by which I mean the sparkling distillation and liquefaction of Christian indifference" (3).

COLLINS, WILKIE

Andres, Sophia. "Pre-Raphaelite Paintings and Jungian Images in Wilkie Collins's *The Woman in White*." No. 88 (Fall 1995): 26-31.

"Beginning with some Pre-Raphaelite paintings that served as possible inspirations, I would like to explore the affinities that Pre-Raphaelite paintings and Collins's narrative in *The Woman in White* share, and then to demonstrate how Collins's Pre-Raphaelite concern with the rendering of light and shadow leads him to an exploration of the workings of the unconscious" (26).

Huskey, Melynda. "*No Name*: Embodying the Sensation Heroine." No. 82 (Fall 1992): 5-13.

"Wilkie Collins especially occupies himself with this shapeshifting, using the re-creating and revising of female identity as an inexhaustible topos. In *No Name* (1861-82) [sic], Collins develops a paradigm for the sensation novel's heroine—the resourceful, energetic, powerful, and deceptive woman who abandons one life, one role, one identity after another in the pursuit of a goal. To be sure, these women cannot be considered heroines in the usual Victorian sense of the word; they are rarely helpless, rarely innocent, and rarely punished for being neither. They are often guilty of whole Newgate Calendars, including forgery, murder, bigamy, fraud, and adultery. Nevertheless, all our sympathy, all our attention, is directed toward them. The sensation novel creates its own heroine, a different kind of woman altogether from the conventional heroine of the domestic novel" (6-7).

Nayder, Lillian. "Agents of Empire in *The Woman in White*." No. 83 (Spring 1993): 1-7.

"My reading of *The Woman in White*, like [D. A.] Miller's, examines the 'cultural mediations' of the novel, the ways in which it indirectly speaks for Victorian culture by constructing an ideological defense. But while Miller focuses on the strategies by which patriarchal ideology is defended in the novel, I examine the ways in which imperial ideology is secured. Anticipating the themes of H. G. Wells and Bram Stoker, Collins writes a 'reverse colonization narrative'

in which Count Fosco, an aristocratic invader, threatens to colonize the English. Portraying Fosco as a grotesque mirror image of his hosts, Collins subtly criticizes Britain's imperial ideology; he uses Fosco to call into question the scientific and moral pretenses of empire building, and to expose its reactionary social agenda. At the same time, however, Collins answers this critique by sending Hartwright on his own imperial mission, one that is represented as historically innocent and ideologically pure. Stressing the 'primeval' condition of the natives encountered by the Englishman, Collins justifies Hartwright's presence in Central America; defining his hero against this racial other, he empowers him. Collins transforms the English servant into a gentleman by means of his contact with the savages, and thus obscures what is apparent elsewhere in the novel—the alien status of the English lower class" (1).

DARWIN, CHARLES

August, Eugene R. "Darwin's Comedy: The *Autobiography* as Comic Narrative." No. 75 (Spring 1989): 15-19.

"What literary critics of Darwinism have overlooked is that Darwin realized the comic potential of his theory when he wrote his *Autobiography*. In this literary reconstruction of his life, Darwin created a comic portrait of himself as an unpromising dimwit who evolves into an unlikely hero, a klutzy innocent who confounds the stolid wisdom of the ages" (15).

DICKENS, CHARLES

Alexander, Lynn M. "Following the Thread: Dickens and the Seamstress." No. 80 (Fall 1991): 1-7.

"An example of this approach [looking 'for recurrent themes, characters, or images in Dickens's canon'] can be made with the figure of the seamstress, an image which occurs in seven of Dickens's fiction works, beginning with *Sketches by Boz* in 1836 and ending with *The Uncommercial Traveler* in 1860, and in numerous journal articles either written or edited by Dickens, thus providing a series of portrayals and opportunities for study" (1).

Bernstein, Stephen. "*Oliver* Twisted: Narrative and Doubling in Dickens's Second Novel." No. 79 (Spring 1991): 27-34.

"By working through clues provided by one of the embedded narratives in this novel . . . it is possible to construct a reading that takes into account many facets of the typically convoluted plot, and to see Dickens, even this early in his career, addressing the problems of psychological complexity which would obsess him throughout his works" (27).

Cervetti, Nancy. "Dickens and Eliot in Dialogue: Empty Space, Angels and Maggie Tulliver." No. 80 (Fall 1991): 18-23.

"Dickens does compromise his female characters. Instead of presenting the whole woman, he splits the female psyche into parts, and what we have in annoying excess in one character, we sorely miss in another. In *Dombey and Son*, Florence, Edith and Susan Nipper are incomplete female characters, but taken together they constitute a more complete and thus realistic picture of womanhood. Eliot, in contrast, combines Florence's need to give and receive love, Edith's anger and rebellion and Susan's sauciness into one character—Maggie Tulliver.

"In order to further investigate this contrasting female construction, three comparable scenes from each novel will be analyzed: Gypsies, The Dance and The Striking Scene. This juxtaposition of Florence and Maggie creates a mutually illuminating dialogue which foregrounds social forces working to determine and constrain" (19).

Court, Franklin E. "*A Tale of Two Cities*: Dickens, Revolution, and the 'Other' C_____ D_____." No. 80 (Fall 1991): 14-18.

"The purpose of this paper is to examine more closely the use of the image pattern [of 'drumming footsteps echoing ubiquitously in the background or as frenzied, scuffling footsteps that, when foregrounded, ominously foreshadow the immediacy of revolutionary terror'] and its link to Dickens's thoughts on rebellion during the years 1858-59, the time of the writing and publication of the novel. It was a crucial period of his life. He had recently separated from his wife, Catherine, a decision that suggests a personal revolution, of sorts, that may have inspired his treatment of the theme of an exhausted or stagnated past being replaced by a newer, more promising future. I also hope to show how *Tale of Two Cities*, especially in the characterization of Charles Darnay, anticipates, or *necessitates*—more to the point—the creation of Pip in *Great Expectations*, the novel that Dickens commenced in 1859 while drafting the final pages of *Tale of Two Cities*" (14).

Edgecombe, Rodney Stenning. "Mrs. Sparsit, Sir Thomas Lawrence and *Coriolanus*." No. 97 (Spring 2000): 26-28.

"If Mrs. Sparsit's primary function in the novel is thus to exemplify the ruling class's culpable indifference to, and ignorance of, the workers, it remains to be determined why Dickens subjects her eyebrows to such unrelenting metonymy, since Shakespeare never once mentions those of Coriolanus, nor indeed his nose. . . . I would guess that in the case of Mrs. Sparsit, Dickens was prompted to his metonym either consciously or unconsciously by the idea of 'superciliousness,' which describes Mrs. Sparsit's attitude to the working class and which derives, of course, from the Latin *cilium* (eyebrow). However, something more tangible than a buried etymological pun must have prompted the recurrence to eyebrows he persistently describes as being black and dense.

"This something, I would argue, is a portrait, *Philip Kemble as Coriolanus at the Hearth of Tullus Aufidius*, painted by Sir Thomas Lawrence in 1798" (27).

Edgecombe, Rodney Stenning. "Prophetic Moments in Dickens and Carlyle." No. 95 (Spring 1999): 18-24.

"In Dickens and Carlyle alike, predictive prophecy does not occupy center stage, for both writers take pains to efface a sense of inevitability even as they relay their completed narratives to us. The coda of *Martin Chuzzlewit*, which addresses Tom Pinch with archaic vocative phrases, and which projects the future as a musical fantasia, owes something in turn to the coda of *The French Revolution*. Instead of the trim *oves ab haedis* divisions and predictions of earlier endings, Dickens has opted for something more misty and impalpable. In subsequent novels, moreover, some prophecies (the story of Little Dorrit's princess, say, and Lizzie's contemplation of the coals near the start of *Our Mutual Friend*) prove false to the course of events. The *real* prophetic task, on the other hand, that of arraigning a stubborn people, registers in the way the central marriages of those novels fail to redeem the time. . . . Far from suggesting that 'the scene of the human drama' is 'made meaningful only in terms of another world which gives it significance' (Goldberg 176), moments like these imply that all is vanity, and that if there is another world, it is, like Eluard's, 'in this one. . . '" (23).

Feinberg, Monica. "Family Plot: The Bleak House of Victorian Romance." No. 76 (Fall 1989): 5-17.

"The dynamic interplay between these two voices [Esther Summerson's and the omniscient narrator's] illustrates that the fantasy of familial insulation is not only impossible, but undesirable. Like its eccentric rooms, *Bleak House* as a house of fiction contains two separate but inextricable possibilities, one of realizing and one of thwarting the restorative potential of fantasy. In this way, *Bleak House* thus straddles two worlds—the private, insular dream it idealizes and the social shared reality it fictionalizes. As a novel, it both endorses and exposes domesticity as myth by the way in which it linguistically and dramatically represents insularity as a means, not of recuperating and protecting an eden-like dream, but as a unit of frozen, stagnant and deathly time" (5-6).

Felber, Lynette. "'Delightfully Irregular': Esther's Nascent *écriture féminine* in *Bleak House*." No. 85 (Spring 1994): 13-20.

"Throughout *Bleak House*, Esther's narrative subverts the linear progression of the narrative as a whole and is associated with spaces that defy teleology, such as Bleak House itself, described by Esther as 'delightfully irregular.' Some of the other narrative features which have most puzzled and disturbed critics—Esther's coy withholding of material (especially in conjunction with Allan Woodcourt), her enigmatic dream visions during her illness, as well as the unfinished sentence with which she ends the novel—suggest the circular, recursive, digressive, and non-teleological narrative described as feminine. Viewed as an early prototype of *écriture féminine*, Esther's narrative reveals strategies for disequilibrium of the binary oppositions suggested by the novel's depiction of separate spheres and gendered narrators. Through this technique, the novel implicitly advocates destabilization as a means for valorizing the feminine, revealing a latent proto-feminism inherent in the narrative itself" (14).

Hulsman, John. "Pristine Nostalgia in the Novels of Charles Dickens." No. 100 (Fall 2001): 14-17.

"Dickens's own most characteristic nostalgia generally consists of pristine, idealizing, mnemonic interludes relating to a lost childhood, hearth and home, the rural retreat, the mother's gaze, and the protective goodness of the yeomanry. Yet these pervasive nostalgic spaces are much more than the implausible totalizing dead-end myth that George Orwell and others have criticized. They are stabilizing images in an extraordinarily mobile world. As such they are transformative, producing the impetus for the great task of recreating the English 'national family,' even into the colonies, which is the central action of Dickens's fiction, and, within that family, creating the identity of the ideal capitalist. To study Dickens's use of the nostalgic past in his novels

is, as Northrup Frye noted of myth, not to find the past but to discover the cultural form of the present (346)" (14).

Lawson, R. Bland. "The 'Condition of England Question': *Past and Present* and *Bleak House*." No. 79 (Spring 1991): 24-27.

". . . [A] careful study of *Bleak House*, the first installments of which began to appear in 1852, and Carlyle's *Past and Present*, published almost ten years earlier in 1843, turns up a startling number of thematic and stylistic similarities. Whether or not these similarities demonstrate Carlyle's influence over Dickens, at the very least they offer powerful evidence of commonly held ideas and habits of thinking, evidence as strong as the wealth of biographical information about their friendship" (24).

Marks, Patricia. "'On Tuesday Last, at St. George's. . .': The Dandiacal Wedding in Dickens." No. 78 (Fall 1990): 9-14.

". . . Dickens treats the wedding ceremony as an artifice fashioned of conventions about ritual and clothing; by the time of *Dombey and Son*, it has become a touchstone against which human relationships are tested. Dickens's satires of weddings and his mock terror at the untoward interest of small female children in the proceedings are, then, the comic sides of a more philosophical fear, one that he held in consort with Carlyle: that the lavish wedding ceremony replete with festive clothing and decoration is an artifact created by the female dandy, whose male prototype Carlyle attacks so resoundingly in *Sartor Resartus*" (9).

Paroissien, David. "*Oliver Twist* and the Contours of Early Victorian England." No. 83 (Spring 1993): 14-17.

"It is my contention that *Oliver Twist* (published serially from February 1837 to April 1839) can be read as a literary work that reveals a good deal about the period which shaped Dickens's early life, those years in which people faced, for the first time, some of the public and private challenges posed by the Industrial Revolution.

"The distinctive features which characterize *Oliver Twist* as an imaginative instrument for the empirical exploration of early Victorian England require enumeration. Dickens uses the novel to explore two major concerns: first, the plight of children born into the early phase of the Industrial Revolution, and second, the difficulty of reading 'correctly' the external signs of the new urban culture, whose impact on the class system, to take one important instance, rendered unreliable previous assumptions about both the means by which one social group was distinguished from another and the underlying presumption of separateness. These two social realities form the novel's moral agenda and account for a determined effort by Dickens to create a new literary form in which to convey his vision" (14).

Pionke, Albert D. "Combining the Two Nations: Trade Unions and Secret Societies 1837-1845." No. 97 (Spring 2000): 1-14.

"It was not unusual in 1839 in England to find Tories and Whigs, aristocrats and factory owners, MPs and merchants, *Blackwood's* and *The Edinburgh Review*, united in their condemnation of trade unions as conspiratorial secret societies. This consensus among the relatively privileged owed much to the publication of *The Report of the Select Committee on Combinations* by the House of Commons in 1838, the results of which achieved national notoriety when they were summarized in *The Annual Register, 1838*. This summarized version of the *Report* encourages its readers to respond to the practice of combination according to conventions of respectability and class prejudice, and in so doing reveals some of the characteristic tendencies of the rhetoric surrounding trade unionism in the 1830s and 1840s" (1).

"Dickens's *Barnaby Rudge* shows how secretive practices are central not only to trade unions, but also to more upper-class institutions like the Protestant Association, and possibly even the government's attempts to maintain a network of social observation. *Sybil* follows this initial insight with the implication that the Parliamentary division between outsiders and initiates might also bear some similarity to trade unions' practices of secrecy" (12-13).

Rainsford, Dominic. "Flatness and Ethical Responsibility in *Little Dorrit*." No. 88 (Fall 1995): 11-17.

"The plot of *Little Dorrit* is often said to be one of Dickens's weakest. But that is in keeping with the book's aesthetic of flatness and its disillusioned spirit. A solidly constructed, clear, compelling plot would have been insensitive. Dickens partakes of Clennam's careful unassertiveness. The sense of precariousness, and of the uncommonness of the right circumstances conspiring to bring happiness, is echoed in Dickens's wariness of strong literary form, as much as in his lack of interest in the ancient, the venerated, and the foreign (Rome and Venice, for example)—anything that distracts us from the here and now, or that might seem to belittle the human scale. On both these counts, Dickens could be accused of philistinism, but it is rather that he is being faithful to his own artistic voice, which, despite the great magnitude of his texts, becomes, in details,

more and more fastidious and thoughtfully controlled. And this control is ultimately accountable to Dickens's ethical awareness of the responsibility that his authorial status entails. Dickens, like Clennam, accepts the sober, self-doubting, and self-limiting role that his conscience represents to him as being inescapable" (16-17).

Samuelian, Kristin Flieger. "Being Rid of Women: Middle-Class Ideology in *Hard Times*." No. 82 (Fall 1992): 58-61.

"Dickens in *Hard Times* advocates a system of benevolent if inactive paternalism as the solution to both the novel's industrial malaise and to the inadequacies of Gradgrindian utilitarianism. . . . Dickens's solution is an idealized one, which presents itself as an example of right behavior rather than as a program for reform. It is dependent upon a system of cooperation between a benevolent middle class and a docile working class" (58).

Schiefelbein, Michael. "Bringing to Earth the 'Good Angel of the Race.'" No. 84 (Fall 1993): 25-28.

"There is no denying this spiritualized aspect ['a beatified figure of Victorian womanhood'] of Nell. However, I want to argue that much of Nell's power for both Dickens and her audience is indeed linked to her corporeality, that as much as Dickens seems to appease himself and his audience by preserving 'that poor child' from the suffering of the Birmingham steelworkers who shelter her, he actually allows her, as well as himself and his readers, to confront her vulnerability. He does this by surrounding his heroine with characters driven by physical compulsions, who see in Nell the means to satisfy their needs. In representing the perspectives of these lusty characters and the self-understanding that Nell seems to derive from these perspectives, Dickens explores Nell as a creature of flesh and blood who, in a restricted sense, enters the ranks of victims of white slavery, sexual abuse, and other forms of exploitation" (25).

Tick, Stanley. "Dickens, Dickens, Micawber . . . and Bakhtin." No. 79 (Spring 1991): 34-37.

"What I mean to do in this brief paper is touch upon 'the redescriptive power of narrative fiction,' a useful phrase I take from Paul Ricoeur. I shall look yet again at the Autobiography [of Dickens, written between 1845 and 1847 and sent to Forster, the fragment to be published after Dickens's death] and at Chapter XI of the novel [*David Copperfield*] in order to understand how *histoire* in this remarkable (if not unique) case, has been affected by *discours*. . . . I intend to rely a good deal for my theoretical scaffolding on some formulations of Mikhail Bakhtin" (34).

DISRAELI, BENJAMIN

Bachmann, Maria K. "Benjamin Disraeli's *The Young Duke* and the Condition of England's Aristocrats." No. 98 (Fall 2000): 15-22.

"Much like Disraeli's later social problem novels in the Young England trilogy, the much-overlooked *The Young Duke* does not advance a clearly delineated political program. Yet, if we turn toward the ideological determinants of the novel's fictional form, we can see how this early novel does, in fact, give shape to contemporary social questions. For Disraeli, writing in the silver-fork genre was not the means by which to deflect attention from the social crises of the day, but rather the passage by which to navigate through and negotiate those very crises. Thus, it is in the shape and movement of Disraeli's mislabeled silver-fork novel which not only reflect the patterns of contradiction and paradox which characterized England's aristocrats, but which also attempt to re-imagine the roles the upper classes should play in the maintenance of social order. Disraeli's *The Young Duke* may be deemed 'politic' because it is not only descriptive of contemporary problems, but proscriptive in offering, albeit obliquely, imagined possibilities for moral, social, and political reform and transformation" (21-22).

Pionke, Albert D. "Combining the Two Nations: Trade Unions and Secret Societies 1837-1845." No. 97 (Spring 2000): 1-14.

"It was not unusual in 1839 in England to find Tories and Whigs, aristocrats and factory owners, MPs and merchants, *Blackwood's* and *The Edinburgh Review*, united in their condemnation of trade unions as conspiratorial secret societies. This consensus among the relatively privileged owed much to the publication of *The Report of the Select Committee on Combinations* by the House of Commons in 1838, the results of which achieved national notoriety when they were summarized in *The Annual Register, 1838*. This summarized version of the *Report* encourages its readers to respond to the practice of combination according to conventions of respectability and class prejudice, and in so doing reveals some of the characteristic tendencies of the rhetoric surrounding trade unionism in the 1830s and 1840s" (1).

"Dickens's *Barnaby Rudge* shows how secretive practices are central not only to trade unions, but also to

more upper-class institutions like the Protestant Association, and possibly even the government's attempts to maintain a network of social observation. *Sybil* follows this initial insight with the implication that the Parliamentary division between outsiders and initiates might also bear some similarity to trade unions' practices of secrecy" (13).

DODGSON, CHARLES LUDWIG——See Carroll, Lewis.

DOYLE, SIR ARTHUR CONAN

Griffith, James. "From a Certain Point of View in 'A Scandal in Bohemia': Outsmarting Mr. Sherlock Holmes." No. 86 (Fall 1994): 7-9.

"The excellent characterizations of these two principal characters [Watson and Holmes] prominently among the many fine qualities of the film adaptations for Granada television (seen in the US on the PBS series *Mystery* and, in repeats, on the Arts and Entertainment cable network). Nevertheless, by employing a point of view that violates this fundamental relationship—that does not keep us situated with Watson, in awe of Holmes's extraordinary mind—the adaptation of 'A Scandal in Bohemia' finally fails to capture the essential pleasures of the adventure" (7).

Hendershot, Cyndy. "The Restoration of the Angel: Female Vampirism in Doyle's 'The Adventure of the Sussex Vampire.'" No. 89 (Spring 1996): 10-14.

"Holmes's purpose in the story is to contain this otherness ['of Mrs. Ferguson' who 'is the other sexually through her status as female subject and' who 'is the other ethnically through her status as Peruvian subject'] through rational detection of the supposed vampirism. Holmes takes us out of the Gothic romance genre where vampires threaten through their difference and into a realist world of Victorian middle-class domestic harmony. In this essay I explore 'the Adventure of the Sussex Vampire' as a complex encoding of otherness: Mrs. Ferguson's threat as vampire, which masks her threat as ethnic and sexual other, is contained through Holmes's restoration of her to the role of angel in the house" (11).

Smith, Alan. "Mire, *Bog*, and Hell in *The Hound of the Baskervilles*." No. 94 (Fall 1998): 42-44.

"It is therefore possible, perhaps even probable, that Conan Doyle uses the Grimpen Mire in *The Hound of the Baskervilles* as a representation of Hell that makes Stapleton's fate, like that of Marlowe's Faustus, an instance of Hell's claiming its own" (43).

DUFF GORDON, LADY [LUCIE]

Gendron, Charisse. "Images of Middle Eastern Women in Victorian Travel Books." No. 79 (Spring 1991): 18-23.

Authors examined are Alexander Kinglake, *Eothen* (1844); Eliot Warburton, *The Crescent and the Cross* (1844); Harriet Martineau, *Eastern Life, Present and Past* (1848); Lucie Duff Gordon, *Letters from Egypt* (1865).

ELIOT, GEORGE

Andres, Sophia. "George Eliot's Challenge to Medusa's Gendered Disparities." No. 95 (Spring 1999): 27-33.

"It is the gendered implications of the gaze in major Victorian novels which this essay addresses. Indeed Victorian Eros is inseparable from the politics of the gaze, for encounters between male and female characters unfold through the dynamics of the gaze, regulated by the laws of the dominant tradition. In my inquiry I have chosen representative Victorian novels by male writers which deal with the traditional dynamics of the gaze, sanctioning unequal power relations. Almost invariably, such dynamics designate the male as a spectator and the female as a spectacle, creating binaries of active/passive, subject/object. Consequently, when a female character attempts to undermine the power hierarchy of the gaze by returning the gaze, that is, by becoming the spectator, she is transformed into a monster—a Medusa figure" (27).

Cervetti, Nancy. "Dickens and Eliot in Dialogue: Empty Space, Angels and Maggie Tulliver." No. 80 (Fall 1991): 18-23.

"Dickens does compromise his female characters. Instead of presenting the whole woman, he splits the female psyche into parts, and what we have in annoying excess in one character, we sorely miss in another. In *Dombey and Son*, Florence, Edith and Susan Nipper are incomplete female characters, but taken together they constitute a more complete and thus realistic picture of womanhood. Eliot, in contrast, combines Florence's need to give and receive love, Edith's anger and rebel-

lion and Susan's sauciness into one character—Maggie Tulliver.

"In order to further investigate this contrasting female construction, three comparable scenes from each novel will be analyzed: Gypsies, The Dance and The Striking Scene. This juxtaposition of Florence and Maggie creates a mutually illuminating dialogue which foregrounds social forces working to determine and constrain" (19).

Crehan, Stewart. "Scandalous Topicality: *Silas Marner* and the Political Unconscious." No. 92 (Fall 1997): 1-5.

". . . [T]his still does not explain why George Eliot should have chosen to write in a realistic manner about a handloom weaver. Can we, following Jameson, discover a political subtext here? What historical silence has fractured the intended unity of this famous novel about an alienated working man who eventually finds happiness in a little cottage with a garden? It is time to hear the dry, chitinous murmur of a historical footnote" (3).

Currie, Richard A. "Lewes's General Mind and the Judgment of St. Ogg's: *The Mill on the Floss* as Scientific Text." No. 92 (Fall 1997): 25-27.

"George Henry Lewes's concept of the General Mind discussed in *Problems of Life and Mind* provides a Victorian scientific perspective for understanding how environment shapes behavior in George Eliot's *The Mill on the Floss*. Looked at from the twentieth century, Lewes helped develop the notion of 'social conditioning' (Dale 70). In *The Mill on the Floss*, the General Mind of Maggie Tulliver's community is internalized as a part of Maggie's mental structure. This accounts for the way that she submits to the negative judgment about her actions with Philip Wakem and Stephen Guest by her brother and St. Ogg's society" (25).

Erickson, Joyce Quiring. "Multiculturalism and the Question of Audience: *Adam Bede* as a Test Case." No. 85 (Spring 1994): 20-25.

"Reading and misreading, expansion of human sympathies, openness to the lives and thoughts of people beyond our own necessarily limited experience: these are issues at the heart of the debate about the canon and multiculturalism. A canonical work like *Adam Bede can* be enlisted in the cause of multiculturalism and of widened understanding of one's own and others' cultural perspectives for all the students in our diverse classrooms. For whether one considers the narrator's attitudes sympathetically or critically, our students may come away from reading *Adam Bede* with a sense of the 'standpoint dependency' of its narrator. In calling into question the voice(s) of the narrator, students may become more alert to the character of the voice(s) which claim their allegiance in the world outside the novel. They may recognize their own perspective as time-bound and embedded in the present historical condition and hence susceptible to misreading. If these understandings occur, then *Adam Bede* becomes a book that resonates with contemporary questions about representation, about narrative discourse, and about the construction of knowledge and reality" (25).

Fasick, Laura. "No Higher Love: Clerical Domesticity in Kingsley and Eliot." No. 100 (Fall 2001): 1-5.

"Literary representations of clergymen . . . in authors as different in their private beliefs as Charles Kingsley and George Eliot, draw upon a source of authority far different from consecration, Biblical statements, church history, or any of the other sources claimed by theologians of various persuasions. In fictions as diverse as Kingsley's *Two Years Ago* (1857) and Eliot's *Scenes from Clerical Life* (1857) and *Adam Bede* (1859), a priest's effectiveness and authority run parallel to the current of his erotic and domestic life. Examining these representations of priests, especially in the context of Thomas Carlyle's contrasting vision of priestly excellence in his 1840 lecture and 1841 essay on 'The Hero as Priest' helps to illustrate the more general pattern in nineteenth-century fiction of casting all of life in a domestic mold. Ultimately, one might argue, much nineteenth-century fiction emphasizes the centrality of domestic life, particularly in the form of romantic relationships, to the point where it subsumes all the rest of existence" (1).

Feinberg, Monica. "Scenes of Marital Life: The Middle March of Extratextual Reading." No. 77 (Spring 1990): 16-26.

"When George Eliot begins the last chapter of *Middlemarch* with the words, 'Marriage, which has been the bourne of so many narratives is still a great beginning. . . . It is still the beginning of the home epic' (890), she weds subject to form. In her terms, marriage, as a novelistic subject, quite literally gives birth to the genre she calls 'the home epic.' And it is my purpose to explore what exactly her terms propose" (17).

Gardner, Eric R. "Of Eyes and Musical Voices in 'The Great Temptation': Darwinian Sexual Selection in *The Mill on the Floss*." No. 93 (Spring 1998): 31-36.

"Many critics have noted George Eliot's detailed treatment of eyes and musical voices in *The Mill on the Floss*, especially in connection to the Philip-Maggie-Stephen-Lucy romantic quadrangle. Full consideration of the Darwinian underpinnings of Eliot's work requires a backreading about sexual selection from Charles Darwin's *The Descent of Man*. Given Eliot's attention to eyes and voice, and to her reading of Darwin's notions of evolution during the time she was writing *The Mill on the Floss*, it is not unreasonable to employ this asynchronous reading. Such an effort not only sensitizes us to the sexual implications of 'The Great Temptation,' but it also helps us view this novel as more than a tale of Maggie's personal passion fettered by the patriarchal, rigid, Victorian mores of St. Ogg's" (31).

Kidd, Millie M. "In Defense of Latimer: A Study of Narrative Technique in George Eliot's 'The Lifted Veil.'" No. 79 (Spring 1991): 37-41.

"I believe the story has generally been misread, and I suggest that a careful narrative study will reveal Latimer in a more favorable light than he has commonly been seen [in] and that he embodies one aspect of the author's world view which, despite the tale's prevailing mood of gloom, is not nihilistic" (37).

Logan, Deborah A. "Am I My Sister's Keeper? Sexual Deviance and the Social Community." No. 90 (Fall 1996): 18-27.

". . . Hetty Sorrel is perhaps the most representative fallen woman in English literature. Ultimately neither a scapegoat nor a martyr, she symbolizes issues with which we all must contend, issues greater than the individual, issues beyond social constructs, issues fundamental to the 'general human condition'" (27).

Lynn, Andrew. "'Mr. Gilfil's Love Story': and the Critique of Kantianism." No. 95 (Spring 1999): 24-26.

"It is hard to *realize* the implicit character of Kantian philosophy and Eliot's parody of rationalism provides some salutary insight for current ethical concerns. As Andrew Bowie and others have observed, current post-structuralist versions of ethics are heavily indebted to Kantianism and the focus on pure formal structures. . . What Eliot's style demonstrates is that ethics and aesthetics are not argumentative forms but *ways of life*. Kantianism has often been described as an empty formalism, but Eliot's story fleshes out the character of formalism: its way of viewing the world, the social relations it effects and, ultimately, its highly implausible character as a possible way of life" (26).

Mitchell, Sherry L. "Saint Teresa and Dorothea Brooke: The Absent Road to Perfection in *Middlemarch*." No. 92 (Fall 1997): 32-37.

"By utilizing Saint Teresa as a figure who represents vistas of accomplishment that are no longer available to even the most talented of Victorian women, Eliot achieves a two-fold purpose: she foregrounds the problematic position of Dorothea's relation to contemporary discourses of normative femininity, while implicitly illuminating her own assumption of a subtly subversive speaking position analogous to that held by Teresa of Avila" (32).

Moss, Carolyn J. "Kate Field and Anthony Trollope: Re George Eliot and George Henry Lewes." No. 86 (Fall 1994): 31-33.

"Two recent biographies of Anthony Trollope perpetuate an error attributable to Trollope himself, for he ended a letter to Kate Field by saying of George Eliot' . . . She was one whose private life should by left in privacy. . . " (*Letters* 3: 892). The error is that Field wanted intimate information from Trollope about George Eliot and George Henry Lewes so that she could write a gossipy article about them" (31).
"Though Field's letters on this score are not extant, the responses of her correspondents make it clear that she put only one question to them: Was Lewes responsible for Eliot's becoming a published writer of fiction?" (32).

Philip, Ranjini. "Maggie, Tom and Oedipus: A Lacanian Reading of *The Mill and Floss*." No. 82 (Fall 1992): 35-40.

"This essay . . . shall undertake to demonstrate that Tom, in his relationship to Maggie, does not merely occupy the position of lover but of both m(Other) and Other. He is for Maggie both the 'primary caretaker' or m(Other) and the symbolic Father who occupies the place of the Other. Reading the text from this perspective makes many aspects of the narrative more intelligible. Maggie's association with Philip and her attraction to Stephen, for example, become structurally and aesthetically coherent; the death of brother and sister and the narrator's conclusion fail artistically but become comprehensible and almost inevitable in light of Eliot's unconscious motivation and desire seen through a Lacanian lens" (35).

Schiefelbein, Michael. "Crucifixes and Madonnas: George Eliot's Fascination with Catholicism in *Romola*." No. 88 (Fall 1995): 31-34.

"A discussion of *Romola* in terms of Eliot's sympathies for Catholicism must begin with some important qualifications. Even without knowing her intellectual positions, readers can readily discern in *Romola* Eliot's abhorrence of superstition, blind obedience, and the excessive morbidness sometimes exhibited in popular Catholic piety. By understanding her positivist tenets, one can soundly interpret the entire novel as a calculated rejection of Catholic theology in favor of a Comtean view of society and the universe. According to J. B. Bullen, for example, Romola's moral development corresponds to the history of society's moral evolution according to Comte, in which Catholicism is an immature stage, superseded by the agnostic, humanist ideals of positivism. . . .

"Yet, even considering Eliot's intellectual positions, one cannot deny the emotional attraction to Catholicism Eliot reveals in *Romola*, specifically to its incarnational theology" (32).

Szirotny, June Skye. "'No Sorrow I Have Thought More About': The Tragic Failure of George Eliot's St. Theresa." No. 93 (Spring 1998): 17-27.

"Without disputing that George Eliot is ambivalent, I want to suggest that she presents her most authentic view of the Woman Question in *Middlemarch*, and that that novel is a systematic indictment of a society that proscribes achievement for women—an indictment that tears at the very fabric of the social order. I shall show that, in *Middlemarch*, George Eliot denies that women do good by sacrificing, rather than fulfilling, themselves; and, demonstrating that men do appreciable good only when allowed to develop their own potentialities in a sympathetic environment, I will argue that she damns a society that deliberately deprives women of such an environment, only to satisfy its own selfish interests" (18).

FIELD, KATE

Moss, Carolyn J. "Kate Field and Anthony Trollope: Re George Eliot and George Henry Lewes." No. 86 (Fall 1994): 31-33.

"Two recent biographies of Anthony Trollope perpetuate an error attributable to Trollope himself, for he ended a letter to Kate Field by saying of George Eliot' . . . She was one whose private life should by left in privacy. . . " (*Letters* 3: 892). The error is that Field wanted intimate information from Trollope about George Eliot and George Henry Lewes so that she could write a gossipy article about them" (31).

"Though Field's letters on this score are not extant, the responses of her correspondents make it clear that she put only one question to them: Was Lewes responsible for Eliot's becoming a published writer of fiction?" (32).

GASKELL, ELIZABETH

Brown, Pearl L. "The Pastoral and Anti-Pastoral in Elizabeth Gaskell's *Cousin Phillis*." No. 82 (Fall 1992): 22-27.

"To be sure, *Cousin Phillis* uses the conventions both of the classical pastoral and the nineteenth-century pastoral novel, but submerged beneath 'that lovely idyll' of rural England is a critique of the pastoral ideology the novel is said to celebrate. Ultimately, in *Cousin Phillis*, Gaskell is as critical of withdrawal to the 'middle landscape of pastoral' . . . as she is critical of urban evils for which the country is supposed to be an anodyne" (22).

Gerard, Bonnie. "Victorian Things, Victorian Words: Representation and Redemption in Gaskell's *North and South*." No. 92 (Fall 1997): 21-24.

"In *North and South* the spiritualization of materialism emerges from a negotiation between the objects of the present and the ideals of the past—that is, between Victorianism and Romanticism" (22).

Holstein, Suzy Clarkson. "A 'Root Deeper Than All Change': The Daughter's Longing in the Victorian Novel." No. 75 (Spring 1989): 20-28.

"For Gaskell's young women, the old system is not an adversary, but neither is it victorious. Like all human institutions, it will undergo change, and new ways of responding to the world must develop. Margaret's marriage to Thornton [in *North and South*] does not represent so much a regression into feminine stability and the traditional closure of the wish-fulfilling ending as it does Margaret's active participation in a future that will bear little resemblance to her past" (27).

Johnson, Patricia E. "Elizabeth Gaskell's *North and South*: A National *Bildungsroman*." No. 85 (Spring 1994): 1-9.

"[A] consideration of Marxist and feminist issues in relation to the industrial novels forms a necessary background from which to consider the issues that Elizabeth Gaskell raises in *North and South* (1855). By placing her heroine, Margaret Hale, between North and South,

Gaskell attempts to bring to the surface the unconscious bifurcations that produce class and gender ideologies. Additionally, Gaskell attempts, not just to examine these bifurcations but to effect changes in them. The very form of her novel reveals itself as a breaking down of dichotomies. For *North and South* is a *Bildungsroman* as well as an industrial novel, and this gives it unusual dimensions in both categories. The industrial novel / *Bildungsroman* fusion dramatizes the ways in which the public domain and the private sphere interpenetrate each other and make it impossible to separate social issues, such as class and gender roles, from psychological issues, such as sexuality and maturity. Gaskell's novel suggests, first, that many groups of people—men as well as women, working as well as middle classes—are struggling with the process of development, and, further, that each instance of individual *Bildung* is dependent on the growth of others in society for its success" (1-2).

Parker, Pamela Corpron. "From 'Ladies' Business' to 'Real Business': Elizabeth Gaskell's Capitalist Fantasy in *North and South*." No. 91 (Spring 1997): 1-3.

"The intertwining of industrial and domestic plots in *North and South* represents neither Gaskell's failure of imagination nor a failure in the 'condition of England' novel to achieve its goal of resolving difficult social dilemmas. *North and South* advocates an integration of domestic and industrial economies, male and female spheres of influence, and public and private life. Gaskell recognizes the interdependence of domestic and political economies, even as she disassociates private and public life and reproduces the domestic ideologies she is criticizing" (1).

Stevenson, Catherine Barnes. "Romance and the Self-Made Man: Gaskell Rewrites Brontë." No. 91 (Spring 1997): 10-16.

". . . [T]his essay investigates how two women novelists of the mid-nineteenth century, Elizabeth Gaskell and Charlotte Brontë, 'wrote the masculine.' Specifically, it examines the ways in which Gaskell's *North and South* rewrites and extends the critique of the 'new man' of the 1850s . . . first presented in Brontë's *Shirley*. It takes as its starting point Margaret Oliphant's perceptive essay 'Modern Novelists—Great and Small,' which wittily chastises women novelists of her day for depicting heroes who 'rule with . . . hand[s] of iron' . . ." (10).

Thompson, Joanne. "Faith of Our Mothers: Elizabeth Gaskell's 'Lizzie Leigh.'" No. 78 (Fall 1990): 22-26.

"Gaskell's is emphatically a mother's-eye view of the fallen woman. The emphasis is not on what Lizzie has done, but on her suffering and, most importantly, her enduring love for her child. These two facts are sufficient for Anne, and for Susan, and they are meant to suffice for the reader. It is not important to assign blame for sin; it is important to lift up the fallen. This lifting up, the story seems to indicate, is the proper work of women, sympathetic, motherly women" (24).

GOSSE, EDMUND

Younger, John G. "Ten Unpublished Letters by John Addington Symonds at Duke University." No. 95 (Spring 1999): 1-10.

The letters are all to Edmund Gosse: "Of the letters nine are complete and one is an undated post script; all fall within the period 17 December 1889 to 29 March 1892" (1).

"One theme that runs through the Duke letters is JAS's homosexuality, especially his collection of homoerotic photographs of nude males, and his two homosexual apologiae *A Problem of Greek Ethics* (1883) and *A Problem in Modern Ethics* [1891]" (1).

GISSING, GEORGE

Dale, Peter Allan. "Gissing and Bosanquet: Culture Unhoused." No. 95 (Spring 1999): 11-16.

"My concern is with the interesting relation between the late-Victorian novelist George Gissing (1857-1903) and something I shall call the ideology of culture. Almost all of what I have to say has to do with Gissing, but I introduce Bernard Bosanquet (1848-1923) into the discussion emblematically, as it were. He is an Oxford educated, true believer in culture, who shared with Gissing a preoccupation with the most intractable social problem of the last two decades of the Victorian era, the degrading effects on the individual and on society of widespread and persistent poverty in the inner city. . . . Bosanquet wrote in the conviction, embraced by many of his class and background, that the application of liberal education to the minds of the laboring poor and the chronically unemployed (the 'residue' as they were called) was the one thing needful to deliver them from their misery and, at the same stroke, restore the disintegrating social totality that increasingly threatened the middle classes. What I shall be showing is how Gissing was at once thoroughly entangled in the sort of

thinking Bosanquet represents, and deeply skeptical of it. My title is meant to signal, in short, that to understand the distinctiveness of Gissing's intellectual situation, to appreciate why he still matters to us, one needs a Bosanquet as a measure of what he had to contend against" (11).

Jann, Rosemary. "Selecting Heroines: George Gissing and 'Sexual Science.'" No. 98 (Fall 2000): 1-5.

"The contradictions between evolution and ethics that Darwin struggled with . . . have been a prominent and well-acknowledged theme in the novels of George Gissing, filled as they are with protagonists whose very intellectual and moral superiority is shown to handicap them in their struggle for survival amidst the competitive, materialistic, mass-culture mediocrity of the late nineteenth century. Less attention has been paid to the influence of scientific theories of sexual selection and sexual difference on Gissing. My main objective in this essay is to consider the contribution of what Cynthia Russett labeled 'sexual science'—that body of late nineteenth-century evolutionary theory, more or less influenced by Darwin, purporting to explain how biology determined women's inferiority—to the ideological contradictions that mark Gissing's major novels of the 1890s. Gissing's endorsement of essentialist assumptions about sexual identity and behavior current in his day was complicated by his characteristic class prejudices and the peculiarities of his own class position" (1).

HARDY, THOMAS

Barloon, Jim. "Star-Crossed Love: The Gravity of Science in Hardy's *Two on a Tower*." No. 94 (Fall 1998): 27-32.

"What is original in *Two on a Tower* . . . is Hardy's creation of a character of real 'scientific attainments.' For an author as attuned as Hardy was to scientific developments and their implications, surprisingly few scientists, of *any* attainment, appear in his novels. Examining the handling of what is arguably the only legitimate scientist-protagonist in Hardy's fiction reveals several things, not least the degree to which Hardy revered the scientific vocation. It is considered so important, in *Two on a Tower*, that it surpasses the love of woman; in fact, women are portrayed not only as 'detours' in the advance of science, but as dead-ends" (28).

Campbell, Elizabeth. "*Tess of the d'Urbervilles*: Misfortune Is a Woman." No. 76 (Fall 1989): 1-5.

"And here lies the tragedy inherent in Hardy's sense of timing: the superimposition of an exacting, profit-producing minute hand on this more simplified rural standard time results in sexual double-dealing toward Tess. She is a character 'out of time': on the border of two temporalities—the rural past and its future—but a part of neither of them. She therefore has no temporal place in the present" (1).

Devereux, Jo. "Thomas Hardy's *A Pair of Blue Eyes*: The Heroine as Text." No. 81 (Spring 1992): 20-23.

"In *A Pair of Blue Eyes* a dislocation occurs between the position of the active male figures—including the narrator—as observers of the limited, childish heroine and her position as passive object or figure of observation which is external to and 'other' than the male observers of the novel. Elfride's inferior status as other, as the property of one male or another, is evident in her relationship with her father and with her two rival suitors, Stephen Smith and Henry Knight, none of whom sees her as a thinking and independent individual; and her relationship with Knight is further complicated by his self-consciousness as both lover of Elfride and writer about her" (20).

Glance, Jonathan C. "The Problem of the Man-Trap in Hardy's *The Woodlanders*." No. 78 (Fall 1990): 26-29.

"This essay has attempted to explore the problem of the man-trap in *The Woodlanders* in order to determine what it means and how Hardy uses it. As I have pointed out, there is no simple answer to the problem. Yet of all the ways of reading that episode in Chapter 47 within the context of the novel, I find the last interpretation [the man-trap as 'a symbol of sexual relations'] works the best to explain the problem. Reading the man-trap as a symbol of sexual relations, we can view it as a part of that pervasive theme, and as a fulfillment of the novel's pessimistic and deterministic tone" (28).

Jones, Tod E. "Michael Henchard: Hardy's Male Homosexual." No. 86 (Fall 1994): 9-13.

". . . Henchard's unstable feelings of masculinity, along with his physical vigor, create in him a need for love, both emotional and sexual, as desperate as that of any of Hardy's men, even though his insecurities regarding his own identity keep obstructing his efforts toward fulfillment. The tragedy of the mayor of Casterbridge cannot

be fully grasped without an awareness that the protagonist's sexuality is not only sublimated, but is primarily homoerotic, a repressed homosexuality" (10).

Kelly, Mary Ann. "Individuation and Consummation in Hardy's *Jude the Obscure*: The Lure of the Void." No. 82 (Fall 1992): 62-64.

"The fact of Jude's rootlessness clearly enhances his isolation from community, his obscurity (read worthlessness) in society's eyes, and his pain in existing as an individual—his rootlessness demonstrating Every-modern-man's predicament: the struggle to overcome disconnectedness and fragmentation. Jude's isolation, separateness, and obscurity remit only suffering. In Jude's struggle to flee the isolation and the void, he learns, eventually, and paradoxically, that the void is in fact home, a state which he need no longer flee" (62).

Morrison, Ronald D. "Reading and Restoration in *Tess of the d'Urbervilles*." No. 82 (Fall 1992): 27-35.

"In *Tess*, as in the earlier novels, Hardy's narrator presents a number of distorted views of one woman, Tess Durbeyfield. The narrator, in effect, presents Tess Durbeyfield as a mysterious text that he alone can decipher. Just as the various men in the novel find Tess a puzzling text and constantly strive to interpret her, the narrator presents, in effect, a 'reading' or an interpretation of Tess. Just as Hardy later sought to 'restore' the printed novel, so the narrator actively works to restore Tess's 'wounded name'" (28).

Nemesvari, Richard. "The Anti-Comedy of *The Trumpet Major*." No. 77 (Spring 1990): 8-13.

". . . *The Trumpet Major* is an anti-comedy, a text which does not allow its audience to make a single evaluative judgment of whether its conclusion is positive or negative, appropriate or inappropriate, but instead forces a permanent suspension of that judgment" (12).

Persoon, James. "'A Sign-Seeker' and 'Cleon': Hardy's Argument with Browning." No. 94 (Fall 1998): 32-35.

"Because the links to Tennyson are so clear, the ways in which Browning also stands behind Hardy's poem ['A Sign-Seeker'] have not been noticed" (33).

Radford, Andrew. "The Umanned Fertility Figure in Hardy's *The Woodlanders* (1887). No. 99 (Spring 2001): 24-32.

"Once associated with the prodigal fecundity of the Hintocks, the delirious Winterborne dissolves into the sylvan surroundings by imperceptible degrees. His enfeeblement and absorption back into the forest is not the true source of tragedy here, for in the full cycle of nature, growth and decay, sowing and reaping, are equally necessary. Hardy's acute sense of crisis stems from the fact that the tree-planter and cider-maker has not been *fertile* in his time: the galling irony is that Winterborne completes the cycle of life without fulfilling his priestly function. His role has been ruthlessly usurped by Fitzpiers, who cannot fulfill it either, as the grim farce involving Old South's elm-tree attests" (29).

Swann, Charles. "Clym Ancient and Modern: Oedipus, Bunyan and *The Return of the Native*." No. 90 (Fall 1996): 15-18.

"Here I want to return to Clym's statement about his mother which [Robert] Langbaum tries to assimilate to his Oedipal argument: '" I sinned against her, and on that account there is no light for me"' (313) and to argue that Clym is using a Christian—a Protestant—moral vocabulary and that Hardy means Clym to be placed in that tradition—if at the fag-end of that tradition. This can be seen if Bunyan is brought into play—a Bunyan already mentioned in the novel (if in, of all things, a dream of Eustacia's)—just as the moral terms brought into play by Clym are accentuated, secularized and half-remembered versions of Protestant vocabulary" (17).

HENLEY, WILLIAM ERNEST

Salemi, Joseph S. "The Personification of Death in the Poems of William Ernest Henley." No. 83 (Spring 1993): 31-35.

"The essentially celebratory character of Henley's poems, as well as his prodigious output of literary comment and first-rate journalism, attest to the triumph of his energy and tenacity over misfortune and disability.

"It is no surprise, in the light of his manifold afflictions, that the theme of mortality is a frequent one in Henley's verse. However defiantly faced down, death was an enduring presence for Henley—one that added a somber note even to his most joyous moments. In a number of his lyrics the figure of death appears in vivid and memorable personifications, several of which are sustained for the entire length of the poem. In some instances these personifications serve to soften and humanize death; in others, they add to its horror *via* the amplification of imagery" (32).

HOPKINS GERARD MANLEY

Coulthard, A. R. "Gerard Manley Hopkins: Priest vs. Poet." No. 88 (Fall 1995): 35-40.

"Hopkins falls one rung short of greatness not because of small output or narrow range, but because even most of his better poems speak with contrary voices, their superficially tight sonnet form thrown out of kilter by an underlying conflict between Dionysian instincts and self-abnegating moralism. What Hopkins really extols in the nature-devotional poems is nature itself and not the God that made it. What he grieves in the terrible sonnets is not estrangement from God so much as the absence of corporeal pleasure in his religion similar to that which he once felt in nature and self. Apparently without fully understanding the conflict, Hopkins struggled throughout his adult life to bring his adopted self-denying dogma into accord with his instinctive egocentric romanticism. The impossibility of such a union is evident in his poetry. A strained spiritualism which Hopkins probably never internalized taints even the nature lyrics of 1877, the year of his ordination and his most hopeful in the priest hood. The same doctrinaire theology blights most of the late terrible sonnets as well" (35).

Gardner, Joseph H. "Hopkins's Panic in 'Spring.'" No. 80 (Fall 1991): 23-25.

"The present essay argues for the existence of a sexual underthought in another sonnet, 'Spring,' written in the same month (May 1877) as 'The Windhover' and closely aligned to it in theme and structure. However, unlike the underthought Gleason describes in 'The Windhover,' that in 'Spring' depicts sexuality as disruptive and destructive, as a profound psychological and moral threat which must be challenged and eradicated, even by violence, if necessary" (23).

Smith, Francis J., S. J. "Hopkins's Best Poem." No. 83 (Spring 1993): 22-24.

"This reading of 'The Windhover,' focusing on the pattern that is established in the first eleven lines and mirrored in the final three, features 'buckle,' a key word, as an indicative verb that links two elements in three examples: the falcon that meets the wind, the plow against the soil, and the ember against the hearth-floor—all implying some force or strenuous activity. With this approach, the temptation to read religious meanings *into* the poem itself is controlled; and excluded are bizarre associations desperate critics or Freudian sleuths might ferret out of the sonnet—such as, that Hopkins yearned to be a farmer or that the insertion of 'my dear' confirms the sexual interpretation, suggested by flying, two elements coming together, plowing, or the passionate ember glowing with satisfaction at the end" (24).

Sobolev, Dennis. "Death by Drowning." No. 96 (Fall 1999): 1-6.

"In 1989 Norman H. MacKenzie published Hopkins's early notebooks, and in 1992 Robert Martin's detailed and comprehensive biography of Hopkins appeared. In the light of these books, the personal undercurrent of 'The Wreck' can be named: its name is Digby Dolben" (1).

"Thus, the focus on death by drowning, the choice of a nun as the main character, the narrator's extremely personal attitude towards those who perished, intense grief, the sense of guilt, the problematics of conversion to Catholicism, the question of theodicy, the emphasis upon death without confession, the typological significance of death, passionate religious feeling, the nun's erotic attitude towards Christ, the problem of religious poetry, Hopkins own rebirth as a poet, and, finally, the complex dialectic or *alter ego*, relate 'The Wreck' to the relationship between Hopkins and Dolben. In other words, the poem is not an impersonal edifying *exemplum*, as many critics believe, and it stems from Hopkins's existential experience, which is both extremely personal and poignant. But this conclusion does not mean that the poem is about Digby Dolben rather than about the wreck or about divine justice. To identify this primal and invisible biographical level is only the first step; and this step is similar to the identification of Catholicism as the general ideological framework in which the poem happens" (5).

Sobolev, Dennis. "Hopkins, Language, Meaning." No. 98 (Fall 2000): 11-14.

". . . [A]fter the onomatopoeic interpretation of Hopkins's diaries has been refuted, it becomes clear that the attribution of onomatopoeic beliefs to Hopkins is groundless. One can certainly argue that even in the course of this refutation some onomatopoeic elements have been detected. But, first, it has been shown that these elements are insufficient for any sweeping conclusions; and, secondly, it must be stressed once again that these verbal series were written down in 1863, when Hopkins was at the age of nineteen. Not only is there no indication that the mature Hopkins adhered to these views, but already his diary from 1864 is completely bereft of etymological experiments similar to those analyzed above. This absence rules out the attribution of

onomatopoeic views to Hopkins, and this, in turn, must put an end to all the suggestions in relation to Hopkins's supposed belief in the immanence of meaning in language" (13).

HOUSMAN, A.E

Coulthard, A. R. "The Flawed Craft of A. E. Housman." No. 84 (Fall 1993): 29-31.

"Most textbooks acknowledge the limited tonal and thematic range of Housman's verse, a deficiency Housman defended in the prefatory piece to *More Poems*. . . . But once this narrowness is conceded, the typical anthologist then proceeds to praise Housman as a supreme craftsman. . . .

"Readers who scrutinize the entire Housman canon may find cause to question such panegyrics, for sprinkled throughout the 229 poems are instances of awkward diction and odd syntax contrived for the sake of rhyme and / or meter, as well as lapses in taste and the most hackneyed of cliches. More often than the best stylists do, Housman sacrifices gracefulness to the rigid form requirements he set for himself. . . . [W]hen Housman fails, it is usually a failure of idiom. Yeats's dictum that 'Our words must seem inevitable' . . . is a demanding but fair standard for excellent craftsmanship. Housman fails to measure up to it with a frequency not generally recognized" (29).

HUGHES, THOMAS

Banerjee, Jacqueline. "The Impossible Goal: The Struggle for Manhood in Victorian Fiction." No. 89 (Spring 1996): 1-10.

"My purpose here is not to defend the generalizations of far more eminent critics . . . but to explore the difficulties which arise early on in life, when the overlapping fictions of manliness, and the demands of narrative fiction, clash.

"I propose to do so by sectioning the subject roughly according to the ages of the characters. Although my examples are deliberately drawn from a range of novelists for both children and adults, I will focus in greater detail on three whose interest in manliness was a highly conscious one. Anne Brontë struggles with conflicting expectations in early boyhood; Thomas Hughes with the challenge to develop a schoolboy hero; and Thackeray, himself deeply influenced by the public school ethos, with the problems of achieving a workable and impressive synthesis in early adulthood. No stage is without some triumphs, and the novelists generally proclaim themselves satisfied with the outcome. A third fiction is revealed when the reader realizes that the (perceived) failure to produce heroes to match the heroines of the day lies partly in modern anxieties" (1-2).

JAMES, HENRY

DeVine, Christine. "Marginalized Maisie: Social Purity and *What Maisie Knew*." No. 99 (Spring 2001): 7-15.

"This article contextualizes Henry James's 1897 novel *What Maisie Knew* within the English socio-political milieu at the turn of the century, and argues that this book exposes the discourse of the social purity movement as class-based and therefore marginalizing of those it purported to help" (7).

JAMES, M. R.

Cowlishaw, Brian. "'A Warning to the Curious': Victorian Science and the Awful Unconscious in M. R. James's Ghost Stories." No. 94 (Fall 1998): 36-42.

"What [the stories] reveal is a particularly Victorian set of assumptions about history, historical records, evolution, and human civilization that closely resembles Sigmund Freud's, but that seeks to bury what Freud seeks to uncover and decode. That is: James's stories reproduce Victorian reconstructive science's assumption that history and civilization are readable, though generally only with difficulty and with uncertainty as to results. James also reproduces the Victorian doctrine of evolution—that *homo sapiens* descended from simpler organisms, some of which still survive in the present in primitive, unevolved form. In James's stories, as in Victorian reconstructive science, human existence can be conceived of in levels of development or civilization, with the most 'civilized' and recent level lying nearest the top (in terms of both quality and accessibility). Earlier, lower, more 'savage' levels survive below; one cannot ordinarily see them, but with the right kind of 'digging' one can locate, reconstruct, and read them,. James's conception of human civilization, borrowed from influential Victorian scientists, thus closely resembles Freud's. In effect, then, if not in intention, when James reproduces in his stories the views of Victorian reconstructive science, he is writing about what Freud would call 'the unconscious.' However, James differs

radically from Freud in his attitude toward the unconscious. Whereas the Victorians and Freud saw the unearthing and reading of the past 'as an important practical guide to the understanding of the present and the shaping of the future' (Tylor 1:24), James's stories suggest that the reading of the past is actually dangerous—that to unearth the savage past is to summon it to the more civilized present, with frightening, destructive results" (36).

KINGLAKE, ALEXANDER

Gendron, Charisse. "Images of Middle Eastern Women in Victorian Travel Books." No. 79 (Spring 1991): 18-23.

Authors examined are Alexander Kinglake, *Eothen* (1844); Eliot Warburton, *The Crescent and the Cross* (1844); Harriet Martineau, *Eastern Life, Present and Past* (1848); Lucie Duff Gordon, *Letters from Egypt* (1865).

KINGSLEY, CHARLES

Fasick, Laura. "No Higher Love: Clerical Domesticity in Kingsley and Eliot." No. 100 (Fall 2001): 1-5.

"Literary representations of clergymen . . . in authors as different in their private beliefs as Charles Kingsley and George Eliot, draw upon a source of authority far different from consecration, Biblical statements, church history, or any of the other sources claimed by theologians of various persuasions. In fictions as diverse as Kingsley's *Two Years Ago* (1857) and Eliot's *Scenes from Clerical Life* (1857) and *Adam Bede* (1859), a priest's effectiveness and authority run parallel to the current of his erotic and domestic life. Examining these representations of priests, especially in the context of Thomas Carlyle's contrasting vision of priestly excellence in his 1840 lecture and 1841 essay on 'The Hero as Priest' helps to illustrate the more general pattern in nineteenth-century fiction of casting all of life in a domestic mold. Ultimately, one might argue, much nineteenth-century fiction emphasizes the centrality of domestic life, particularly in the form of romantic relationships, to the point where it subsumes all the rest of existence" (1).

Jones, Tod E. "Matthew Arnold's 'Philistinism' and Charles Kingsley." No. 94 (Fall 1998): 1-10.

"In this essay I propose, first, to identify the characteristics of the Arnoldian Philistine and, second, to ascertain Kingsley's position relative to each of these characteristics. In doing so, I hope to arrive at a determination—and to enable the reader to make a final determination—what sort of breed or hybrid creature a Philistine actually is and whether Kingsley might legitimately be identified as such" (2).

Lackey, Lionel. "Kingsley's *Hypatia*: Foes Ever New." No. 87 (Spring 1995); 1-4.

Kingsley's "faith was not above self-criticism, not above facing ugly aspects of Christian—or pseudo-Christian—practice. This practice, he felt, included not only the brutality of Hypatia's slaying but also received dogmas pointing to an exclusionist, unforgiving God who did not value morality among unbelievers and who would sanction contempt for fellow humans, within or outside the church" (3-4).

Schiefelbein, Michael. "'Blighted' by a 'Upas-Shadow': Catholicism's Function for Kingsley in *Westward Ho!*" No. 94 (Fall 1998): 10-17.

"Kingsley's deeply felt anti-Catholicism, vented on no individual as much as on Newman, suffuses his sermons, correspondence, and fiction as well as essays. . . . His most sustained and vivid attack on the 'Romish' Church is his novel *Westward Ho!*" (10).

KINGSLEY, MARY

Nnoromele, Salome C. "Gender, Race, and Colonial Discourse in the Travel Writings of Mary Kingsley." No. 90 (Fall 1996): 1-6.

"This essay uses the writings of Mary Kingsley . . . to evaluate and interrogate these feminist assumptions [that women 'aware that they lack the typical male traveler's advantages of firearms and whips in dealing with colonized peoples, negotiate power with the locals, relating to them with attitudes in non-coercion and empathy'] about women's views of and role in empire building. Close readings of Mary Kingsley's travelogues reveal no gendered differences in male-female relationships to Others on the colonial landscape. Evaluations of representative passages from her two major books—*Travels in West Africa* and *West African Studies*—will show that Mary Kingsley never responded to colonial spaces with attitudes of parity and reciprocity. Her perception and interpretation of the relationship between the traveler and African Other as

seen through her narration of encounters contain all the imperial brandishments of power that feminist critics see as typically male" (1).

LEE, VERNON (VIOLET PAGET)

Zorn, Christa. "Aesthetic Intertextuality as Cultural Critique: Vernon Lee Rewrites History through Walter Pater's 'La Gioconda.'" No. 91 (Spring 1997): 4-10.

"Read as a supernatural tale, [Vernon Lee's] 'Amour Dure' is another clever sample of its genre. The story's multiple literary allusions . . . not only create the mystery and ambiguity of a gripping ghost story, but also reveal the overdetermined character of the cultural text. The curious effect of this story lies in its evocation and simultaneous deconstruction of another subtext. 'Amour Dure' can be read as an animated version of Pater's portrayal of 'la Gioconda' in *The Renaissance*, and at the same time, as a trope of the entire nineteenth-century craze for the Italian Renaissance—from Goethe to Burckhardt, from Browning to Swinburne. But most evidently, Lee's phantom woman Medea da Carpa, who owes a lot to Bronzino's *Lucrezia Panciatichi*, echoes Pater's famous Mona Lisa, 'the presence that rose thus so strangely beside the waters . . .'" (4).

LEVERSON, ADA

Harrison, William M. "Ada Leverson's Wild(e) *Yellow Book* Stories." No. 96 (Fall 1999): 21-28.

". . . [T]he *Yellow Book* stories ['Suggestion' and 'Quest for Sorrow'] mark Leverson's transposition of the Wildean character from the limited context of Wilde himself to one in which her singular creativity, not her friend's, would be most apparent. Leverson was able to appropriate the Wildean representation from his creator with relative ease . . . . Wilde's popular self-promotion essentially tied his 'real' self to his creations . . . , but fundamentally he constructed a free-floating signifier, a persona beyond his personal control, to be borrowed at will by others. In his trials, this Wildean figure was used against him, as his works were introduced as evidence of his 'crime'. . . . But Leverson's appropriation is certainly more benign: in her *Yellow Book* stories, the Wildean character evolves into a broader depiction of a new literary type" (22-23).

LEWES, GEORGE HENRY

Moss, Carolyn J. "Kate Field and Anthony Trollope: Re George Eliot and George Henry Lewes." No. 86 (Fall 1994): 31-33.

"Two recent biographies of Anthony Trollope perpetuate an error attributable to Trollope himself, for he ended a letter to Kate Field by saying of George Eliot ' . . . She was one whose private life should by left in privacy. . . . " (*Letters* 3: 892). The error is that Field wanted intimate information from Trollope about George Eliot and George Henry Lewes so that she could write a gossipy article about them" (31).
"Though Field's letters on this score are not extant, the responses of her correspondents make it clear that she put only one question to them: Was Lewes responsible for Eliot's becoming a published writer of fiction?" (32).

MACDONALD, GEORGE

Gaarden, Bonnie. "George MacDonald's *Phantastes*: The Spiral Journey to the Goddess." No. 96 (Fall 1999): 6-14.

"*Yet I know*. It is the affirmative everywhere of romantics and mystics and all others who deduce the Real, not from proofs of sense or logic, but from the yearnings of the heart and the reaches of the imagination. Thus it was that George MacDonald *knew* that the end of the spiral journey, and the fundamental Reality of the universe, was the Goddess of Outgoing Love" (14).

MARTINEAU, HARRIET

Frawley, Maria H. "Harriet Martineau in America: Gender and the Discourse of Sociology." No. 81 (Spring 1992): 13-20.

"Harriet Martineau redirected her travel account from a record of private experience into a document of public study [in *Society in America*], a declaration of her independence from the ideologies that positioned her as a woman and writer outside of social study. She found within the discourse of sociology the capacity to cultivate—and market—a professional self, and though the process entailed a good deal of what one might call 'gender anxiety,' the experience ultimately proved lib-

erating. The study of society enabled her to see more clearly the extent to which she was a product of society—and to see her womanhood as at least in part socially, not essentially, constructed. Doing so opened new ground for alternate readings—of America, of society, and of herself" (19).

Gendron, Charisse. "Images of Middle Eastern Women in Victorian Travel Books." No. 79 (Spring 1991): 18-23.

Authors examined are Alexander Kinglake, *Eothen* (1844); Eliot Warburton, *The Crescent and the Cross* (1844); Harriet Martineau, *Eastern Life, Present and Past* (1848); Lucie Duff Gordon, *Letters from Egypt* (1865).

MILL, JOHN STUART

Hines, Susan C. "*Autobiography*—A Mill of Words, A Rhetoric of Silence." No. 90 (Fall 1996): 12-15.

"Because it is the very absence of explanation—the silences—which inform readers of [John Stuart] Mill's feelings about some of the most fundamental influences in his life, the *Autobiography* calls for a reconsideration of the purpose of the genre and of the manner in which it reveals a life. For Mill's private life is not discerned at the level of the text; it is intuited by readers who struggle against the author's words, which might otherwise be taken for granted as historically legitimate and ultimately authorized" (12).

NEWMAN, JOHN HENRY

Schmidt, Paul H. "Gadamer's Hermeneutics and Newman's Illative Sense: Objectivism, Relativism, and Dogma." No. 81 (Spring 1992): 6-13.

". . . I will argue here that if one reframes the thinking of Newman in the *Oxford University Sermons*, the *Grammar of Assent*, the *Apologia* and the *Essay on Development* according to the pragmatic ideas of [Hans-Georg] Gadamer, it is possible to see that Newman, in his effort to define a *via media* between liberal rationalism and evangelical emotionalism, attempts to navigate between these two dominant but opposing currents of nineteenth- and twentieth-century thought: objectivism and relativistic subjectivism. Comparing Newman with Gadamer allows us to see most clearly how Newman's theory of mind eschews the conclusions of the rationalist and the empiricists and yet establishes a kind of knowledge that cannot be called subjectivist. Moreover, it shows that in Newman's theory of non-dogmatic authority, he establishes a Gadamerian optimism about the possibility of knowledge" (6-7).

OLIPHANT, MRS. MARGARET

O'Mealy, James H. "Mrs. Oliphant, *Miss Majoribanks*, and the Victorian Canon." No. 82 (Fall 1992): 44-49.

". . . [A] close look at *Miss Majoribanks* (1866)—arguably her [Mrs. Oliphant's] best novel—reveals qualities that should please both camps [traditionalists and feminists]. Its ambivalent ironies, beautifully controlled and surprisingly directed, demonstrate a high degree of literary sophistication, while its subtly crafted feminism points out Oliphant's sympathetic understanding of the limitations placed on the talented Victorian woman. In recovering the best of Oliphant it's possible to recover not only a fine and satisfying novel but also, more importantly, a truer sense of the immense range of quality Victorian fiction" (44).

PAGET, VIOLET—See LEE, VERNON

PATER, WALTER

Fontana, Ernest, "Dante, Pater's *Marius the Epicurean* and *Gaston de Latour*." No. 92 (Fall 1997): 28-31.

"Indeed Dante's *Commedia*, as the archetypal Christian narrative of the soul's journey from sin to salvation, provided Pater with a model for Marius's journey from his ancestral pagan gods, through the Roman philosophies of Cyrenaicism and Stoicism, to his tentative entrance into the Christian community of hope" (28).

"The Dantesque allusions suggest that the Purgatorial pattern, so strongly articulated in *Marius* would have been adumbrated further in *Gaston* to define the process of Gaston's spiritual regeneration after witnessing the infernal violence and lust of Paris of the last of the Valois" (31).

Zorn, Christa. "Aesthetic Intertextuality as Cultural Critique: Vernon Lee Rewrites History through Walter Pater's 'La Gioconda.'" No. 91 (Spring 1997): 4-10.

"Read as a supernatural tale, [Vernon Lee's] 'Amour

Dure' is another clever sample of its genre. The story's multiple literary allusions . . . not only create the mystery and ambiguity of a gripping ghost story, but also reveal the overdetermined character of the cultural text. The curious effect of this story lies in its evocation and simultaneous deconstruction of another subtext. 'Amour Dure' can be read as an animated version of Pater's portrayal of 'la Gioconda' in *The Renaissance*, and at the same time, as a trope of the entire nineteenth-century craze for the Italian Renaissance—from Goethe to Burckhardt, from Browning to Swinburne. But most evidently, Lee's phantom woman Medea da Carpa, who owes a lot to Bronzino's *Lucrezia Panciatichi*, echoes Pater's famous Mona Lisa, 'the presence that rose thus so strangely beside the waters . . .'" (4).

ROSSETTI, CHRISTINA

Arseneau, Mary and Jan Marsh. "Intertextuality and Intratextuality: The Full Text of Christina Rossetti's 'Harmony on First Corinthians XIII' Rediscovered." No. 88 (Fall 1995): 17-26.

"Rossetti's devotional writings tend to hold less interest for the modern reader than her poetry . . . ; nevertheless, the long-neglected 'Harmony on First Corinthians XIII,' like her other devotional prose works, does highlight some essential qualities in Rossetti's writing. What Rossetti's devotional prose writings necessitate is our recognition of how she constantly hears meaning being reverberated, expanded, and problematized in and among the various sections of the text. Rossetti deliberately brings together various biblical passages in her careful arrangement of texts in 'A Harmony on First Corinthians XIII,' but we are only beginning to discover the significance of the artful arrangement of poems in her collections of poetry" (23). A full text of "A Harmony on First Corinthians XIII" is appended.

D'Amico, Diane. "Christina Rossetti's 'Helpmeet.'" No. 85 (Spring 1994): 25-29.

"Upon first reading 'A Helpmeet for Him,' one is led to wonder how a poet who had warned women of evil male goblins and lazy princes could write a poem that tells women to be man's 'shadow.' This question can best be answered by examining 'A Helpmeet for Him' within the context of the 1880s, a time when Rossetti found the woman's movement coming in conflict with her Christian beliefs, and by using Rossetti's own devotional prose as a guide to interpretation. Such an approach reveals that while 'A Helpmeet for Him' is certainly an anti-suffrage text, it does not contradict her earlier, seemingly more feminist work" (25-26).

D'Amico, Diane. "Fair Margaret of 'Maiden Song': Rossetti's Response to the Romantic Nightingale." No. 80 (Fall 1991): 8-13.

"In 'Maiden Song,' Rossetti employs certain Romantic images only to alter their meaning. . . . Such revisions of Romantic theme and image can be explained in two ways. First . . . Rossetti's revisionist response is strongly influenced by her Christian faith. The Romantic ideology of self is answered by the Christian ideology of self-effacement, represented by the fairest sister, Margaret. However, it is also important to recognize that Rossetti is responding not just as a Christian poet, but as a female Christian poet. 'Fair Margaret,' who answers the nightingale, can be seen as Rossetti's response to the male voice of Romantic poetry" (8).

Fehr, Joy A. "Christina Rossetti's Nightmares: Fact or Fiction?" No. 97 (Spring 2000): 21-26.

". . . [M]any Victorian critics and reviewers read nineteenth-century texts 'symptomatically'; that is, they believed that by scrutinizing the text carefully for signs of hidden and at times even repressed desires and fears, they could arrive at an understanding of the mind—even the subconscious mind—behind the text" (21).
"Although it may be entertaining to speculate about the personal life of the author, I believe such speculations are rarely of any use to the literary critic. They contribute neither to our understanding of specific texts, nor to our understanding of women authors in general. Indeed, the assumptions involved in symptomatic speculations often serve to reinforce patriarchal values rather than to resist them. I encourage future readers to examine Rossetti's work, not as a record of her life, but as a record of the culture in which she lived and worked. Doing so will open up new perspectives not only on Rossetti's work, but also on the work of other women writers who were struggling with the same constraints to speech as she was" (26).

Palazzo, Lynda. "The Poet and the Bible: Christina Rossetti's Feminist Hermeneutics." No. 92 (Fall 1997): 6-9.

"Rossetti is indeed an active participant in the theological developments of the last century, and her approach, imaginative and intuitive rather than 'scientific,' is closely linked to the religious controversies of her time. She recognizes the potential of controversial developments in nineteenth-century Anglican theology, and

although always careful to avoid overstepping the bounds of what she considers legitimate enquiry, develops a method of scriptural interpretation which satisfies both her intellectual need for an imaginative and transformative encounter with a living text, and her personal need as a woman to interpret and understand a 'masculine' text" (6).

Shurbutt, Sylvia Bailey. "Revisionist Mythmaking in Christina Rossetti's 'Goblin Market': Eve's Apple and Other Questions Revised and Reconsidered." No. 82 (Fall 1992): 40-44.

"It is this aspect of 'Goblin Market' ['the deeply religious implications of the poem'] that I wish to focus upon, but not in the traditional or orthodox sense, rather as Rossetti's conscious attempt to revise traditional Christian myth in order to produce an alternative, 'feminist' reading to the two most fundamental stories in Christian lore—the fall of humankind from grace and our redemption through the blood of Christ. It is pointedly significant that this devoutly religious poet has her *female* Christ figure say in the redemptive climax of the poem: 'Eat me, drink me, love me'(l. 471)" (40-41).

Westerholm, Joel. "'I Magnify Mine Office': Christina Rossetti's Authoritative Voice in Her Devotional Prose." No. 84 (Fall 1993): 11-17.

"In the next section I try to establish what kind of devotional writing from a woman would be acceptable, and what would not. . . . [W]e can say fairly authoritatively what was generally acceptable, for even the feminists who accepted a woman's authority in theology described the restrictions that they opposed.

"The second section of the essay describes the cultural transactions within Rossetti's devotional works. I deal with two different, intertwined parts of those transactions: Rossetti's limited claims of authority in what she does, and the evidence of how her usually conservative contemporary readers read her.

"In the third section . . . , I show how Christina Rossetti's devotional prose violated the restrictions that she believed were placed on women's devotional writing, especially in her examinations of the biblical passages thought to proscribe women's authority as teachers within the church. She wrote theology, and though she has no place in the history of theology—at least not yet—her devotional prose has a place in the history of the women's movement within Christianity" (12).

ROSSETTI, DANTE GABRIEL

Fontana, Ernest. "Rossetti's *Carlisle Wall* and Scott's *Lay of the Last Minstrel*." No. 86 (Fall 1994): 23-24.

"The source [of Rossetti's watercolor] is Canto VI of Sir Walter Scott's *Lay of the Last Minstrel* (1805), a text that also interested Rossetti for its historical endnotes on the medieval Scottish magus, Michael Scott, whose death is narrated in Canto II" (23).

Leng, Andrew. "Behind 'Golden Barriers': Framing and Taming the Blessed Damozel." No. 77 (Spring 1990): 13-16.

". . . I shall be arguing that although the union of male and female fails to occur in 'The Blessed Damozel' the 'danger' of the anima's domination of the male is averted because of two factors not considered by [Barbara] Gelpi: firstly, because the poem's 'two' male speakers, the omniscient and the parenthetical narrators, eventually unite to form a single voice, a dominant male discourse; and secondly, because as the male position consolidates, the once vociferous and dominant Damozel is neutralized, eventually losing her voice and weeping" (13).

Leng, Andrew. "'Three Cups in One': A Reading of 'The Woodspurge.'" No. 78 (Fall 1990): 19-22.

"It can be argued that in 'The Woodspurge' Rossetti renounces his Art-Catholicism, signals his final break from Ruskinian and Wordsworthian aesthetics, and indicates the new direction in which his floral imagery and cup symbolism will develop" (19).

RUSKIN, JOHN

Dowling, Linda. "Ruskin's Pied Beauty and the Constitution of a 'Homosexual' Code." No. 75 (Spring 1989): 1-8.

"In what follows I should like to sketch out some of the difficulties and implications involved in the idea of a Victorian 'homosexual' code, particularly as such a code may be constituted by two words '*poikilos*' and 'Dorian'" (1).

Dwyer, Warren. "Ruskin to the 'Elusive' Mr. Horn: An Unpublished Letter from a Neglected Friendship." No. 78 (Fall 1990): 14-18.

"For this letter dated 27 June 1875 was to Robert Horn

(1810-1878), a prominent advocate, art collector, and civic figure in the Edinburgh of his time. While grossly misleading as to his identity, the salutation 'My dear Tom' is nevertheless somewhat appropriate since Horn, though he was in fact a good friend of Ruskin's, is but dimly known to students of Ruskin's life, one of whom has described him as 'a strangely elusive figure Ruskin-wise. . .'" (14).

Rogal, Owen. "'Morbid and Fearful Conditions of Mind' in Ruskin's *Modern Painters II*." No. 85 (Spring 1994): 9-13.

"We cannot be sure whether Ruskin projects his vision of a world of 'writhing' snakes onto the painting [Turner's *Jason*] or 'addresses' Turner's 'morbid and fearful condition of mind' (4: 261)—a condition that Ruskin strongly sympathizes with. But whether or not Ruskin creates what he sees, again, in the practical criticism of the volume, we see how misleading Ruskin's statements on beauty in the Preface to the Re-Arranged Edition are. In the volume Ruskin constantly plunges into a dark, fractured, decomposing world, populated by dangerous and tormented people" (12).

SHORTER, DORIS SIGERSON

Logan, Deborah A. "Kathleen's Legacy: Dora Sigerson Shorter's Vagrant Heart." No. 97 (Spring 2000): 14-21.

"Throughout this discussion I have drawn analogies between two of Sigerson's primary poetic themes—men's faithlessness compared with women's loyalty and Gaelic influences seen primarily through the idea of Kathleen [ni Houlihan]—and the poet's own position as a late-Victorian, early-modern woman whose status as a cultural outsider is exacerbated by escalating Anglo-Irish tensions. A central debate in contemporary feminist scholarship questions the need and desirability for a feminist pedagogy by which to assess a non-canonical woman writer like Sigerson. One implication of this debate is that, to some degree, those women writers traditionally incorporated into the literary canon are there by virtue of their ability to participate in or subvert what Dorothy Mermin terms 'the conventional gendering of the speaking subject as male and the object as female, with the wide-ranging polarization it imposed' (152). Sigerson's distinction resides in her participation in controversial gender and political issues seen through the lenses of one standing opposed to, yet a part of, the period's dominant ideology. As a woman writer in a discipline, a culture, and a world designed to perpetuate patriarchal interests, she shares Kathleen's political oppression on both material and spiritual levels" (20).

SIGERSON, DORIS [SHORTER]—See Shorter, Doris Sigerson

SPENCER, HERBERT

Persak, Christine. "Spencer's Doctrines and Mr. Hyde: Moral Evolution in Stevenson's 'Strange Case.'" No. 86 (Fall 1994): 13-18.

"The connection between Hyde's primitivism and Spencer's theory of evolution [as expressed in *First Principles* and *Principles of Psychology*] has not been explored despite Stevenson's tribute [to Spencer in Stevenson's 'Books Which Have Influenced Me']. Yet Spencer's principles have a remarkable capacity to 'explain' Jekyll's metamorphosis via chemical agents as well as Hyde's brutish nature and the revulsion with which he is greeted by late Victorian society. There is, however, a contrast between the 'ending' of Spencer's theoretical narrative and that of Stevenson's famous tale about 'the primitive duality of man' . . . which indicates that Stevenson's embrace of evolutionary theory was indeed tentative" (13-14).

STEAD, W. T.

Devereux, Cecily. "Tennyson, W. T. Stead, and 'The Imperialism of Responsibility': 'Vastness' and 'The Maiden Tribute.'" No. 93 (Spring 1998): 14-17.

"The *Globe* short report on the connections of Tennyson's poem ['Vastness'] and the *PMG* [*Pall Mall Gazette*] story should thus draw our attention to what makes the intertextual engagement of 'Vastness' and 'The Maiden Tribute' so compelling: what brings the two texts into striking alignment is their almost simultaneous articulation of the profound anxiety which the Navy pieces had shown Stead and Tennyson shared about the condition of the British Empire, and their conviction of the responsibility of those with influence to address any weaknesses—military and moral—that would conceivably threaten the stability of all of 'Saxondom,' as Charles Dilke called the Empire in 1869. Tennyson wrote 'Vastness,' as he had written 'The Fleet,' to publicize matters of what he certainly saw as imperial importance. Where, in the earlier poem, he had aligned himself with Stead and 'The

Truth about the Navy' campaign, in this poem, he clearly engaged with the rhetoric of imperial decline which pervaded Stead's 'revelations' of corruption at the 'centre of civilization' and which emerged in many responses to it . . ." (16).

DeVine, Christine. "Marginalized Maisie: Social Purity and *What Maisie Knew*." No. 99 (Spring 2001): 7-15.

"This article contextualizes Henry James's 1897 novel *What Maisie Knew* within the English socio-political milieu at the turn of the century, and argues that this book exposes the discourse of the social purity movement as class-based and therefore marginalizing of those it purported to help" (7).

Eckley, Grace. "Why the Ghost of Oscar Wilde Manifests in *Finnegan's Wake*." No. 75 (Spring 1989): 9-14.

"The two great Victorians Stead and Wilde were enmeshed in the social upheavals of their time before Joyce merged them in the pages of *Finnegan's Wake*, where Earwicker understands thoroughly the position of Wilde because 'of what he was ascend into his prisonce on account off' and his urgency to communicate these 'deepraised words' . . ." (14).

STEVENSON, ROBERT LOUIS

Hendershot, Cyndy. "Overdetermined Allegory in *Jekyll and Hyde*." No. 84 (Fall 1993): 35-38.

"Thus allegory through it use of dualities does not necessarily affirm binary logic, but complicates it by demonstrating how closely related binary opposites are. It is with this concept of overdetermined allegory that I read *Jekyll and Hyde*. I argue that the novella is allegorical, but not in the sense of presenting pure good and pure evil in the figures of Jekyll and Hyde. Simplistic moral allegory is Jekyll's conception of his story, not the novella's. I read Jekyll's experiment as an attempt to reify his superego and id into separate entities. His experiment fails because the novella, like Freud's *The Ego and Id*, demonstrates the interpenetration between id and superego" (35-36).

Hirsch, Gordon. "The Travels of RLS as a Young Man." No. 99 (Spring 2001): 1-7.

"The first travel book, *An Inland Voyage*, is largely about a young person's search for identity. It is concerned with how he will define himself—with what social class, vocation, and group. In it Stevenson tries out a variety of bohemian roles; he expresses disapproval of various groups he encounters, but identifies totally with none. One of the striking aspects of the book is that it describes no true relationship whatsoever, even though Stevenson has a traveling companion. The latter, however, functions in the text entirely as a yardstick for measuring the self. Stevenson presents himself as something of a free spirit, enjoying the random and circumstantial nature of his encounters with people and places. His peak experience is the inner one of Nirvana.

"*Travels with a Donkey*, on the other hand, is primarily a book about relationship—indeed about contestation in a relationship. Fanny Osbourne is obliquely present in the book, in the few direct allusions to her, but still more in the various women represented, especially Modestine [the donkey]. Just as in real life Fanny was resisting Stevenson by returning to the U. S. without any firm commitment to him, Modestine was resisting too, as donkeys are wont to do. The relationship between Stevenson and Modestine occupies center stage of *Travels with a Donkey*, while the Cevennes, the district traveled in, occupies a subordinate position, even in the volume's title" (7).

Jagoda, Susan Heseltine. "A Psychiatric Interpretation of Dr. Jekyll's 'Case.'" No. 89 (Spring 1996): 31-33.

"One of the strengths of Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* is that it holds up well under a diversity of interpretations. Present-day psychiatry offers an interpretation based on biological and behavioral (rather than psychic or religious) criteria. Using a twentieth-century diagnostic manual, one can treat *Jekyll* as a case study in which Stevenson portrays the feelings and behaviors associated with the process of drug addiction and dependence, beginning with Jekyll's first tentative drug experiments and continuing though the process of complete self-destruction. In the character of Dr. Jekyll, a man of means and apparent respectability, Stevenson provided a snapshot of a middle-class drug user of the late nineteenth century" (31).

Persak, Christine. "Spencer's Doctrines and Mr. Hyde: Moral Evolution in Stevenson's 'Strange Case.'" No. 86 (Fall 1994): 13-18.

"The connection between Hyde's primitivism and Spencer's theory of evolution [as expressed in *First Principles* and *Principles of Psychology*] has not been explored despite Stevenson's tribute [to Spencer in Stevenson's 'Books Which Have Influenced Me']. Yet Spencer's principles have a remarkable capacity to 'explain' Jekyll's metamorphosis via chemical agents as

well as Hyde's brutish nature and the revulsion with which he is greeted by late Victorian society. There is, however, a contrast between the 'ending' of Spencer's theoretical narrative and that of Stevenson's famous tale about 'the primitive duality of man' . . . which indicates that Stevenson's embrace of evolutionary theory was indeed tentative" (13-14).

Rosner, Mary. "'A Total Subversion of Character': Dr. Jekyll's Moral Insanity." No. 93 (Spring 1998): 27-31.

"Like the external coasts that bounded the empire, these mental coastlines were sites of mystery and conflict—for both the medical professional and the educated Victorian since by the 1850s, 'discussions of a wide range of theories about the workings of the mind, including the definition, classification, and treatment of insanity, were a significant feature of Victorian journals and periodicals. . . .' And one of those widely discussed theories described a condition known as moral insanity. While some attention has been given to Stevenson's *Dr. Jekyll and Mr. Hyde* as symbolic of a morally insane world . . . , and the main character as a victim of various kinds of disruption—for example, 'psychological dis-integration'(Block 29), hysteria (Showalter), atavism (Arata), chemical dependence (Wright, Jagoda), blurred gender boundaries (Doane and Hodges), little attention has been given to Stevenson's explicit evocation of moral insanity" (27).

STOKER, BRAM

Krumm, Pascale. "Metamorphosis as Metaphor in Bram Stoker's *Dracula*." No. 88 (Fall 1995): 5-11.

"The new Darwinian conception of man undoubtedly lowers him, yet it also exonerates [him]. Dracula, far from being an evil entity, becomes on the contrary, an innocent victim of his—and all of mankind's—origins. The vampire is thus primal man returned to his original animal state . . ." (10).

Stavick, J. e. d. "Love at First Beet: Vegetarian Critical Theory Meats *Dracula*." No. 89 (Spring 1996): 23-29.

"The dominant meat culture of Victorian England was able to use its power to conquer and colonize 'Others'—women, who lacked the vote, fair property rights, and status; the lower class, who served the upper and professional classes; and races of other cultures who were exploited and enslaved—precisely by maintaining the impersonal relations with which Marx was concerned. When one denies community, whether with animals or humans, it follows that one can exploit the 'Other' without recognizing the 'Other' as a 'Being.' The Victorian patriarchal hierarchy practiced this exploitation-consumption of the impersonalized 'Other,' so it follows that Victorians would certainly treat Count Dracula not only as impersonalized 'Other,' but also as a threat to England's system of exploiting and consuming 'Others'" (27).

SWINBURNE, ALGERNON CHARLES

Alexander, Jonathan. "Sex, Violence and Identity: A. C. Swinburne and Uses of Sadomasochism." No. 90 (Fall 1996): 33-36.

"The necessity of the narrative context in rationalizing the flogging leads to an important aspect of the conjunction between narrative and the sadomasochistic. Specifically, the sadomasochistic encounter takes violent and sexual drives and subsumes them under a narrative to *control* them. Without the control of the narrative, each participant risks dissolution and self destruction in sexual and violent impulses. In fact, the subsumation of sex and violence under a narrative control constitutes the larger narrative of *Lesbia Brandon*. To wit, any scene depicting uncontrolled violence and/or sexual desire is immediately followed by a scene in which the student/teacher narrative is reasserted to control the potential danger(s) of the free play of sex and violence" (35).

Anderson, Peter. "*The Sterile Star of Venus*: Swinburne's Dream of Flight." No. 84 (Fall 1993): 18-24.

"The question of superficiality, at least, disappears, I believe, as soon as we recognize that dialectical tension is to be sought in Swinburne, not between surface and depth, but between surface and nothingness. Here, nothingness displaces depth. Not nothingness in terms of a simple inconsequentiality of statement, but ultimately in terms, as it were, of the shining, ubiquitous and (as the poet dreamt it) all-engulfing void. What this poetry demonstrates time and again is how not even the most consummate control, entrancing euphony and striking metrical mastery can conceal what is everywhere revealed: the vanishing of the word into itself, the void. As a corollary, such poetry clearly gives the lie to the word, let alone the Word, as the guarantee of anything like a solid reality" (18).

Anderson, Peter. "Tristram, Iseult and the Internalized Centre: A Note on Rikky Rooksby's 'New' Swinburne." No. 87 (Spring 1995): 29-33.

A reply to Rikky Rooksby. "Swinburne's Internal Centre: Reply to an Article." No. 87 (Spring 1995): 25-29, itself a reply to Anderson's "*The Sterile Star of Venus*: Swinburne's Dream of Flight." No. 84 (Fall 1993): 18-24.

Cervo, Nathan. "A Note on 'Swallow' in Swinburne's 'Itylus.'" No. 99 (Spring 2001): 15-16.

"Not insignificantly, the word 'heart' appears eleven times in the poem; the word 'swallow' sixteen. When faced with the unadorned reality of time and death, one must learn how to swallow one's heart. Like Philomela (and Swinburne), one must find a 'tongueless' alternative to conventional speech patterns through which to disclose one's story."

Foss, Chris. "'Birds of a Feather': On Swinburne's Nightingale and Shelley's Skylark." No. 89 (Spring 1996): 18-23.

"In fact, as of yet there has been no relation of this key Swinburnean poem ['On the Cliffs'] to Shelley's skylark. Such an analysis not only demonstrates a strikingly similar poetics at work, but at the same time reveals the uniqueness of Swinburne's creative transformation of the Keatsian and Shelleyan songbirds into a truly magical being, a 'soul triune, woman and god and bird' (l. 351)" (20).

Kerbaugh, J. L. and Margaret. "A Reading of Swinburne's 'A Leave-Taking' in Light of Arnold's 'The Forsaken Merman.'" No. 81 (Spring 1992): 29-33.

"Swinburne's homage to 'The Forsaken Merman' did not . . . begin with the paean in the *Fortnightly Review* [October 1867]. We believe that it had already found poetic expression in the slight lyric entitled 'A Leave-Taking,' which had been published in *Poems and Ballads* the year before. But, although the correspondence between the two works seems deliberate, systematic, and pervasive, involving not only diction and imagery but also theme, so far as we know it has not been commented upon except, in passing, by Ross C. Murfin, who has noticed a similarity in the poems' 'seaward movement'. . ." (30).

Rooksby, Rikky. "Swinburne's Internal Centre: Reply to an Article." No. 87 (Spring 1995): 25-29.

A reply to Peter Anderson's "*The Sterile Star of Venus*: Swinburne's Dream of Flight." No. 84 (Fall 1993): 18-24. See Anderson's reply to Rooksby "Tristram, Iseult and the Internalized Centre: A Note on Rikky Rooksby's 'New' Swinburne." No. 87 (Spring 1995): 29-33.

Starzyk, Lawrence J. "Swinburne's 'Notes on Designs of the Old Masters at Florence': The Exegesis of Icons." No. 96 (Fall 1999): 15-21.

"In attempting to 'cast' his impressions of images in concrete form, Swinburne acknowledges a creative rather than a transcriptive process. The 'Notes' become a fable of artistic enterprise. The purpose of the catalogue is not to refine initial impressions hastily noted on first viewing the Uffizi images; such transcription occurred prior to Swinburne's articulation in prose of the 'Notes.' These rough and rapidly registered impressions become rather the material from which is shaped Swinburne's own gallery of art. Mute, inarticulate images resurrected from the past and mounted along museum walls inspire the 'legible' or voiced commentary of Swinburne's words. How this creative process functions and what Swinburne understands by its essentially ekphrastic character—the verbal representation of a visual representation—are the major concerns of the Uffizi 'Notes' and of this essay" (15).

SYMONDS, JOHN ADDINGTON

Cady, Joseph. "'What Cannot Be': John Addington Symonds's *Memoirs* and Official Mapping of Victorian Homosexuality." No. 81 (Spring 1992): 47-51.

". . . . [A]s a private homosexual document from a period when homosexuality 'did not exist,' one that uses a differentiating language for homosexuality when there supposedly was none, the *Memoirs* does, at the minimum, caution us against presuming that there was no homosexual experience or consciousness in an era just because official mappings of the subject say so. Furthermore, only by attending to the kind of individual homosexual testimony the *Memoirs* gives us may we begin to identify those unnerving qualities in homosexuality that seem to provoke dominant cultures to try to erase it from their official maps" (50).

Younger, John G. "Ten Unpublished Letters by John Addington Symonds at Duke University." No. 95 (Spring 1999): 1-10.

The letters are all to Edmund Gosse: "Of the letters nine are complete and one is an undated post script; all fall within the period 17 December 1889 to 29 March 1892"

(1).

"One theme that runs through the Duke letters is JAS's homosexuality, especially his collection of homoerotic photographs of nude males, and his two homosexual apologiae *A Problem of Greek Ethics* (1883) and *A Problem in Modern Ethics* [1891]" (1).

TENNYSON, ALFRED LORD

Devereux, Cecily. "Tennyson, W. T. Stead, and 'The Imperialism of Responsibility': 'Vastness' and 'The Maiden Tribute.'" No. 93 (Spring 1998): 14-17.

"The *Globe* short report on the connections of Tennyson's poem ['Vastness'] and the *PMG* [*Pall Mall Gazette*] story should thus draw our attention to what makes the intertextual engagement of 'Vastness' and 'The Maiden Tribute' so compelling: what brings the two texts into striking alignment is their almost simultaneous articulation of the profound anxiety which the Navy pieces had shown Stead and Tennyson shared about the condition of the British Empire, and their conviction of the responsibility of those with influence to address any weaknesses—military and moral—that would conceivably threaten the stability of all of 'Saxondom,' as Charles Dilke called the Empire in 1869. Tennyson wrote 'Vastness,' as he had written 'The Fleet,' to publicize matters of what he certainly saw as imperial importance. Where, in the earlier poem, he had aligned himself with Stead and 'The Truth about the Navy' campaign, in this poem, he clearly engaged with the rhetoric of imperial decline which pervaded Stead's 'revelations' of corruption at the 'centre of civilization' and which emerged in many responses to it . . ." (16).

Fontana, Ernest. "Narrative Disfigurement and the Unnamed Friend in Tennyson's *The Lover's Tale*." No. 81 (Spring 1992): 33-37.

"I shall argue . . . that Tennyson's *The Lover's Tale* is an attempt to lyricize narrative, to translate the pure third person narrative of Boccaccio's *Decameron* 10, 4 into a dramatic lyric in which the voice of Julian, in Parts I-III, figuratively represents not so much Camilla but his own absent self. Instead of action, character-agents, and the explicit theme of 'those who acted generously or magnificently in affairs of the heart' . . . , the constituents of Boccaccio's narrative, Tennyson's first-person lyric narrative seeks, in Parts I-III, to make present the distant, absent self of the speaker. It is this submerged subjectivity, variously designated in the poem as *memory, vision, soul, mind, spirit,* or *heart* that *The Lover's Tale* seeks to represent and make present through Julian's voice, his metaphors for *vision, soul, spirit, mind,* or *heart* and his dream enactments of this inner power of vision, soul, spirit, mind, or heart. Furthermore, the conclusion of the narrative in Part IV in which Julian abandons his native country with his unnamed male rescuer, friend, and the narrator of Part IV suggests that his absent self or deep subjectivity is distanced and exiled from his speaking voice because it is imperiled by the heterosexual story that is imposed, externally, on this voice" (33-34).

Kennedy, Judith. "Tennyson and the 'Spirit of the Age.'" No. 83 (Spring 1993): 43-46.

". . . [T]here are a few central ideas that are repeated throughout Fichte's and Hegel's works which have parallels in *In Memoriam*. Two important concepts I will explore in this study are the ultimate monism of all existence and the recognition of the simultaneity of opposites" (44).

Platizky, Roger. "The Diachronic Frame of Tennyson's 'Morte d'Arthur.'" No. 79 (Spring 1991): 41-43.

"Throughout the frame of the poem, Tennyson's use of diachronic language conveys that time and mankind are forever linked by the problem of keeping faith amid the darkness" (43).

Sylvia, Richard A. "Sexual Politics and Narrative Method in Tennyson's 'Guinevere.'" No. 76 (Fall 1989): 23-28.

"In a poem such as the 'Guinevere' idyll, which includes four versions of the Queen's role in the fall of Camelot—the narrator's, the novice's, the Queen's, and the King's—the reader must consider not only the events that each teller relates, but also the motives for their selection, the circumstances of each teller's delivery, and the relationship of one telling to another . . . . In other words, the response to 'Guinevere'—and to *Idylls* generally—should be governed by the indeterminacy that results from multiple tellings, not by the simple—and terrible—authoritarianism of the King" (23).

THACKERAY, WILLIAM MAKEPEACE

Banerjee, Jacqueline. "The Impossible Goal: The Struggle for Manhood in Victorian Fiction." No. 89 (Spring 1996): 1-10.

"My purpose here is not to defend the generalizations of

far more eminent critics . . . but to explore the difficulties which arise early on in life, when the overlapping fictions of manliness, and the demands of narrative fiction, clash.

"I propose to do so by sectioning the subject roughly according to the ages of the characters. Although my examples are deliberately drawn from a range of novelists for both children and adults, I will focus in greater detail on three whose interest in manliness was a highly conscious one. Anne Brontë struggles with conflicting expectations in early boyhood; Thomas Hughes with the challenge to develop a schoolboy hero; and Thackeray, himself deeply influenced by the public school ethos, with the problems of achieving a workable and impressive synthesis in early adulthood. No stage is without some triumphs, and the novelists generally proclaim themselves satisfied with the outcome. A third fiction is revealed when the reader realizes that the (perceived) failure to produce heroes to match the heroines of the day lies partly in modern anxieties" (1-2).

TROLLOPE, ANTHONY

Dellamora, Richard. "Stupid Trollope." No. 100 (Fall 2001): 22-26.

"Trollope was by no means sympathetic to eroticized ties between men. And schoolboy sex repelled him. Nonetheless, the guilty knowledge of such doings impels his representation of male networks, both negatively, so that in his fiction he represents them in metaphorically sodomitic terms, and positively, so that he was equally motivated by the need to find a respectable male homosocial conviviality in which he could be a welcome player. Finally, Trollope's central social/cultural/political norm, that of the English gentleman, is doubled by the sense that the gentleman is both untouched by and necessarily besmirched by—dirt" (22).

Hatano, Yoko. "Trollope's Admirable Women and Their Literary Sisters: A Continuing Quest for the Bearer of the Country House Tradition." No. 91 (Spring 1997): 31-36.

"The purpose of the present study is not only to enumerate the specific qualities of Trollope's admirable women, but also to prove that the restoration of the three Tory families by them and their rise in social status are the results of two interrelated factors: the English preoccupation with the rural tradition and the possibility of social mobility unique to the English class system. Thus, the characters and circumstances presented by Trollope are a clear indication of the dominant psyche of an era reacting to dislocating industrialization. This study also aims to demonstrate that the quest for the admirable woman of lower origin as the legatee of the declining country house tradition is not exclusively Trollopian. This theme can also be found from the early nineteenth century till the early twentieth century" (31).

Means, James. "Allusions to Literature in Trollop's Novels: Interpreting the Evidence, with Identification of Literary, Historical and other References in Trollope's *The Bertrams* (1859) and *Lady Anna* (1874)." No. 82 (Fall 1992): 50-55.

"Compared with some other nineteenth-century writers . . . , Trollope's range of literary allusion does not appear so very wide. As a virtually self-educated man, Trollope seems to have read through English poetry as though he were a graduate-student following a syllabus. That is, he usually can be tracked in the snows of the masters: Shakespeare, Milton, Pope, Gray, Goldsmith, Burns, Byron, and Tennyson. And, of course, his favorite, Horace. Generally speaking, Trollope is unlikely to stump the educated reader, except when he quotes minor nineteenth-century writers who are now unread. Unfortunately, he stoops to these poetasters with maddening frequency. Unlike some novelists—Le Fanu is a good example—Trollope does not normally cite arcane or technical writers. Nor does he, like George Gissing in *Ryecroft*, overwhelm the reader with scholarly allusions and learned quotations" (52).

Means, James. "Identification of Literary, Historical and other References in Trollope's *The Macdermots of Ballycloran* (1847), *The Three Clerks* (1858), *Rachel Ray* (1863), *The Vicar of Bullhampton* (1870), *Ralph the Heir* (1871), and *The American Senator* (1877)." No. 78 (Fall 1990): 32-38.

Moss, Carolyn J. "Kate Field and Anthony Trollope: Re George Eliot and George Henry Lewes." No. 86 (Fall 1994): 31-33.

"Two recent biographies of Anthony Trollope perpetuate an error attributable to Trollope himself, for he ended a letter to Kate Field by saying of George Eliot ' . . . She was one whose private life should by left in privacy. . . " (*Letters* 3: 892). The error is that Field wanted intimate information from Trollope about George Eliot and George Henry Lewes so that she could write a gossipy article about them" (31).

"Though Field's letters on this score are not extant, the responses of her correspondents make it clear that she

put only one question to them: Was Lewes responsible for Eliot's becoming a published writer of fiction?" (32).

WARBURTON, ELIOT

Gendron, Charisse. "Images of Middle Eastern Women in Victorian Travel Books." No. 79 (Spring 1991): 18-23.

Authors examined are Alexander Kinglake, *Eothen* (1844); Eliot Warburton, *The Crescent and the Cross* (1844); Harriet Martineau, *Eastern Life, Present and Past* (1848); Lucie Duff Gordon, *Letters from Egypt* (1865).

WARD, MARY AUGUSTA; MRS. HUMPHREY WARD

Fasick, Laura. "Culture, Nature, and Gender in Mary Ward's *Robert Elsmere* and *Helbeck of Bannisdale*." No. 83 (Spring 1993): 25-31.

"*Robert Elsemere* (1888) and *Helbeck of Bannisdale* (1898), perhaps Ward's two most important novels, and ones parallel with each other in many ways, demonstrate with particular clarity Ward's gendered inscription of Arnoldian culture and Darwinian nature. Both books embody the conflict between belief and disbelief in the struggle between two lovers: Robert and Catherine Elsmere in the first book, Alan Helbeck and Laura Fountain in the second. In both cases, the influence of the woman's father becomes central and destructive because the woman cannot resolve the tension between inherited religious positions and the changing circumstances in which she find[s] herself. Ironically, the beliefs that have been bred into the woman as a fixed characteristic originated in the father as a result of intellectual self-making: this contrast aligns men of whatever religious attitudes as self-aware individuals and lumps women together as repositories of unconsciously received ideas" (26-27).

WILDE, OSCAR

Buckler, William E. "The Agnostic's Apology: A New Reading of Oscar Wilde's 'The Portrait of Mr. W. H.'" No. 76 (Fall 1989): 17-23.

"Thus at the beginning of his most vigorous and productive literary decade, as a critic, a creator, or some combination of the two, as in 'The Portrait of Mr. W. H.,' Wilde enunciates a sort of 'agnostic's apology,' warning his audience that he may argue strenuously for points of view to which he is indifferently committed and that the ardor he may seem to show for some critical belief at one time is no guarantee that he will continue at another time to subscribe to it" (22).

Buckler, William E. "Antinomianism or Anarchy? A Note on Oscar Wilde's 'Pen, Pencil and Poison.'" No. 78 (Fall 1990): 1-3.

"Had [Thomas Griffiths Wainwright] realized himself artistically as fully as he did criminally, he would have been one of the great aesthetic critics of his age, perhaps the greatest. What Wilde seems to ask us to do is to weigh these spectacular artistic credits against a life of crime and to find the account balanced" (2).

Dale, Peter Allan. "Oscar Wilde: Crime and the 'Glorious Shapes of Art.'" No. 88 (Fall 1995): 1-5.

"Among the many Victorian writers of fictions about crime, Oscar Wilde has the distinction of being perhaps the only one who was himself a criminal, criminal, that is, in the literal sense of having broken the law and been condemned to prison for it. He was in this remarkably like Thomas Griffith Wainwright, the subject of his essay 'Pen, Pencil, and Poison': a man of 'an extremely artistic temperament, . . . being . . . a poet and a painter, an art critic, an antiquarian, and a writer of prose, an amateur of beautiful things, and a dilettante of things delightful. . ."; all this and also 'a forger of no mean or ordinary capabilities, and . . . a subtle and secret poisoner almost without rival in this or any age." . . . No less remarkable is Wilde's conclusion in that essay that criminality and artistry somehow complement one another, or, as he puts it, 'there is no essential incongruity between crime and culture." . . . What exactly he meant by these words, I doubt Wilde himself fully grasped when he wrote them in 1888, more than seven years before being remanded to Pentonville prison for crimes of his own. Later, in the period immediately preceding his imprisonment and during it, he came to have a much clearer understanding of the congruity between art and crime. It is this understanding and its bearing on the development of late-Victorian aestheticism that I wish to explore" (1).

Di Pietro, Valentina. "An Annotated Secondary Bibliography on *The Picture of Dorian Gray* (1980-1999)." No. 98 (Fall 2000): 5-10.

Eckley, Grace. "Why the Ghost of Oscar Wilde Manifests in

Finnegan's Wake." No. 75 (Spring 1989): 9-14.

"The two great Victorians Stead and Wilde were enmeshed in the social upheavals of their time before Joyce merged them in the pages of *Finnegan's Wake*, where Earwicker understands thoroughly the position of Wilde because 'of what he was ascend into his prisonce on account off' and his urgency to communicate these 'deepraised words' . . ." (14).

Gall, John. "The Pregnant Death of Dorian Gray." No. 82 (Fall 1992): 55-58.

"This paper has examined Oscar Wilde's *The Picture of Dorian Gray* in order to elucidate the presence of the grotesque and carnivalesque. Wilde's novel proves a rich source. First, it is certainly a work by a nineteenth-century aesthetician containing grotesque/carnivalesque elements. Thus it may serve as a link in the literary chain traced by [Terry] Castle. Second, Wilde's novel contains the elements of the grotesque Bakhtin finds in the Gothic novel, a genre into which *Dorian Gray* has been placed by other commentators. This study also finds the novel an appropriate vehicle for a complex investigation of the themes of metamorphosis and initiation. *Dorian Gray* examines the carnivalesque sense of renewal and the failure to achieve such a renewal because of the grotesque shift of carnival from a fruitful, public to a fatal, private sphere" (57).

Gold, Barri J. "The Domination of *Dorian Gray*." No. 91 (Spring 1997): 27-30.

"Within the privileged space which homoerotics are accorded by critics concerned with the sexuality of *Dorian Gray*, other erotic forms tend to be subordinated. Nonetheless, they are importantly and pervasively present. As the novel multiplies its art forms, so does the multiplication of erotic forms, the pursuit of 'myriad lives and myriad sensations,' seem to supersede any single type. Thus, in addition to the homosexual, we detect traces of heterosexual attraction (the apparently inevitable foil), autoeroticism (itself often held to encode the homoerotic), incest, and necrophilia. We also find a strong component of erotic domination in most—if not all—of the erotic relationships which the text explores. I find the dominance aspects of these relationships to be as compelling as their homo- or hetero-erotic elements. Moreover, the variety of sites at which erotic domination emerges suggests that this erotic form is largely indifferent to the question of gendered object choice" (27).

Hasseler, Terri A. "The Physiological Determinism Debate in Oscar Wilde's *The Picture of Dorian Gray*." No. 84 (Fall 1993): 31-35.

"A major critical focus of Oscar Wilde's *The Picture of Dorian Gray* is the bartering away of his soul. Temptation readings of *Dorian Gray* are fascinating because of their intertextual nature, but their tendency is to focus on the supernatural or Faustian feature of the bartering process. And in emphasizing Lord Henry Wotton's supernatural or mesmerizing influence, they neglect to consider other, more 'scientific' forms of influence. In this paper, I will examine the form that this bartering takes, specifically the degree to which the Victorian controversy over physiological determinism is reflected in the separation of soul and body in *Dorian Gray*" (31).

Harrison, William M. "Ada Leverson's Wild(e) *Yellow Book* Stories." No. 96 (Fall 1999): 21-28.

". . . [T]he *Yellow Book* stories ['Suggestion' and 'Quest for Sorrow'] mark Leverson's transposition of the Wildean character from the limited context of Wilde himself to one in which her singular creativity, not her friend's, would be most apparent. Leverson was able to appropriate the Wildean representation from his creator with relative ease . . . . Wilde's popular self-promotion essentially tied his 'real' self to his creations . . . , but fundamentally he constructed a free-floating signifier, a persona beyond his personal control, to be borrowed at will by others. In his trials, this Wildean figure was used against him, as his works were introduced as evidence of his 'crime'. . . . But Leverson's appropriation is certainly more benign: in her *Yellow Book* stories, the Wildean character evolves into a broader depiction of a new literary type" (22-23).

Mitchell, Jason P. "A Source Victorian or Biblical?: The Integration of Biblical Diction and Symbolism in Oscar Wilde's *Salomé*." No. 89 (Spring 1996): 14-18.

"Wilde, in his *Salomé*, not only employs a number of the images favored by Israel's kingly poets, but also makes masterful use of their chosen modes of poetic expression. The main technique of Old Testament versification is parallelism, the use of paired phrases containing some common element, with that in the second phrase answering, echoing or otherwise corresponding to that in the first. The types of correspondence tend to be fairly regular, often dealing with subordination, sequence of actions, and even repeated words (Kugel 4-7). The latter element is closely akin to another poetic device, repetition, in which 'phrases, verses or short passages [known as repetends] recur, sometimes in different forms, at varying intervals' . . ." (15-16).

Noon, Gareth. "Wilde's Gracious Enclosures: A Brief Tour." No. 91 (Spring 1997): 17-20.

"Oscar Wilde's fictions abound in torn veils, pierced walls and violated zones of privilege—signs of an acute understanding of the troubled and uncertain nature of distinction. As Gary Schmidgall puts it, Wilde as a 'born trespasser' was 'always testing the security of the boundaries presented to him' . . . . Wilde's consciousness of the permeability of boundaries and the complex interrelation of opposites is most strikingly represented in a range of works published between 1881 and 1894, by a series of what may be called 'gracious enclosures": walled gardens, intimate temples, sequestered palaces from whose precincts the undistinguished, the ugly, and the poor are firmly excluded. . . . In Wilde, the secluded enclave is typically the frame for a figure of overpoweringly pure, but ultimately cold beauty: an emphatically defined, ideal figure whose remoteness from the commonplace is expressed in a high indifference to the appeals of its votaries and in the unsullied whiteness of its perfectly delineated form. . . .

"The demarcation of Wilde's gracious enclosures, however, is unstable, and the reality from which such figures stand calmly disengaged—a realm of turbulent energy, of motion and metamorphosis, of lurid color, fantastic shapes, and vigorous passions—does not remain forever excluded. Wilde represents in a pervasive imagery of incursion, staining, convulsion and transmutation the fragility of distinction and the encroachments of this clamorous world on the cold domain of privilege" (17).

Snider, Clifton. "Eros and Logos in Some Fairy Tales by Oscar Wilde: A Jungian Interpretation." No. 84 (Fall 1993): 1-8.

"Like our own age, the Victorian age tended to be unbalanced on the side of what Jung would call the Logos principle as opposed to Eros" (2).

". . . Wilde unconsciously created [in his fairy tales] archetypal images that compensated for contemporary psychic imbalance" (3).

INDEX OF AUTHORS

Alexander, Jonathan, 33
Alexander, Lynn M., 13
Anderson, Peter, 33
Andres, Sophia, 12, 17
Arseneau, Mary, 29
August, Eugene R., 5, 13
Bachman, Maria K., 16
Banerjee, Jacqueline, 3, 7, 8, 25, 35
Barloon, Jim, 22
Bell, Bill, 5
Bernstein, Stephen, 13
Bidney, Martin, 9
Blythe, David-Everett, 10
Brantlinger, Patrick, 3
Brown, Pearl L., 20
Buckler, William E., 37
Cady, Joseph, 34
Campbell, Elizabeth, 22
Cervetti, Nancy, 13, 17
Cervo, Nathan, 3, 5, 12, 34
Coulthard, A. R., 24, 25
Court, Franklin E., 13
Cowlishaw, Brian, 25
Crehan, Stewart, 18
Currie, Richard A., 18
Dale, Peter Allan, 1, 6, 21, 37
D'Amico Diane, 29
Dellamora, Richard, 36
Devereux, Cecily, 31, 35
Devereux, Jo, 22
DeVine, Christine, 1, 25, 32
Dingley, Robert, 7
Di Pietro, Valentina, 37
Dowling, Linda, 30
Dwyer, Warren, 30
Eckley, Grace, 32, 37
Edgecombe, Rodney Stenning, 2, 10, 14
Erickson, Joyce Quiring, 18
Fasick, Laura, 18, 26, 37
Faulkner, David, 1
Federico, Annette, 7
Fehr, Joy A., 29
Feinberg, Monica, 3, 14, 18
Felber, Lynette, 14
Fontana, Ernest, 10, 28, 30, 35
Foss, Chris, 34
Frawley, Maria H., 27
Gaarden, Bonnie, 27
Gall, John, 38
Gardner, Eric R., 18
Gardner, Joseph H., 24
Gates, Barbara, 7
Gendron, Charisse, 3, 17, 26, 28, 37
Gerard, Bonnie, 20

Gilbert, Elliott L., 3
Gilbert, Pamela K., 11
Glance, Jonathan C., 22
Gold, Barri J., 38
Griffith, James, 17
Hall, R. Mark, 7
Harris, Terry G., 5
Harris, Wendell, 5
Harrison, William M., 27, 38
Hasseler, Terri A., 38
Hatano, Yoko, 36
Hayes, Tom, 5
Heller, Tamar, 4
Hendershot, Cydny, 17, 32
Hines, Susan C., 28
Hirsch, Gordon, 32
Holstein, Suzy Clarkson, 20
Hughes, Linda K., 10
Hulsman, John, 14
Huskey, Melynda. 12
Jagoda, Susan, 32
Jann, Rosemary, 22
Johnson, Patricia E., 20
Johnson, Robert, 12
Jones, Tod E., 6, 22, 26
Joseph, Gerhard, 6
Keller, Janice E., 12
Kelly, Mary Ann, 23
Kelly, Patrick, 9
Kennedy, Judith, 35
Kerbaugh, J. L., 6, 34
Kerbaugh, Margaret, 6, 34
Kidd, Millie M., 19
Kijinsky, John L., 4
Krumm, Pascale, 33
Lackey, Lionel, 26
Lamb, John B., 11
Lawson, R. Bland, 15
Ledbetter, Kathryn, 4
Leng, Andrew, 30
Levine, George, 1
Lloyd, Tom, 11
Logan, Deborah A., 19, 31
Lynn, Andrew, 19
Lysack, Krista, 1
Maertz, Gregory, 11
Marks, Patricia, 11, 15
Marsh, Jan, 28
McIntyre, Elizabeth, 8
Means , James, 34, 36
Mitchell, Jason P., 38
Mitchell, Sherry L., 19
Morrison, Ronald D., 23
Moss, Carolyn J., 19, 20, 27, 36
Murphy, Patricia, 9
Nayder, Lillian, 12
Nemesvari, Richard, 9, 23
Nnoromele, Salome C., 26
Noon, Gareth, 39
O'Mealy, James M., 28
Palazzo, Lynda, 29
Parker, Pamela Corpron, 21
Parrosien, David, 15
Pearson, Nels C., 8
Persak, Christine, 31, 32
Persoon, James, 10, 23
Philip, Ranjini, 19
Pionke, Albert D., 2, 15, 16
Platizky, Roger, 35
Poster, Carol. 6
Radford, Andrew, 23
Rainsford, Dominic, 15
Ritchie, Dan, 6
Ritvo, Harriet, 2
Rogal, Owen, 31
Rooksby, Rikky, 34
Rosner, Mary, 33
Rundle, Vivienne, 11
Sadoff, Dianne F., 2
Salemi, Joseph S., 23
Samuelian, Kristin Flieger, 16
Schaper, Susan E., 4
Schiefelbein, Michael, 16, 19, 26
Schmidt, Paul H., 28
Shurbutt, Sylvia Bailey, 30
Signorotti, Elizabeth, 7
Smith, Alan, 17
Smith, Francis J., S. J., 24
Snider, Clifton, 39
Sobolev, Dennis, 24
Sorenson, Katherine M., 2, 9
Srebrnik, Patricia Thomas, 9
Starzyk, Lawrence, 4, 34
Stavick, J. e. d., 33
Stevenson, Catherine Barnes, 8, 21
Surridge, Lisa, 8
Swann, Charles, 23
Sylvia, Richard A., 35
Szirotny, June Skye, 120
Thompson, Joanne, 21
Tick, Stanley, 16
Weber, A. S., 6
Westerholm, Joel, 30
Witt, Amanda B., 8
Yelin, Louise, 4
Younger, John G., 21, 34
Zorn, Christa, 27, 28