Notes

Preface


I

10. John Stores Smith, Social Aspects (London: Chapman, 1850), p. 167. Chapman, soon to engage George Eliot to edit the Westminster, was an active mid-century publisher. Among his important books were Robert Mackay’s Progress of the Intellect and Francis Newman’s Phases of Faith.
12. See the introductory essays by Eileen Yeo and E. P. Thompson, in The Unknown Mayhew (New York: Pantheon, 1971). Another important document was reissued in 1850: Charles Hall’s The Effects of Civilization on the People in European States, which had been virtually ignored for half a century.
18. The O.E.D. cites only one late eighteenth century use of the term.
Notes to Chapter II


23. The recognition of the importance of periodical literature can be seen in the founding of the Research Society on Victorian Periodicals, which publishes the *Victorian Periodicals Newsletter*, and in the *Wellesley Index to Victorian Periodicals*, a work I find invaluable. Without listing each borrowing, I have used the *Wellesley Index* for many attributions.


27. For a survey of the literary profession, see, for example, John Gross’s *The Rise and Fall of the Man of Letters* (London: Weidenfeld and Nicolson, 1969).


II


Notes to Chapter II 243


16. [George Lewes], “Death of Bowles,” Leader 1:86.


26. See, for example, Lewes’s review of The Prelude, Leader 1, 17 August 1850; rpt. Literary Criticism of G. H. Lewes, ed. Alice R. Kaminsky (Lincoln: University of Nebraska Press, 1964), pp. 78-84. For this principle as for much else, Lewes is specifically indebted to Carlyle.


30. As he grew older, Carlyle himself became more skeptical about all art, and he was never sanguine about the novel. See below and chapter 7.
37. [Charles Kingsley], review of In Memoriam, Fraser’s Magazine 12 (September 1850): 217; rpt. Miscellanies (1859). Identified in the Wellesley Index.
38. It did apply. In Barchester Towers (1857), Trollope compares his art of characterization with the potential of photography and the daguerreotype (chapter 20).
41. Ibid., 360–61.
42. Ibid., 361.
44. Bulwer-Lytton offers another exception. Bulwer saw himself adapting his Byronic heritage to the new age, in which fiction rather than poetry had become the dominant form. See Allan Conrad Christensen, Edward Bulwer-Lytton: The Fiction of New Regions (Athens: University of Georgia Press, 1976), chap. 1.

III


27. Ibid., 76.

28. Ibid., 39.

29. Ibid., 43. While I emphasize Carlyle's influence, most of what Carlyle, Macaulay, Church, and other early Victorian writers say about Dante had been anticipated in the lectures and writings of Coleridge.

30. Ibid., 39.


32. Quoted in Lindenberger, *On Wordsworth's Prelude*, p. 277. That many magazines chose not to review *The Prelude* may be attributable to the sense that, after a flood of obituaries, the public had had enough Wordsworth.

33. Ibid.

34. Ibid., p. 277.

35. Ibid., p. 276.

36. [Charles Kingsley], review of *The Prelude*, *Fraser's Magazine* 12 (1850): 124. There were favorable reviews in *Ainsworth's and Household Narrative*, among popular magazines. Brimley's review in *Fraser's* (see below) was very favorable, and Masson and other readers admired *The Prelude*.


43. Ibid., p. 258.
Notes to Chapter IV

44. Ibid., p. 263.
47. James, "Wordsworth and Tennyson," p. 119.
49. Ibid., p. 86.

IV

5. The exception was George J. Cayley's Sir Reginald Mohun, originally to have been reviewed by Clough.
7. See, for example, *The Letters of Matthew Arnold to Arthur Hugh Clough*, ed. H. F. Lowry (Oxford: Clarendon, 1932; rpt. 1968), p. 120.
17. Ibid., p. 2.
19. Arnold, *Letters to Clough*, p. 120.
26. See above, note 23.
27. Ibid., p. 145. Like his attitude to Wordsworth’s poetry, Arnold’s feelings for Clough are ambivalent. He says, for example, (p. 129): “I really have clung to you in spirit more than to any man—and have never seriously been estranged from you.” This is in 1853.
28. Ibid., p. 96.
29. Ibid., p. 99.
32. Ibid., p. 144.
34. Rossetti, “‘The Bothie of Tober-na-Vuolich,’ The Germ,” p. 34.
35. Ibid., p. 34.
36. Ibid., p. 20.
37. Ibid., p. 44.
39. But see the comparative figures in Josephine Miles’s charts (“Poetry of the 1840’s, The Primary Language of Poetry [Berkeley and Los Angeles: University of California Press, 1950]”), which indicate a kind of “classical moderation” in both poets.
40. William Makepeace Thackeray, letter to Clough, in *The Correspondence of Arthur Hugh Clough*, p. 228.
53. [George Lewes], “*Pendennis,*” *Leader*, 21 December 1850, p. 929.
59. Ibid., p. 188.
60. Ibid., p. 192.

63. [George Lewes], *Leader*, 30 March 1850, p. 13.


66. Letter of October 1849, quoted in ibid., p. 263.


68. Ibid., p. 109. For another approach to the question of Browning’s poetic voices, see Barbara Melchior, *Browning’s Poetry of Reticence* (London: Oliver and Boyd, 1968).


70. Miller, *Disappearance of God*, p. 97.


73. Lewes, *Leader*, 27 April 1850, p. 111.

74. Ibid.


82. Ibid., p. 86.


85. [George Lewes], *Leader*, 27 April 1850, p. 111.

86. Croce, *Guide to Aesthetics*, p. 44.


88. I have taken the phrase “England’s most distinguished historiandist” from Miller, *The Disappearance of God*, p. 108.
Notes to Chapter V

5. Ibid., 1:282n.
13. Ibid., p. 88.
25. The Rambler, p. 64.
26. If few heeded Newman's call, many did nevertheless listen with pleasure. The critic Richard Holt Hutton, looking back on the lectures (in Cardinal Newman [London: Methuen, 1891], pp. 207-8), wrote: "I shall never forget the impression which his voice and manner, which opened upon me for the first time in these lectures, made upon me."
31. Thackeray, Pendennis, pp. 177-78.
Notes to Chapter VI

36. The Knoepflmacher edition includes Newman's later and more polemical chapters, which rebut critics and take him further in his lonely pursuits.

37. [George Lewes], Leader, 18 May 1850, p. 181; 25 May 1850, p. 206.

38. Arnold, Letters to Clough, p. 115.


43. Arnold, Letters to Clough, p. 86.


VI


5. Ibid., pp. 168–69.


8. Ruskin, Seven Lamps, p. 169.


14. See, for example, the comments in Coleridge’s Lecture X (1818) in Coleridge’s Miscellaneous Criticism, ed. Thomas R. Raysor (London: Constable, 1936). In The Friend, ed. Barbara Rooke (London: Routledge & Kegan Paul, 1969) Coleridge speaks of the man of genius carrying on “the feelings of childhood into the powers of manhood” by combining “the child's sense of wonder and novelty with the apperances which every day... had rendered familiar,” pp. 109–10.


18. Thomas Shaw, Outlines of English Literature (London: 1849; new American edition, Phila-
Notes to Chapter VII

251

Philadelphia: Tuckerman, 1859), pp. 388-418. Shaw was professor of English at the St. Petersburg Lyceum.


22. See Household Narrative, pp. 82-83: “the terrific storm...on the last two days of March.” Note the “despatch from Margate”: “the wreck was covered at high-water, and...two bodies had been picked up off the sands.”


25. The following unnumbered quotations are from chapter 58, pp. 620-25.


27. For a discussion of Copperfield and Great Expectations, see, for example, H. M. Daleski, Dickens and the Art of Analogy (New York: Schocken, 1970), pp. 241-42.


VII


3. Anonymous review, Prospective Review 7 (1851): 158.


7. Prospective Review, p. 159.

8. Shaw, Outlines, p. 375.


13. Ibid., p. 21.


24. See, for example, Scott, *Autobiographical Notes*, 1:279.


38. See, for example, Scott, *Autobiographical Notes*, 1:279.


43. In *Thackeray and the Form of Fiction* (Princeton: Princeton University Press, 1964), John Loofbourow discusses Thackeray’s pastoralism in terms of neoclassical conventions, but he over-
Notes to Chapter VIII

253

looks both the widespread interest in eighteenth-century modes and the fact that Thackeray’s pastoral leanings are characteristic of the fiction of the age.


46. Collins, Antonina, p. xii.

47. Tillotson, Novels of the Eighteen-Forties, pp. 92–93.


Identification is thanks to the Wellesley Index.

49. Charlotte Bronte, 1850 Preface to The Professor, quoted in Tillotson, Novels of the Eighteen-Forties, pp. 84–85.


Cf. Thackeray in the preface to Pendennis: “Since the author of Tom Jones was buried, no writer of fiction among us has been permitted to depict...a MAN. We must drape him...etc.” p. 34. As for Smedley, theories about realistic portrayal are involved with questions of prudery.


52. Tillotson, Novels of the Eighteen-Forties, p. 131, and passim.


55. Thackeray, Pendennis, p. 33.


VIII


5. Ibid., p. 151.


8. Ibid.

9. See ibid., chaps. 3 and 4. I am indebted to her study and to Robert B. Martin’s The Dust of Combat: A Life of Charles Kingsley (London: Faber and Faber, 1959) for biographical information. Brenda Colloms’s Charles Kingsley (London: Constable, 1975) came to my attention after this chapter had been written.


11. [Charles Kingsley], “Why Should We Fear the Romish Priests?” Fraser’s Magazine (1848), quoted in Martin, The Dust of Combat, p. 76.


13. Letter of 1843, quoted in ibid., p. 52. Kingsley may remind us how much mid-century literature (Tennyson, Dickens, Arnold, etc.) is concerned with the importance of male friendships.


16. Ibid., p. 91.
22. See, for example, Robert Knox's notorious The Races of Man (London: 1850), which reflected contemporary interests but incensed most reviewers with its Gobineau-like theories.
29. Quoted in Martin, The Dust of Combat, p. 93.
31. Quoted in ibid., p. 95.
34. Letter to Fanny, quoted in Chitty, The Beast and the Monk, p. 137.

IX

7. Quoted in Stone, ed., Uncollected Writings, p. 16.
9. Ibid., unnumbered Contents page, with information from pp. 20-23.
10. Ibid., pp. 18-19.
14. Ibid. See Herbert Sussman, "The Language of Criticism and the Language of Art: The Re-
Notes to Chapter X


17. Quoted in Gaunt, The Pre-Raphaelite Dream, p. 84.


33. Pre-Raphaelite Journal, p. 11.


40. Ibid., pp. 4-5.


7. Eastlake had published several art histories, and his wife had written a variety of art and literature reviews, including the notorious attack on *Jane Eyre* for the *Quarterly Review* (December 1848).

8. [George Lewes], *Leader*, 21 December 1850, p. 929.


12. [George Lewes], *Leader*, 4 May 1850, p. 133; 11 May 1850, p. 159.

13. [George Lewes], *Leader*, 30 March 1850, p. 12.


18. Again, Kierkegaard can be of great use to a reader of mid-nineteenth-century literature. See *The Sickness unto Death*, trans. Walter Lowrie (1941; rpt. New York: Anchor, 1954). Kierkegaard is not the less representative for setting himself apart. He says of Descartes: "He did not cry 'Fire!' nor did he make it a duty for everyone to doubt; for Descartes was a solitary thinker, not a bellowing night-watchman; he modestly admitted that his method had importance for him alone..." pp. 22–23.