

The Companion

A

Aaron The Jew, Benjamin L. Farjeon, 1894, 3 vols, Hutchinson. Usually reckoned to be Farjeon's best novel incorporating as it does a mature examination of Victorian racial prejudice with a highly theatrical plot. The story begins in Portsmouth in the early 1870s. The philanthropic Doctor Spenlove saves an unwed mother, Mary Turner, from suicide. With the help of a benevolent Jewish pawnbroker the doctor contrives to have the unfortunate woman taken back by her former fiancé. Turner goes to Australia, leaving her bastard daughter to be adopted by a Gosport shopkeeper, Aaron Cohen. Aaron's wife, Rachel, is struck blind while delivering a stillborn baby daughter of her own. To preserve his wife's will to live, Aaron deludes her into thinking Mary Turner's child is theirs. The Cohens subsequently move to the south of France, where Aaron prospers as an engineer and has a son Joseph. He returns to England in 1893, enriched. But he is ruined by a rival, Poynter (in fact Mary Turner's original seducer), who publicises the true parentage of Ruth 'Cohen'. Ruth, meanwhile, has made a happy marriage with a young aristocratic gentile, Percy Storndale, having been told the secret of her past. At the end of the novel, Aaron is rescued by Mary, now a respectable woman, who reveals how honestly he has always acted. Despite wild narrative improbabilities, *Aaron The Jew* has numerous scenes reflective of the mean-minded persecution inflicted on the Victorian Jew.

à'BECKETT, Arthur [William] (1844–1909). Like his somewhat better-known father Gilbert Abbott and his brother Gilbert Arthur, à'Beckett is primarily remembered for the family association with *Punch**. Born in Fulham (where his father was a JP, as well as a prominent man of letters) he was sent to Felsted public school in Essex. But when in 1856 à'Beckett's father died, the family income dwindled from £3,000 per annum to almost nothing and the subsequent years were difficult. After a half-hearted stab at clerking in the Post and War Offices (1862–64), the young man left the Civil Service for full-time work in periodical literature, around 1865. He subsequently edited a monthly magazine, *Britannia*, in the later 1860s and covered the Franco-Prussian War for the *Globe* in 1870. He was converted to Catholicism in 1874 (an act which may have been preparatory to his marriage two years later). In 1875 à'Beckett joined the staff of *Punch*, the paper which his father had helped found thirty years earlier. The younger writer's services to the comic magazine are not highly regarded by historians of *Punch*. Unusually late in life, he determined to become a lawyer and was called to the Bar in 1882, at the advanced age of thirty-eight. But he never practised, returning

instead to full-time journalism. At the high-point of his career, he edited the *Sunday Times*, 1893–95. On the side à'Beckett wrote half a dozen novels. *Fallen Among Thieves* (1870, hopefully subtitled 'A Novel Of Interest') is an early country-house murder story, featuring the detective* feats of John Barman. *The Ghost Of Greystone Grange* (1877) and *The Mystery Of Mostyn Manor* (1878) are routine thrillers. The author gives an amusing account of writing the second of these around some spare woodcuts which his publisher had. An active and convivial man, à'Beckett entered his recreation for *Who's Who* as 'amateur soldiering' and was an active organiser for the profession of journalism. He died prematurely after an unsuccessful leg amputation. BL 7. ODNB. RLF. Wol.

ABELL, F[rank] (i.e. Charles Butler Greatrex, 1832?–98). Greatrex, who also used the pseudonyms 'Lindon Meadows' and 'Abel Log', was born in Birmingham, the son of a lieutenant in the Royal Marines. On graduation from King's College, London he took orders in 1855 after which he held a succession of livings, mostly in the West Country. A writing parson of the hearty Charles Kingsley* stamp, he published a number of volumes of humorous sketches, random tales and boisterous verse. He also wrote (and himself competently illustrated) a successful novel, *The Adventures Of Maurice Drummore* (1884). This rollicking story of a Royal Marine evidently drew on his father's experiences. BL 3. Boase.

The Academy (1869–1916). A review founded on Arnoldian principles by Charles Appleton, an Oxford don, assisted by Mark Pattison and a coterie of university intellectuals. For its first year, the journal was published by the firm of Murray*. But Appleton quarrelled with him on the subject of advertisements. Thereafter, the financial base of the paper was precarious. Uncertain of its market, the *Academy* was monthly until 1871, then a fortnightly and after 1874 a weekly costing initially 6d. The paper's novel reviewers (who signed their pieces) are reckoned among the best in the period. (Edith Simcox writing as 'H. Lawrenny' stands out.) After 1874, the journal began the practice of group fiction reviews by Andrew Lang*, George Saintsbury and W. E. Henley. They were severe on fatuous stories and bad English and embody a systematic intention to raise the general 'trashy' and 'coarse' level of the English novel (as they saw it) to that of the French. Edmund Gosse* and (late in the century) Arnold Bennett were also *Academy* fiction reviewers of note. The paper shook off some of its Oxford academicism in 1896, when it was acquired by the rich American John Morgan Richards (he was the father of the novelist John Oliver Hobbes*). But its later career was erratic, and dogged by poor sales. The *Academy* was a principal model for the twentieth-century *TLS* which took over its format and style. BLM.

ACKWORTH, John (i.e. the Rev. Frederick R. Smith, 1845–1919?). A Methodist minister, Smith wrote tales dealing with the lives of Lancashire mill hands, prominently featuring dialect humour. His most popular work in this vein was *The Clogshop Chronicles* (1896). Its success inspired a sequel, *Doxie Dent* (1899), whose heroine is an enterprising mill lass of the kind that Gracie Fields was later to immortalise on film. Smith gathered together other of his Lancashire stories as *The Scowcroft Critics* (1898) and *The Mangle House* (1902). *The Coming Of The Preachers* (1901) and *The Minder* (1900) chronicle the rise of Methodism. The last, subtitled 'The Story Of The Courtship, Call And Conflicts Of John Ledger, Minder And Minister', probably contains autobiographical material. Otherwise, not much is known about Smith's life. By the end of the century, there was no objection to

nonconformist ministers writing novels though pseudonyms were apparently prudent. BL 10. EF. Wol.

Adam Bede, George Eliot, 1859, 3 vols, Blackwood. Eliot's first full-length novel. A runaway success, it provoked intense curiosity about the mysteriously pseudonymous author. *Adam Bede* is set in 1799–1807, in rural 'Hayslope' which is recognisably a village in Eliot's native Warwickshire. The Methodist revival is historically central in the narrative which opens with a scene introducing the carpenters Adam and Seth Bede. Adam, the harder and more interesting of the brothers, loves Hetty Sorrel who lives with her aunt and uncle Poyser at Hall Farm. Hetty is beautiful but shallow. Her cousin, Dinah Morris (also an orphan), is a Methodist evangelist, and has the moral depth Hetty lacks. Seth loves Dinah, but his adoration is returned only as friendship. The naively well-intentioned squire, Arthur Donnithorne, who has just come of age, sees Hetty in the dairy, and is captivated. Neglecting the counsels of his mentor, the Rev. Adolphus Irwine, Arthur seduces Hetty. Adam discovers what he thinks is mere flirtation, and thrashes the young squire



'In his tall stalwartness Adam Bede was a Saxon, and justified his name.' From a cheap (6 s.) reprint of *Adam Bede*, George Eliot, 1874: illustrator W. Small.

whom previously he idolised. Arthur leaves in shame to join the militia, crushing Hetty with a farewell note. Listlessly, she agrees to marry Adam. But discovering she is pregnant, she follows the unwitting Arthur to Windsor. On the way, she lets her newborn child die, for which she is arrested and condemned to hang. There is a moving episode on the eve of the execution in which Hetty is consoled by Dinah, and Adam forgives the man who has wronged him. Hetty is relieved on the scaffold and her sentence commuted to transportation. Adam marries Dinah. Arthur devotes his life to unspectacular reparation abroad. The novel, which is sternly moral, bears out Eliot's maxim that 'our deeds determine us as much as we determine our deeds'. But *Adam Bede's* tone is lightened by the pastoral mood of its early sections, 'full of the breath of cows and the scent of hay'.

ADAM, G[raeme] M[ercer] (1839–1912). Adam was born near Edinburgh, and educated in the city. He went to Toronto in 1858 as an overseas publisher's representative and remained some years in Canada where he founded and edited various magazines, including the *Canadian Monthly*. In 1892, he moved to the USA. Adam wrote a number of books on Canadian history and with A. E. Wetherald co-authored the much reprinted historical romance *An Algonquin Maiden* (1887). Set in 1820s Canada, the work's tone is chauvinistically hostile to the English colonial rulers for whom Adam seems to have retained a Scot's antipathy. BL 1. RM. Wol.

ADAMS, Mrs [Bertha Jane] Leith (née Grundy, 1837–1912). Mrs Leith-Adams (as she was professionally known) worked on the staff of *All The Year Round**, from 1878, and as one of the earliest English women journalists must have been unusually resourceful. Born in Cheshire, the daughter of a solicitor, her first marriage was in 1859 to Surgeon-General Andrew Leith-Adams. A resourceful woman, Mrs Leith-Adams nursed sick soldiers in a cholera epidemic in 1865 (see *Madelon Lemoine*, 1879). It would seem from the far-flung backgrounds to her stories that the couple travelled extensively in the course of his military duty and Adams went on to introduce army settings centrally into some of her later fiction, such as *A Garrison Romance* (1892). In 1882 Leith-Adams died, and his widow married the Rev. Robert Stuart De Courcy Laffan (1853–1927), Rector of St Stephen Walbrook. An active educationalist, Laffan took a particular interest in higher education for the working classes. Mrs Leith-Adams (as she still was authorially) continued to write a vast quantity of fiction, of which the novel *Geoffrey Stirling* (1883) was the most popular. This story of a wife's ruthless revenge on the man who killed her husband is fashionably melodramatic. Like all Adams's fiction, it is written in a choppy, breathless style that jerks the reader along. Her other novels show some skill in ringing the changes on the galloping serials favoured by *All The Year Round*. They include wholesomely jaunty fiction aimed at the adolescent, like *Aunt Hepsy's Foundling* (1881); a new woman* novel about post-marital conflict, *Bonnie Kate* (1891); a patriotic military tale, *Colour Sergeant No. 1 Company* (1894), which went into six editions; and simple moral pieces for the young like *Nancy's Work, A Church Story* (1876). Her later years were saddened by the death of her children by her first marriage. Among other worthy causes, Mrs Leith-Adams interested herself actively in the promotion of women's and working-class education. She is recorded as being 'an accomplished pianist and a lover of dogs'. BL 25. EF. FCL. ODNB. Wol. WW.

ADAMS, Francis [William Lauderdale] (1862–93). Remembered principally as a poet and essayist of Australian life, Adams was born as a member of the British garrison community in Malta. His paternal grandfather (also called Francis Adams) was a scholarly physician who gained fame as an authority on ancient Greek medicine. His father, Andrew Leith-Adams (1827–82), a Scot, was an eminent military surgeon and later a professor in zoology at Queen's College, Cork, and his mother was the successful novelist Mrs Leith-Adams* (see above). Francis Adams went to school at Shrewsbury and spent the years 1878–80 as a student in Paris. He married and in 1882 emigrated to Australia having struggled unsuccessfully at school teaching. His lungs were already failing ominously. In Australia Adams joined the staff of the *Sydney Bulletin* and began to write extensively. He was, by the early 1880s, estranged from his family. His candid autobiographical novel *Leicester* appeared in 1885 and its 'unnecessary realism' affronted some reviewers. (Adams rewrote the novel as *A Child Of The Age**, 1894.) In Sydney he had by now made a name for himself with his vigorous socialist poems *Songs Of The Army Of The Night* (1888). He was also writing on Australian topics for such English journals as the *Fortnightly Review**. By this time his first wife had died and he married Edith Goldstone, a former actress, in 1887. There were, apparently, skeletons in her closet. The marriage may have been irregular. His writing had meanwhile won some popularity in England, where he returned in 1889. By now, Adams was seriously ill with consumption and he spent the winter of 1892–93 in Alexandria, Egypt. On returning to Margate he shot himself dead at the age of

thirty-one after a particularly distressing haemorrhage. To the scandal of popular newspapers, Edith assisted him by removing his false teeth, allowing a 'cleaner' sunshot. Adams's fiction is notable for its treatment of loneliness. Particularly effective are the early chapters of *Leicester*, which find the dreamy young hero adrift in London. *John Webb's End* (1891) is a vigorous study of bush life in Australia. Adams followed it with *Australian Life* (1892). *The Melbournians* (1892) deals with Australian urban life and has as its hero a young journalist who defeats an English earl for the heroine's love. As this plot suggests, Adams was politically radical and hated what he called English 'religious liberalism'. At the time of his suicide he was writing against British colonialism in the Middle East and his fiercely anti-aristocratic play *Tiberius* (1894) was published posthumously. BL 5. ODNB. RM. Wol.

ADAMS, the Rev. H[enry] C[adwallader] (1817–99). Adams was born in London where his father was a judge. The family had its roots in the landowning Warwickshire gentry and Adams's childhood was materially comfortable. He was educated at Winchester public school (whose history he later wrote). After graduating from Oxford, where he took a first-class degree in classics, he was ordained in 1846 and served as a clergyman in Berkshire until 1878, later moving to a living in Sussex. As clergymen could, Adams also taught in various schools and wrote textbooks on classics. In later life he was a prolific producer of stories for boys and it was his quirk to introduce the word 'boy' into titles wherever he could. Hence, for instance: *Schoolboy Honour: A Tale Of Halminster College* (1861) and *The Boy Cavaliers* (1869). As a novelist Adams's main line was in adventure stories (e.g. *For James Or George?*, 1886), and mildly improving fiction for juvenile 'Sunday reading'. As an educationalist he strongly advocated the monitorial system by which boys taught boys. BL 42. Boase. Wol.

ADAMS-ACTON, Marion ('Jeanie Hering', née Hamilton, 1846–1928). Little is known of her life. Marion Hamilton was born on the island of Arran, and around 1865 married the sculptor John Adams-Acton (1830–1910). As an author she wrote numerous novels under the Scottish-sounding pseudonym 'Jeanie Hering'. The name, it is suggested, was taken from her adoptive parents (with the further suggestion that she had been born illegitimate). The Herings supposedly found her a waif on the Western Isle, and took the little girl to their bosom. (She is also sometimes listed by her publishers as Mrs Jeanie Acton.) Her writing career began with tales for juveniles, such as *Garry, A Holiday Story* (1867) and *Little Pickles* (1872). Her *Golden Days, A Tale Of A Girl's School Life In Germany* (1873) was widely reprinted. Other of her fiction is more obviously for adults, although a maternal vein of moralising runs through all her published work. Adams-Acton had stopped writing well before her death. BL 20. FCL. (JAA) WW.

ADCOCK, A[rthur] St John (1864–1930). Born in London, Adcock abandoned his career in law for literature in 1893. His first book, *An Unfinished Martyrdom And Other Stories* appeared the following year. In 1897, he brought out his *East End Idylls* and in 1898, the follow-up, *In The Image Of God*. Both portray London slum life in the graphically authentic style of Arthur Morrison* and the cockney* school of fiction. In 1900, Adcock published two topical Boer War novels: *In The Wake Of The War* (set on the home front) and the more jingoistic *The Luck Of Private Foster*. Adcock later became editor of the *Bookman** and lived comfortably in Hampstead as a leading man of twentieth-century letters. He married in 1887. BL 14. EF. Wol. WW.

ADDERLEY, the Hon. and Rev. James [Granville] (1861–1942). A son of the first Baron Norton (a Tory minister), Adderley was educated in the style of a young aristocrat at Eton and Oxford. At university he founded the Philothespian Society, and he would be a lifelong lover of the theatre. He graduated in 1883 and took orders in 1888. As a pastor he interested himself particularly in the missions and settlements set up to help the working classes of London. He was director of Oxford House at Bethnal Green (1885–86) and for fifteen years thereafter ran the St Phillips Mission at Plaistow in east London. This first-hand experience inspired his fiercely Christian Socialist novels, *Stephen Remarx, A Religious Novelette* (1893) and *Paul Mercer* (1897). The first, subtitled 'The Story Of A Venture In Ethics', concerns a clergyman (the younger son of a lord) who tries to set up a commune in Hoxton, north-east London, and is closely reminiscent of Mrs Humphry Ward's* better-known *Robert Elsmere** (1888). As with that novel, Gladstone admired it and congratulated the author. The novel, which had been turned down by a dozen publishers, went into four editions in its first year, selling over 20,000 copies in a pamphlet format. (It was one of the first novels published by Edward Arnold* and evidently helped set the house up.) The hero of *Paul Mercer* is a young millionaire who immerses himself in the slums of London's East End. The plot bears out Adderley's aggressive doctrine that 'work is worship' and in its details strongly recalls Walter Besant's* *All Sorts And Conditions Of Men** (1882) and is subtitled 'A Story Of Repentance Among Millions'. Adderley wrote an introduction to his friend A. St John Adcock's* *East End Idylls* (1897). But novel writing was evidently a youthful and idealistic phase of his life which he soon gave up for more practical philanthropy. After 1904, he was a vicar in Saltley, the working-class area of Birmingham. BL 3. ODNB.

ADDISON, [Lt.-Col.] Henry Robert (1805–76). Addison was born of Irish parents in Calcutta and was commissioned into the 2nd Dragoon Guards in 1827. He rose to the rank of lieutenant-colonel, and was evidently mainly stationed overseas in Ireland and India. In 1833, he went on half pay. In retirement he took to writing and turned out around sixty dramas and farces, much journalism and some fiction. He was also for a time editor of *Who's Who*. Addison's most successful novel was *Behind The Curtain* (1865) whose sub-Wilkie Collins* sensation* plot was declared by the *Athenaeum** reviewer to be the most foolish he had ever read. *Traits And Stories Of Anglo-Indian Life* (1858) is the ragbag its title suggests. Better is the semi-fictional *Recollections Of An Irish Police Magistrate* (1862), an early depiction of Victorian criminal detective* work. BL 4. ODNB. Wol.

The Adventures Of Sherlock Holmes, Arthur Conan Doyle, 1892, 1 vol., Newnes. (Illustrated by Sidney Paget*.) The first book collection of Holmes stories, reprinted from the *Strand Magazine**. The volume contained a dozen of the amateur sleuth's earliest cases, including: 'The Five Orange Pips', 'The Speckled Band' and 'The Man With A Twisted Lip'. Doyle began the Holmes saga speculatively, with 'A Case Of Identity'. Thereafter, the stories followed a set formula: the Baker Street detective and his confidant Dr Watson would be presented a fiendishly complex mystery which the inscrutable Holmes would solve by the application of pure intellect, usually keeping the gullible Watson (and the reader) in the dark until the very last moment. Much of the physical appearance of Holmes (his hatchet profile and deerstalker, for instance) was supplied by Sidney Paget. Doyle underrated the Holmes stories, thinking them inferior to his historical* romances. But the public adored 'the unofficial detective' and Holmes became



'Holmes lashed furiously with his cane.' Sidney Paget's illustration to 'The Speckled Band', *The Adventures Of Sherlock Holmes*, Arthur Conan Doyle, 1892.

a literary cult object. Some 20,000 copies of the *Adventures* were sold within the year. Doyle was constrained to write a sequel, *The Memoirs Of Sherlock Holmes* (1894), which ends with the hero apparently plunging to his death in the Reichenbach Falls grappling with his great adversary Professor Moriarty on 4 May 1891. American publishers induced Doyle to revive the detective for yet another series, *The Return Of Sherlock Holmes*, in 1905.

After London, Richard Jefferies, 1885, 1 vol., Cassell. (Subtitled 'Or Wild England'). A novel about post-catastrophe England, set in the vague distant future. After a mysterious environmental disaster ('the event'), society has 'relapsed into barbarism' and the countryside has reverted to idyllic wilderness. In the centre of Britain, a vast crystalline lake has formed. The hero, Felix Aquila, sets out on a canoe voyage of discovery and finds London 'utterly extinct' surviving only as a pestilential swamp. In a later section of the narrative he settles for a while with a community of shepherds, but the end of the novel finds him 'still moving rapidly westwards toward the sunset'. Felix's determined quest for his idealised lover, Aurora Thyma, supplies romantic interest, but the work is principally interesting for the author's enlightened attitudes to nature and its conservation. The novel was published during a period of severe agricultural distress which may account for some of its apocalyptic gloom.

Agatha's Husband, Dinah Mulock (Mrs Craik), 1853, 3 vols, Chapman and Hall. The Agatha Bowen of the title is an orphan and an heiress. She marries Nathanael Harper, the younger brother of her trustee. Courtship occupies most of the first

volume and the subsequent two deal with marital problems. Nathanael discovers that his brother, Major Harper, has embezzled Agatha's (now his) fortune. But honour requires him to keep the theft secret from his young wife. Meanwhile, he has come to suspect Agatha of misconduct. She is perplexed by his coldness to her and when she forms ungrounded suspicions of her own the marriage almost breaks down. The second volume ends with Agatha crying wildly. But in the third, the truth emerges, and the Harpers are happily reconciled. The plot is one of Mulock's many variations on the love and property theme.

Agincourt, G. P. R. James, 1844, 3 vols, Bentley. Set in the early fifteenth century, this is a routine historical* romance. The hero, Richard of Woodville, meets a benighted Prince Hal in the wilds of Hampshire and conducts him in disguise to his home. Richard is later rebuffed in love, calumniated by a vile foe, and goes to seek his fortune in the Court of Burgundy. The narrative climaxes at Agincourt, where Richard (disguised as 'the black knight') vanquishes his rival and shares in the English glory. James's borrowings from Scott's *Ivanhoe* are painfully obvious.

Agnes Grey, Acton Bell (i.e. Anne Brontë), 1847, 3 vols, Newby. (Newby bound the story in with *Wuthering Heights**) A novel told in the first person as a 'true history', *Agnes Grey* deals with familiar Brontëan themes. Mrs Grey, a squire's daughter, marries a poor north of England parson and is as a result estranged from her family. Only two of her six children survive, Mary and the much younger Agnes. After her father is ruined by speculating, the eighteen-year-old Agnes takes up work as a governess. Her first position is at Wellwood, with the odious Bloomfield family. Agnes stops Tom, the young son of the house, torturing animals and is unfairly dismissed. Her next post is with the slightly more civilised Murrays, at Horton Lodge. Her main charge is Rosalie, a flighty sixteen-year-old and her duller sister Matilda. Agnes meanwhile is drawn to the curate at Horton, Edward Weston, whom she meets while visiting the poor and sick. Rosalie throws herself at Weston, but eventually marries Sir Thomas Ashby, a brute. Agnes's father dies. She and Mrs Grey set up a school (Mary Grey meanwhile having married). By happy chance, Weston moves to the district. He proposes to Agnes and the school prospers. The narrative tails off with a complacent: 'And now I think I have said enough.' By comparison with Charlotte's *Jane Eyre** Agnes is a passive creature.

AGNUS, Orme (i.e. John C. Higginbotham, d. 1919). Higginbotham was born in Cheshire, and at the age of eighteen moved to Wareham, Dorset, where he worked as a schoolteacher until his death. He is usually classed as a disciple of Thomas Hardy*, but with a more optimistic view of life. Agnus specialised in the rural sketches ('idylls') which were popular at the turn of the century. His best-received work in the genre was *Jan Oxber* (1900), which gathered together Dorset stories, with plentiful dialect colouring. The setting is the village of 'Barleigh' (or 'The Quiet Elsewhere') as described by a happy refugee from London, forced into country retirement for his health. *Love In Our Village* (1900) is a mild Wessex* tale. BL 11. EF. RLF.

AGUILAR, Grace (1816–47). Well known in her lifetime as a writer on Judaism, Aguilar was the author of seven works of fiction, most published posthumously by her mother. Born in Hackney, London, the eldest child of Spanish-Jewish parents she was educated by her mother at home which after 1828 was in rural Devon where her consumptive father (formerly a merchant) was obliged to retire. Grace

Aguilar displayed strikingly precocious literary ability (writing her first work of literature, a play, at the age of twelve) and an engaging personality. But she was never strong, being under constant medical care from the age of three. In 1835 she fell ill with measles and was thereafter a chronic invalid with drastically limited marriage prospects. Moreover, her father's death obliged her to write to help support the family. Her writing on Jewish subjects (for which she remains read) argued against doctrinal rigidity. Aguilar died in 1847 on a visit to a brother in Frankfurt, a trip partly undertaken to recover her health at the baths of Schwalbach. Of her novels, only the homiletic (and very popular) *Home Influence: A Tale For Mothers And Daughters* (1847) appeared in her lifetime with an apologetic preface for suspicious Christian matrons. The Devon setting of the narrative evokes Aguilar's childhood in the West Country. Exactly why her very innocuous fiction was held back is not clear. *The Mother's Recompense* (a sequel to *Home Influence*) was published in 1850 and *Woman's Friendship* in 1851. Both are stories of domestic life which centre on family relationships (particularly those between mother and daughter) which were the author's favourite concern. Some of Aguilar's other fiction has Jewish themes. *Records Of Israel* (1844), for example, was written to correct 'vulgar errors concerning Jewish feelings, faith and character' and her *Home Scenes And Heart Studies* (1853) contains tales of Jewish life. Aguilar's historical* novel, *The Vale Of Cedars, Or The Martyr* (written 1831–35, published in 1850) is set in Spain, in the reign of Ferdinand and Isabella. Its heroine, Marie Morales, is a Sephardic Jewess beloved by the Englishman Arthur Stanley. She refuses to convert and is tortured to death by Torquemada's Inquisition. Marie's last words to her lover are: 'In heaven I feel there is no distinction of creed or faith. We shall all love God and one another there.' Aguilar's other historical novel, *The Days Of Bruce, A Story From Scottish History* (1852), is a routine costume melodrama of feminine heroism under the stress of war which was widely reprinted through the century and is still frequently found in second-hand bookshops. BL 10. FCL. ODNB. RM.

AIDÉ, [Charles] Hamilton (1826–1906). Aidé (whose name was sometimes printed as it was evidently pronounced, 'Aidé') was born in Paris, the son of a Graeco-Armenian merchant father and an aristocratic English mother, the daughter of Admiral Sir George Collier. Aidé's father was killed in a duel in 1830, and the family moved to England. Educated at Greenwich and at the University of Bonn, he went on to take a commission in the British army in which he served until 1853. On selling out and still a young man of striking good looks he travelled widely, living while in England with his mother at Lyndhurst, in the New Forest. When she died, in 1875, he moved to London, where he entertained lavishly. Multilingual and highly accomplished, Aidé composed music, painted and wrote poetry. His first novel, *Rita** (a Parisian tale), came out anonymously in 1856, and was a huge success. His grand narrative poem *Eleonore* (also published in 1856) was not a huge success. In all, he wrote some fifteen novels, many with settings drawing on his cosmopolitan knowledge of the world. *The Marstons* (1868) recounts the vicissitudes of a London merchant's family after he loses his fortune. *In That State Of Life* (1871) has a young girl of wealthy background who refuses her guardian's selection of husband and goes instead into domestic service. *Penruddock* (1873) is an autobiographical novel drawing on the author's early history (the army sections and the hero's vexed relation with his mother are particularly revealing). *A Voyage Of Discovery* (1892) is 'A Novel Of American Society' which upset some

transatlantic readers. It chronicles a visit to the United States by Grace Ballinger and her brother Sir Mordaunt. Having travelled overland to the West Coast (witnessing en route such sights as Barnum's Circus and a whole range of Yankee vulgarity), Grace is finally reconciled with her lover, he meanwhile having been acquitted of altering his uncle's will. In *Elizabeth's Pretenders* (1895), the heroine is a rich heiress who eludes her importunate suitors by going to Paris as a needy art student. Aidé's preference for heroines and 'I narration' misled early reviewers into thinking him a female writer. He wrote some competent society verse, collected as *Songs Without Music* (1882) and *Past And Present* (1903). He never married, and died in London. BL 15. ODNB. Wol.

AINSWORTH, William Harrison (1805–82). Following Scott, the leading historical* novelist of the nineteenth century. Ainsworth was born in Manchester, a city in which his family had deep ancestral roots, and went to school at the local grammar school (commemorated in *Mervyn Clitheroe**, 1858). The future novelist was writing and even publishing at this precocious stage of life. His father, Thomas Ainsworth, was a solicitor, and at sixteen the young Harrison was articled to the same profession. While working in his father's office, he wrote gothic* melodramas and befriended a fellow clerk, James Crossley, who encouraged both his literary and his antiquarian enthusiasm. When his father died in 1824, Ainsworth travelled south to London, ostensibly to continue studying law at the Inner Temple. He was soon drawn away into the writing and publishing world. He founded unsuccessful journals, did pastiches of 'old drama' and wrote juvenile poetry. In 1826 John Ebers (among other things, manager of the Opera House) brought out Ainsworth's first novel (written in collaboration with J. P. Aston) *Sir John Chiverton*. In the same year, Ainsworth married Ebers's daughter, Fanny. This marriage, like his second (in the 1870s), was to end unhappily. After *Chiverton*, Ainsworth dabbled for a while in publishing. But the period from 1826 to 1831 was unsettled for the ambitious young man and his main fame was as a Byronic dandy, sporting 'the chest of Apollo and the waist of a gnat'. In 1831, inspired by a visit to Chesterfield, he began *Rookwood**. Following the French model, he introduced into his gothic tale (which features the highway exploits of Dick Turpin) *chansons d'argot*, and 'flash', or low slang. Bentley* brought the novel out in 1834 to huge sales success. On its strength, Ainsworth was widely compared by reviewers with Scott. The comparison unduly flatters him. Essentially derivative, he was at his most creative when paired with a more original mind than his own such as the illustrator George Cruikshank's* in the period 1836–45. Cruikshank directed Ainsworth into populism and connected him with the tradition of Hogarthian satire which is his strength. He is at his best (and all too seldom, taking his career as a whole) the chronicler of law-breakers, street scenes, 'old' and 'low' London. Left to himself, Ainsworth (like G. P. R. James*) had a fatal weakness for stereotyped historical 'romances'. Nevertheless, readers of the late 1830s and early 1840s relished Ainsworth's fiction and during this period his star was higher than even Dickens's*. He set up a splendid literary salon at his new London home, Kensal Manor House, and was editor of *Bentley's Miscellany** from March 1839 to December 1841. *Jack Sheppard** (1839), the tale of an eighteenth-century cracksman, enjoyed an immense success. There were at least eight (pirated) dramatic versions put on the London stage. But for all its popularity, Ainsworth was alarmed by the moral fury stirred up by the work, which was accused of condoning murder. He subsequently gave up Newgate* subject-matter and followed Victor Hugo's example, making places rather than

notorious historical figures the centre of his work. There followed such topographic bestsellers as: *The Tower Of London** (1840), *Old Saint Paul's** (1841) and the floridly illustrated *Windsor Castle** (1843). During this hectically busy phase Ainsworth also turned out *Guy Fawkes** (1841), *The Miser's Daughter** (1842) and *Modern Chivalry** (co-authored with Mrs Gore*, 1843). A new phase began in his career in February 1842, when he founded the immodestly entitled *Ainsworth's Magazine**. Ainsworth went on to acquire the *New Monthly Magazine** in 1845 and in 1854 he bought as his own property *Bentley's Miscellany*. With proprietorship, there is a palpable deterioration in his writing. After *Saint James's, Or The Court Of Queen Anne* (1844) a crude pro-Tory line appears in his fiction. His previous densely descriptive mode with its genuinely effective set pieces (such as the storm in *Jack Sheppard*) gives way to short, skeletal paragraphs, stagey dialogue and intrigue plotting. In 1853

he moved to Brighton and his career fell into its final phase of decline. His payment descended from the £2,000 which Bentley had given for *The Tower Of London* (1840) to the paltry £100 which William Tinsley* paid for the last novels. Ainsworth attempted a tale of contemporary life with *Hilary St Ives* (1870) but otherwise he was locked into the historical romance, even though that commodity was bringing ever diminishing returns. Between 1860 and his death in 1882, he brought out twenty-five novels, with titles such as *The Lord Mayor Of London, Or City Life In The Last Century* (1862); *The Spanish Match, Or Charles Stuart At Madrid* (1865); *The South Sea Bubble, A Tale Of The Year 1720* (1871); *Merry England, Or Nobles And Serfs* (1874); *Beau Nash, Or Bath In The Eighteenth Century* (1880). The most readable are those centred on his native Lancashire, to which Ainsworth returned in his later years (e.g. *The Good Old Times, The Story Of The Manchester Rebels Of The Fatal '45*, 1873). The end of his life found Ainsworth virtually destitute and sadly declined from the dandy who had lorded it in London in the 1840s. In 1881, by way of consolation, he was honoured by the city and mayor of Manchester with a banquet, 'as an expression of the high esteem in which he is held by his fellow townsmen'. Taking a long view, Ainsworth's career reveals first-rate business instinct, yoked to a second-rate literary talent which could only raise itself in the company of a gifted collaborator like Cruikshank. BL 39. NCBEL. ODNB. RM. Sad. Wol.

Ainsworth's Magazine (1842–54). Ainsworth founded his magazine in opposition to *Bentley's Miscellany**, which he had previously edited. Subtitled 'A Miscellany Of Romance, General Literature And Art', the journal appeared



Harrison Ainsworth, by Daniel Maclise, from his collection *The Fraserians*.

monthly and cost 1s. 6d. (Eventually the price rose to 2s. 6d.) Its early circulation peak was around 7,000 copies per issue. Ainsworth devised the magazine strictly as a vehicle for his own historical romances, as illustrated by George Cruikshank*, although the most impressive work to appear in the magazine was *Windsor Castle** (1843), on which the French artist Tony Johannot and W. Alfred Delamotte* shared with the illustrations. In July 1844, Hablôt K. Browne (better known under his pseudonym Phiz*) took over as main illustrator from Cruikshank. William Maginn* contributed the novel *John Manesty** to the journal but he died before finishing it, and the story was concluded haphazardly by one of Ainsworth's sub-editors. Otherwise no fiction of interest is to be found in the journal's pages. In 1843, Ainsworth sold the magazine to the publisher John Mortimer but remained himself editor. In 1845, he repurchased it. Thereafter Ainsworth used the magazine principally to reprint his popular fiction of earlier years. Illustrations disappeared in 1850, and *Ainsworth's* finally expired in December 1854, a sad relic of what it once had been. *BLM. WI.*

ALCOCK, [Miss] Deborah (1835–1913). Born in Kilkenny, Ireland, she was the daughter of the Venerable John Alcock, Archdeacon of Waterford. Her mother and her only sister died shortly after her birth. Deborah Alcock never married and lived with her father until his death in 1886. In addition to a memoir of her distinguished parent, she wrote improving and adventure stories for children many of which were published under the auspices of the RTS* in the 1870s–1880s. She moved from Ireland to live in Bournemouth in 1891. Her works include *The Spanish Brothers* (1870), 'A Tale Of The Sixteenth Century' dealing with Protestant martyrdom; *The Czar* (1882), a story of Napoleon's invasion of Russia; *Archie's Chances* (1886). Never in good health her main activity, other than writing, was charitable work. BL 15. (JA) Boase. *EF.*

ALDIN, Cecil Charles Windsor (1870–1935). An illustrator in the John Leech* style, strong on sporting and animal subjects. Aldin was born in Slough and studied animal painting under the rather more distinguished artist Frank W. Calderon. Much of his mature work was reproduced in *Good Words** and the *Boy's Own Paper**. Aldin also illustrated reprints of Kipling's* *Jungle Books** (1894–95) and R. S. Surtees's* horsey fiction. He did some famous Cadbury posters and in later life was Master of Fox Hounds for the South Berkshire Hunt. Hou. *WW.*

Aldine Publishing Company. The firm flourished in the last two decades of the nineteenth century specialising in reprints of American dime novels, penny dreadfuls* and boys' adventure literature. Among its series were the *Aldine Cheerful Library* (1894–95), and the *Aldine Half-Holiday Library* (1893–1910).

Alec Forbes Of Howglen, George MacDonald, 1865, 3 vols, Hurst and Blackett. The story recounts the hero's birth and education among his own folk in the Highland village of Glamerton and at Glasgow University. The whole of the first volume of the novel is taken up with his schooldays, which culminate in the bursary that is to be his passport to the outer world and a future beyond his family's Howglen croft. Alec is tempted in the city, falls and is redeemed by the combined influence of his pure-hearted village lover Annie Anderson, his widow mother and loyal friends such as the scholarly but alcoholic and eccentric librarian Cosmo Cupples. The theme of self-improvement via education is peculiarly Scottish but MacDonald had no time for strict Calvinist doctrines on sin. The novel's tone is pastoral, and the narrative is interspersed with verse and dialect.

ALEXANDER, Mrs [Annie] Hector (née French, 1825–1902). The only daughter of a Dublin solicitor, Annie French was related on her mother's side to the divine Jeremy Taylor (1613–67) and the author Edmund Malone (1741–1812). She was educated at home by a governess and as a child was encouraged to read widely. In 1844, her father lost most of his money and the family moved to Liverpool, eventually settling in reduced circumstances in London. Annie French visited Ireland only once again in her lifetime. In London, she was helped by her countrywoman Mrs S. C. Hall* and was befriended by Mrs Lynn Linton*, the eccentric novelist, and by W. H. Wills, Dickens's* co-editor on *Household Words** (in whose pages she made her literary debut). A couple of early novels, published anonymously in 1854–55, sank without trace. In 1858, she married Alexander Hector, the explorer, and bore him four children. His health collapsed shortly after marriage, obliging his wife to shoulder the main burden of providing the family income. In 1865, she published *Look Before You Leap*, the romance of an officer who elopes with a supposed heiress, finds her penniless, treats her harshly, but is later tenderly reconciled. The novel was popular, and set the author up as a professional writer. *Which Shall It Be?* (1866) has a heroine, Madeline Digby, who is left in the charge of her grandmother and resourcefully sets herself up independently as a governess. After nearly being abducted on a train by a love-maddened Frenchman, Madeline finally makes a decent middle-class marriage to a tall Englishman (the happy ending of all the author's fiction). French's best-known novel, *The Wooing O't**, came out in 1873 (after serialisation in *Temple Bar**). Partly set in Paris, it follows the love affairs of an engaging heroine, Maggie Grey, who has a vulgar aunt and an affection for an unsuitably worldly man. French's husband died in 1875 and as a widow she continued to support herself and her family by writing over forty more novels. He, apparently, had disapproved of her fiction and while he lived she wrote in her maiden name. After 1875, she took her deceased husband's Christian name, and wrote as 'Mrs Alexander'. *Her Dearest Foe* (1876), which must have been written during mourning, is one of the novelist's best works. The work opens with a vivid death scene in which Mrs Kate Travers is shown newly widowed. The novel's subsequent setting moves between London and the suburbs following the heroine's indefatigable attempts to recover an inheritance. In the end, this entails marrying a rival heir, her dearest foe. *The Freres* (1882) records the misfortunes of a genteel family in a cheap London lodging house. *The Admiral's Ward* (1883) again deals with loss of inheritance. As one reviewer enthusiastically noted about this work, 'everyday life is transformed to something like poetry by the patience of the heroine in her humble duties'. *A Choice Of Evils* (1894) nods towards the fashionable new woman* novel. It has a married couple who rationally decide to divorce when a 'dead' former spouse comes back from the grave. *Barbara, Lady's Maid And Peeress* (1898) is an inheritance romance. In *Through Fire To Fortune* (1900) the heroine escapes her drudging destiny as a milliner's apprentice when she is thought killed in a fire. But by the end of the century, even Alexander's superabundant energies were exhausted. The last ten years of her life were moreover made miserable by chronic neuritis. Nevertheless, in the months before she died she completed a revealing autobiographical novel, *Kitty Costello* (1904), the story of an ingenuous Irish girl's introduction to English society in the 1840s. Alexander's fiction typically revolves around a young girl torn between money, family and love (often complicated by legacy). A strong conviction of an eventually benevolent providence pervades her work. BL 46. *FCL*. ODNB. RLF. Sad. Wol.

ALEXANDER, William (1826–94). Alexander was born in Aberdeenshire into a farm labouring family. He began working life as a herdboys and at manhood rose to be a ploughman. But an accident cost him his right leg, and disabled him from further work on the land. In his convalescence, he read widely and went on to win a prize for an essay, as a result of which he was invited to contribute to local newspapers. A natural writer, Alexander joined the staff of the politically radical *Aberdeen Free Press* in 1852 at 6s. a week, eventually becoming the paper's editor. In 1867 he married Anne Allan, a schoolteacher. In 1871, he brought out his very popular and frequently reprinted dialect work *Johnny Gibb Of Gushetneuk*, a story of Aberdeenshire parochial life in the 1840s. (The work opens: 'Heely, heely, Tam, ye glaiket stirk – ye hinna on the hin shelvin' o' the cairt!') This was followed up by *Sketches Of Life Among My Ain Folk* (1875) which like its predecessor artfully mixes fiction and local history. Alexander was widely respected by his contemporaries and received an honorary doctorate from Aberdeen University in 1886. BL 2. Boase. *ODNB*.

Alice Lorraine, A Tale Of The South Downs, R. D. Blackmore, 1875, 3 vols, Sampson Low. (Serialised in *Blackwood's Magazine**, March 1874–April 1875.) Set in the period of the Napoleonic Wars, the hero of the story is Hilary, a scion of the old Lorraine family of Coombe Lorraine. In addition to betraying his lover, Mabel Lovejoy, Hilary loses £50,000 of Wellington's army funds which have been entrusted to him. The House of Lorraine is saved from consequent shame and disaster by the daughter Alice's offering to marry Captain Stephen Chapman for money. Blackmore originally intended a tragic ending, but after some wrestling with his artistic conscience softened it. A cache of lost family jewels is turned up which enriches the Lorraines and allows Hilary to settle his debt of honour. The novel resembles Hardy's* *The Trumpet Major**, and has a charming regional* flavour.

Alice's Adventures In Wonderland, Lewis Carroll, 1865, 1 vol., Macmillan. (The first edition was illustrated by John Tenniel*.) This best known of children's stories began as a tale told by Charles Dodgson (a mathematics don at Oxford) to Alice Liddell and her sisters, in July 1862. Having written the full-scale *Alice*, Dodgson was not sure whether to publish it. He sent the manuscript to George MacDonald* who warmly recommended publication. Dodgson first intended to print the work through Oxford University Press, with illustrations by himself. In 1863, he was introduced to Macmillan* who had just published Kingsley's* *The Water-Babies** (1863). They undertook to distribute *Alice*. Dodgson eventually decided to have a professional illustrator, and selected Tenniel who specialised in animal subjects. The first edition appeared in June 1865. But Tenniel was displeased with the execution of his designs, and the 2,000 copies were withdrawn. The book finally went on sale in November 1865, under the author's pen-name, Lewis Carroll. In 1871, Dodgson produced a cleverer but less satisfying sequel, *Through The Looking Glass**. The *Alice* books are unusual in children's literature in appealing equally to adult readers and the nonsense, especially in *Through The Looking Glass*, verges on playful philosophy. Nevertheless, both books have gripping narratives. In *Alice's Adventures In Wonderland*, the heroine, while reading, sees a white rabbit rush by, feverishly consulting a watch. She follows him down a hole in the ground, encounters various locked doors, eats and drinks substances which enlarge and shrink her, encounters mythical creatures like the Gryphon, extinct creatures like the Dodo, cartoon creatures like the Cheshire Cat,

breaks in on the Mad-Hatter's tea party and is sentenced to be beheaded by the irascible Queen of Hearts. As the playing card entourage falls on her, Alice wakes with dead leaves brushing her face.

All In The Dark, J. Sheridan Le Fanu, 1866, 2 vols, Bentley. The central character is an old aunt, Miss Dinah Perfect of Gilroyd Hall, given to table rapping. Under the influence of a spiritual adviser, 'Henbane', she interferes in the lives of her niece Violet Darkwell (choosing marriage partners for her) and her orphaned nephew William (choosing a career for him). After various comic complications the young people marry happily. The work is lighter in tone than the author's better-known ghost* stories. There are some interesting descriptions of the Victorian spiritualist seance.

All Sorts And Conditions Of Men,

Walter Besant, 1882, 3 vols, Chatto and Windus. (Serialised in *Belgravia**,

January–December 1882, illustrated by Fred Barnard*.

The work has a dedication to Besant's recently dead collaborator, James Rice*.)

The story opens with two young women discussing their future, at Newnham College.

Angela Messenger, heiress to a Stepney brewery fortune, determines to do something useful.

This means spinsterhood ('marriage spoils a woman's career'), changing her name to Kennedy and setting up a dressmakers' cooperative association in Stepney, complete with gymnasium and tennis court.

In another part of the story, Harry Goslet discovers that he is not, as he supposed, a blue-blooded aristocrat ('Harry Le Breton')

but the son of an army sergeant. He too plunges into the 'marvellous unknown country which we call East London', as a cabinet maker.

He and Angela meet at Mrs Bormalack's lodging house, and fall in love. He tells her his dream of a Ruskinian People's Palace of Delight for the East Enders and Angela (now the richest woman in England) secretly sinks her wealth into the project. They marry, and he discovers the pleasant truth. Besant subtitled the novel 'An Impossible Story' because a friend told him that his 'Palace' would never materialise. It did, partly due to the author's efforts, in 1887, although it did not as in the novel transform Stepney into an earthly paradise.



'She loves him herself, Angela was thinking.'

All Sorts And Conditions Of Men, Walter Besant, 1882: illustrator Fred Barnard.

of its predecessor, differed in important respects. It was, for instance, independent of any publisher. And, unlike *Household Words*, *All The Year Round* invariably featured long continuous fiction as its lead item. (Its subtitle was, 'The Story Of Our Lives From Year To Year'). The paper kicked off with *A Tale Of Two Cities**, and there followed over the succeeding years *Great Expectations**, Collins's* *The Woman In White** and *The Moonstone**, Reade's* *Hard Cash**, Gaskell's* *A Dark Night's Work**, Bulwer-Lytton's* *A Strange Story**. Under Dickens's editorship, the journal also published some distinguished reportage (notably the editor's own *Uncommercial Traveller* papers). Dickens personally conducted the magazine (with the help until 1868 of W. H. Wills, his former assistant on *Household Words*) until his death in 1870. During this period, circulation was very high, starting at 120,000 a week for normal issues, rising to as much as 300,000 for the larger fourpenny Christmas numbers, which featured specially commissioned short fiction from star writers. Charles Dickens Jr* succeeded his father as editor. As early as the mid-1860s, the journal had begun to lose ground, tending to serialise increasingly minor fiction by writers like Percy Fitzgerald*, Rosa Mulholland*, G. A. Sala* and Miss Braddon*. It did, however, publish three of Trollope's* best late works: *Is He Popenjoy?**, *The Duke's Children** and *Mr Scarborough's Family**. In its last year, the journal serialised *Prisoners Of Silence* by its founder's novel-writing descendant, Mary Angela Dickens*, appropriately enough. *BLM*.

Allan Quatermain, H. Rider Haggard, 1887, 1 vol., Longman. (Serialised in *Longman's Magazine*, January–August 1887. The book edition had twenty illustrations by C. H. M. Kerr.) The 'Allan Quatermain' saga began with *King Solomon's Mines** (1885). Its success led to this sequel. Fourteen more episodes in Quatermain's life were eventually called for, until the last, *Allan And The Ice Gods*, in 1927. All the stories hinge on the African explorer of the title. Various companions share in his adventures: Sir Henry Curtis, the fair-haired Anglo-Saxon warrior; Umslopogaas, the gigantic Zulu with his fearsome axe Inkosi-kaas (he dies in this novel); the doughty seaman, Commander John Good RN. Haggard resolved, unsuccessfully, to kill his hero off at the end of *Allan Quatermain*. But the character was too popular and the author was obliged to write *Allan's Wife* (1889), which returns to the great hunter's youth in Africa. Most of the stories have the same outline as these 'further adventures and discoveries' of *Allan Quatermain*. At the beginning, 'Hunter' Quatermain is rich, sixty-three years old and unhappy. His doctor son Harry has died and to relieve his misery Curtis and Good suggest an expedition to Mount Kenya. In Africa, the white men pick up with their old comrade Umslopogaas. An underground river leads them to a mysterious city in the centre of Africa. Its white-skinned people (the Zu-Vendis) are ruled by two sister queens: Nyleptha (fair) and Sorais (dark). After various intrigues, the story climaxes bloodily with the kind of 'kingly fray' Haggard excelled in. At the end of the novel Quatermain dies and Curtis survives, the consort of Nyleptha and benign ruler of the Zu-Vendis. The novel's motto is 'Ex Africa semper aliquid novi'.

ALLARDYCE, Alexander (1846–96). Allardyce's father was an Aberdeenshire farmer. After attending the University of Aberdeen, he went to Bengal, where he edited the *Friend Of India* newspaper from 1868. His best novel, *The City Of Sunshine* (1877), reflects this formative period of the author's life. Set in the Bengal village of Dhupnagar it offers a sympathetic account of Hindu society and its exotic mores (child marriage, caste, money-lending). In 1877, Allardyce returned to Edinburgh, where he worked on *Blackwood's Magazine** as an assistant editor until his death.

His other novels are *Balmoral* (1893), a Stevensonian* story of the 1715 rebellion, and *Earlscourt: A Novel Of Provincial Life* (1894). BL 3. ODNB. RLF. Wol.

ALLEN, [Charles] Grant [Blairfindie] ('J. Arbuthnot Wilson', 'Cecil Power', 'Olive Pratt Rayner', 1848–99). Author and scientist. Grant Allen was born in Ontario, Canada, where his father was a clergyman of the Irish Church, who had emigrated in 1840. His mother was Scottish (the author was to make much of his Celtic blood in later life). Allen spent his first thirteen years very happily in rural Canada. In 1861, the family moved to Connecticut, in the USA, where the sons were taught by a tutor from Yale. After a year broadening his mind in France, Allen went as a prize scholar to Merton College, Oxford in 1867, graduating in 1871. Allen had meanwhile made the mistake of marrying early and for love, which prevented him from pursuing the academic career which his abilities would otherwise have opened to him. When his wife died prematurely he supported himself in some financial difficulty, by schoolteaching. The work was beneath him and in 1873, having remarried, he took up a chair of philosophy at a newly-founded Government College in Jamaica, intended to provide higher education for West Indian blacks (this was seven years after a fierce rebellion in the colony). The scheme was an utter failure, although his years in the Caribbean had a formative effect on Allen. (Among other things, he developed a fanatical hatred of all forms of human exploitation.) On returning to England in 1876 he made writing his profession. For the next seven years his publications were principally in science. A child of the 1860s and a disciple of Herbert Spencer, Allen dedicated himself to disseminating enlightenment about evolution. But technical scientific writing was only moderately profitable and in 1884 Allen gathered into a volume several 'Strange Stories' he had contributed to magazines under the pseudonym J. Arbuthnot Wilson. A preface relates how the author 'by trade a psychologist and scientific journeyman' had strayed into the 'flowery fields of pure fiction'. Chatto* published the work, which was well received. In the same year, 1884, Allen put out his first full-length novel, *Philistia* (under the *nom de plume* Cecil Power), a satire on socialism and modern journalism. *Babylon* followed a year later. Like much of Allen's fiction, it takes emancipation as its theme, following the twinned careers of a farmer's boy from America and a peasant boy from England, both with artistic genius. In Rome they transcend their limiting backgrounds, develop their talents for painting and sculpture thus winning themselves fame, money and the love of beautiful women. Allen went on to produce some thirty works of fiction over the next fifteen years under his own name and various pseudonyms. They were popular and remunerative. His story *What's Bred In The Bone*, for instance, won a £1,000 prize from *Tit Bits*, in 1891, which was probably the largest windfall of its kind received by any Victorian writer. The work has a striking opening with a scene in which a young man in a train captivates a female fellow-passenger with a snake he happens to have about him. This is promptly followed by a catastrophic tunnel collapse in which he nobly performs prodigies of chivalrous valour. Most of Allen's writing is perfunctory, although the plots of his novels are often arresting. *In All Shades* (1886) is set in Jamaica, and deals frankly with love and race. *The Devil's Die* (1888) features a young doctor (an enlightened Hindu) given to fatal experiments on his patients. *The Tents Of Shem* (1891) utilises the author's Algerian travels in an exciting tale of Arab Jihad. *A Splendid Sin* (1896) is a Shavian satire on conventional genetic morality. *The Type-Writer Girl* (1897, by 'Olive Pratt Rayner') is an interesting novelty written in the form of a journal by a 'Girton girl' who

resolves to support herself as an office stenographer. *Miss Cayley's Adventures* (1899) gaily mixes the detective* and the 'Girton girl' novel. *The Scallywag* (1893), *An African Millionaire* (1897) and *Hilda Wade, Hospital Nurse* (1900) are more straightforward detective novels. *Linnet* (1898) is set partly in the Tyrol, and features two young English tourists captivated by primitivism (the heroine of the title is a Trilby-like untutored songstress who goes on to conquer Europe). Allen's most important works are: *The British Barbarians* (1895; subtitled 'A Hill-Top* Novel'), a satire on English society from the standpoint of the twenty-fifth century, and the notorious *The Woman Who Did** (1895, another 'Hill-Top' novel) whose massive sales helped set up the firm of John Lane*. *The Woman Who Did* chronicles the career of Herminia Barton who refuses to marry, on ethical principles, and nobly lives in sin. She comes to a tragic (but 'stainless') end. It offended middle-class readers and helped make notorious the new woman* novel as a genre. (Among many take-offs was *The Woman Who Didn't*, by 'Victoria Crosse', i.e. Vivian Cory, later a successful twentieth-century romancer.) Allen provocatively dedicated the work to his (second) wife. Always prey to bronchitis, his health was chronically poor, and after 1881 he lived quietly at Dorking, wintering in the south of France as he could now well afford to do. As a scientific philosopher, his early *Physiological Aesthetics* (1877) is the only work which remains read and cited. In his own day, Allen was much admired, Andrew Lang* calling his genius 'the most versatile, beyond comparison, of any man in our age'. He wrote delightful light verse, collected as *The Lower Slopes* (1894). BL 32. NCBEL. ODNB. RM. Wol.

ALLHUSEN, Beatrice May (née Butt, 1856–1918). Born in Scotland the daughter of an army officer, Beatrice Butt married William Hutt Allhusen, a sportsman and traveller, in 1876. As Beatrice May Butt, she began writing short stories for *Blackwood's Magazine**, graduating eventually to full-length fiction. Butt's novels are mainly tender studies of feminine psychology under romantic stress. *Miss Molly* (1876), her most enduringly popular work, is a tale of patient devotion in which the heroine waits five years for her lover to be released from prison. Her other works in much the same mould include: *Eugénie* (1877); *Geraldine Hawthorne* (1882); *Alison* (1883); *Ingelheim* (1892). She lived for much of her later life at Kensington Palace Gardens, in London, and died in Hindhead. BL 12. EF. FCL. Wol. WW.

ALLINGHAM, Helen [Mary Elizabeth] (née Paterson, 1848–1926). Illustrator. The daughter of a doctor, distantly related to Mrs Gaskell*, Helen Paterson was brought up in Derbyshire and went on to study art at the Birmingham School of Design and later at the Royal Academy Schools in London. Her subsequent style of illustration was influenced by that of Fred Barnard*. Allingham worked for the *Cornhill**, and illustrated Thomas Hardy's* *Far From The Madding Crowd** (1874) for that magazine. Also in 1874 she married the Irish poet William Allingham. Hou. ODNB.

ALLISON, William ('Blinkhoolie', 1851–1923?). A noted sportsman and man of the turf, Allison was educated at Oxford. In later life he wrote extensively about hunting and horses. Under the pseudonym 'Blinkhoolie', Allison also threw off such sprightly novels as: *Angram: The Tale Of A Wasted Horse* (1880); *Blair Athol* (1881); *The Tale Of A Horse* (1884); *A Tory Lordling* (1887). The last is a satire on the radical doctrines disseminated by 'Mugby' (i.e. Rugby) school. Virtually nothing is known of Allison's life. BL 5. Wol.

ALMA-TADEMA, Laurence (d. 1940). A daughter of the distinguished Victorian artist, Sir Lawrence Alma-Tadema, she apparently never married and lived most of her life in Kent. In the 1880s and 1890s she contributed verse and prose to various magazines, notably the *Yellow Book** in whose success she played a significant part. In fiction Alma-Tadema wrote among other things *Love's Martyr* (1886), a passionate and morbid story of extramarital passion; *The Wings of Icarus* (1894), described as 'being the life of one Emilia Fletcher as revealed by herself in thirty-five letters', with a fragmentary journal and postscript; and *The Crucifix* (1895), comprising three long short stories, the title piece being a 'Venetian Phantasy'. Her novels are self-consciously idealistic specialising in fashionably 'neurotic' heroines and semi-documentary modes of narration. Alma-Tadema worked for Polish refugees during the First World War and was awarded a CBE in 1918. BL 4. Wol. WW.

Altiora Peto, Laurence Oliphant, 1883, 2 vols, Blackwood. (Serialised in four 5s. parts, June–September 1883.) The main line of the story follows the exploits of two lively American girls, the heiress Stella Walton and her friend Mattie Terrill. Their New World emancipation is set off by the comic prejudices of their chaperone Hannah. The heroines change places and cut a swathe through European society. They take up with *Altiora*, a nineteen-year-old bluestocking, rescuing her from a tangle of love and money problems. Oliphant's philosophical interests invade the narrative as long dialogues. The heroine's name echoes an Oliphant family motto ('I seek the higher thing'). The novel was very successful and as the *Athenaeum** reviewer noted: 'It contains enough to equip a score of ordinary novelists for the production of a score of extraordinary novels.' It was first serialised in the form pioneered by George Eliot's* *Middlemarch**.

Alton Locke, Charles Kingsley, 1850, 2 vols, Chapman and Hall. (Subtitled 'Tailor And Poet'.) Arguably the finest of the social problem* novels produced by the hungry 1840s, *Alton Locke* is told autobiographically. The hero is born into a working-class ('I am a Cockney') and strict Baptist household of the 1830s. Barely grown, he is put into a sweat shop in Piccadilly, to make 'cheap clothes and nasty' (on which, as 'Parson Lot', Kingsley wrote an accompanying pamphlet). Alton is subsequently introduced by his fellow tailor John Crossthwaite to physical-force Chartism. (The so-called People's Charter demanded: universal suffrage, the ballot, annual parliamentary elections, rational electoral districts, abolition of property qualifications for voters, salaried MPs.) When his zealot mother turns him out, Alton takes shelter with Sandy Mackaye, a Scottish bookseller (modelled on Thomas Carlyle*). Under Mackaye's tutelage, the hero educates himself. During an expedition to Dulwich art gallery, he also falls hopelessly in love with Lillian, daughter of Dean Winnstay of Cambridge. Mackaye encourages his literary genius, and Alton becomes a famous working-class poet. He walks to Cambridge, where he has a rich cousin George Locke, who turns out to be a Newmanite and selfishly unhelpful. Lord Lynedale, however, is sympathetic and introduces him to Lillian's father. At the Dean's house, Alton makes friends with Eleanor Staunton (a Carlylean). The Dean agrees to help Alton, if he purges his poems of radicalism. Lord Lynedale marries Eleanor. Cousin George gets a double first, and asks for Lillian's hand. After the publication of his poems, Alton is attacked by the Chartist leader Fergus O'Flynn (i.e. Fergus O'Connor) and provoked into taking part in a riot in Norfolk for which he is jailed for three years. He is released in 1848, the year of the great Chartist petition. After the petition's débâcle in which he is

soaked to the skin, Alton sickens. In a feverish reverie ('Dream Land') he recapitulates all the stages of man's evolution from primeval slime to *homo sapiens*. He is nursed by Eleanor (Lynedale has meanwhile been killed in a fall from a horse). She is now a moral-force Chartist, organising needlewomen into cooperatives. George dies of typhus, caught from a fine new coat. Alton and Crossthwaite (also chastened) prepare for a purifying pilgrimage to the New World on the proceeds of Mackaye's will. Off the coast of America, Alton dies.

The Amalgamated Press (1893–1960). A late Victorian industrial-scale publishing firm which put out vast quantities of weekly fiction costing 6d. or less. The firm took over such magazines as *Bow Bells* (1862–97, a weekly at one point edited by Ainsworth*) and *Horner's Penny Novels*. In the twentieth century the Amalgamated Press had a huge success with *Peg's Paper*, a story magazine for young working-class girls.

Amaryllis At The Fair, Richard Jefferies, 1887, 1 vol., Sampson Low. Jefferies's last published book and one of his most effective studies of country life. The narrative centres on Farmer Iden of Coombe Oaks, his wife and his young daughter Amaryllis. Iden, a man of powerful intellectual powers, is on the brink of bankruptcy and the novel gives an exact picture of his spring labours. His wife is embittered and broken down. But Amaryllis is young, vital and possessed of latent artistic talent. In the way of Jefferies's fiction, nothing much happens. Amaryllis antagonises her wealthy grandfather by spurning the local landowner's son. In the last chapters, Coombe Oaks is visited by the bohemian Flamma side of the family, including the dissolute engraver Alere Flamma and the tubercular Amadis whom Amaryllis loves. The couple are last seen idyllically framed in the orchard. The book is memorable for its portrait of Iden, 'the Man of the Land'.

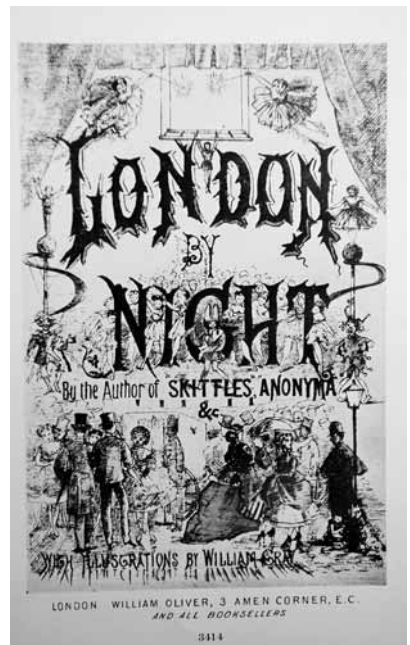
The Amazing Marriage, George Meredith, 1895, 2 vols, Constable. (Serialised in *Scribner's Magazine**, January–December 1895.) The story follows the career of Carinthia Jane Kirby, a beautiful but innocent heroine who has bloomed in the Austrian mountains. The daughter of an amazing marriage (her father eloped with a bride fifty years his junior), Carinthia is left an orphan with her brother Chillon. They come into the custody of a mean uncle, Lord Levellier. Lord Fleetwood impulsively proposes to the twenty-one-year-old Carinthia on first seeing her in her native woods. He immediately regrets his offer, but is held to it by Lord Levellier. On his wedding day Fleetwood attends a prize fight, and subsequently deserts his bride, returning only one night to impregnate her. She takes refuge with the family of a Welsh shoemaker and dissenting preacher in Whitechapel, and finds a true friend in the son of the house, Gower Woodseer, who tries to reconcile the couple. But now Carinthia spurns Fleetwood. She goes as a nurse to Spain, where Chillon is soldiering with the English contingent (the date being the early 1840s). Fleetwood becomes a Roman Catholic monk, and dies. Carinthia survives to make a less amazing marriage. The work is written in Meredith's impenetrable style full of 'the meanderings of Dame Gossip', and the plot is fantastic. But the depiction of Carinthia's noble masochism is psychologically convincing.

An American Girl In London, Mrs Everard Cotes, 1891, 1 vol., Chatto. (First published under the author's maiden name, Sara Jeannette Duncan, with over 100 illustrations by F. H. Townsend, the novel was serialised in *The Ladies' Pictorial*.) The story is autobiographical in form, and opens: 'I am an American girl.' Cotes

had herself been a Canadian girl in London, and the novel is sharp in its national observations. Mamie Wick (her 'poppa' is a politician, her 'momma' an invalid) comes to England, only to be oppressed by the conventionality of English womanhood, frozen by the civility of her English relatives, and repelled by the standoffish attentions of an English gentleman, Charles Mafferton. She flees back to America. In the sequel, *A Voyage Of Consolation* (1899), Mamie eventually reconciles herself to the Old World. Much of the first novel is given over to a tour of London sights (Westminster, Tussaud's, etc.). Despite its hostility to many of the forms of English life, the novel was extremely popular in England. It was very heavily illustrated in the late *Punch** style by Frederick Henry Townsend (1868–1920), who also embellished other of Cotes's books.

The American Senator, Anthony Trollope, 1877, 3 vols, Chapman and Hall. (Serialised in *Temple Bar**, May 1876–July 1877.) The husband-hunting heroine, Arabella Trefoil, goes to Washington where (managed by her predatory mother Lady Augustus) she catches the English Secretary of Legation, John Morton. The affianced pair return to England, where Morton has inherited the Bragton Park estate. The bulk of the novel chronicles a hectic month's events in the country. Morton has brought with him an American Senator, Elias Gotobed, who is chronically perplexed by such things as the Anglican Church, fox-hunting and the subtleties of the English electoral system. Arabella attempts to jilt Morton for the better-off Lord Rufford. This leads to threats of a breach-of-promise action when he refuses to be caught. John Morton dies, and nobly leaves Arabella a £5,000 bequest. Thus enriched she is taken off the marriage market by Mounser Green, a minor diplomat recently dispatched by the Foreign Office to Patagonia. Gotobed's Yankee provocations climax in a lecture at St James's Hall on 'English Irrationality' which ends in a riot. Gotobed reappears briefly as the American ambassador to London in *The Duke's Children** (1880). A sub-plot deals with the charming daughter of a local attorney, Mary Masters, who staunchly resists the marriage proposals of a young farmer, Lawrence Twentyman. She is finally rewarded for her courage and obstinacy when the new squire, Reginald Morton, marries her. The novel is a fine example of late Trollope comedy.

Anonyma. The corporate pseudonym for the syndicate who produced a licentious series of books in the 1860s. The *Anonyma* novels were first published by Vickers as 2s. pocketbooks and some were reprinted in the 1880s, as yellowbacks*, by C. H. Clarke. They may not have been copyright-protected. Typical titles are: *Fair But Frail*, a story of West End life; *Annie*; *Cora Pearl*; *Delilah*, Or *The Little House In Piccadilly*; *Lola Montez*; *The Soiled Dove*. As Michael Sadleir records, the authorship of 'Anonyma' has been variously attributed



An *Anonyma* cover, 'London by Night'.

to Bracebridge Hemyng*, W. Stephens Hayward and E. L. Blanchard. Hemyng is the most likely candidate, though joint composition is probably involved. The bibliophile and collector Michael Sadleir was particularly interested in this imprint.

ANSTEY, F. (i.e. Thomas Anstey Guthrie, 1856–1934). A gifted author of miscellaneous humorous works, Guthrie was born in London of ‘frankly plebeian’ stock. His father was a prosperous West End military tailor who could afford to send his son to good private schools and to Cambridge University (where he scraped a third-class degree). On graduating, Guthrie first applied himself to law. But although called to the Bar in 1880, he never practised. Instead, he began sending stories to the journals. A printing error led to his lifelong pseudonym, with its pleasant echo of ‘fantasy’. In 1882, Anstey had a hit with the novel *Vice Versa, Or A Lesson To Fathers*, the fable of a stuffy widower (Bultitude Sr) and his schoolboy son (Bultitude Jr) who with the aid of a magic stone from the East change bodies for a week. The book was revised in 1883 and republished with additions in 1894. In 1886, Anstey began a long association with *Punch**, to which he contributed the column of ‘overheard conversations’, *Voces Populi*, shrewdly illustrated by J. Bernard Partridge. Guthrie’s longer fiction tends to employ extravagant plot devices. In *The Tinted Venus* (1885), for instance, a statue of Aphrodite is brought to life by a London hairdresser, Leander Tweddle. *A Fallen Idol* (1886) has an English artist, Ronald Campion, vexed by interference from the astral plane. *The Man From Blankley’s* (1893) is a ‘story in dialogue’. *Baboo Jabberjee, B.A.* (1897) recounts the adventures of an innocent Indian lawyer in his comic progress through London society and the Inns of Court. *The Brass Bottle** (1900) is a modern-day genie story. *Tourmalin’s Time Cheques* (1891) is an early time-travel fantasy and *The Statement Of Stella Maberly* (1896) is a split personality story with an insane narrator. Anstey also wrote some serious fiction, notably: *The Giant’s Robe* (1884) and *The Pariah* (1889). The first (which was serialised in *Cornhill**) is the more interesting. Its hero is Mark Ashburn, a schoolteacher and failed novelist, who assumes ownership of the manuscript of a more gifted friend, supposed dead at sea. When the friend returns, Mark is disgraced but lives to redeem himself as a drudging lawyer. The novel was accused of having been plagiarised from Follett Synges’s* earlier published *Tom Singleton*. *The Pariah* is more tragic in design. The unfortunate hero, Allen Chadwick, is a parvenu youth who tries to buy himself into higher society, and earns only scorn for his efforts. The complicated plot ends with nemesis, death and general gloom. Critics received the work badly, and advised Anstey ‘to give free rein to his humour’. Although he ruefully felt he had outlived his time, Anstey continued writing until well into the twentieth century. His autobiography, *A Long Retrospect*, came out in 1936. BL 22. EF. NCBEL. ODNB. RM. Sad. Wol.

Antonina, Or The Fall Of Rome, Wilkie Collins, 1850, 3 vols, Bentley. Collins’s first published novel, a historical* romance set in the fifth-century Rome of the Emperor Honorius as the destroying Gothic hordes close in. The heroine is a beautiful Roman maiden, the daughter of Numerian, a Christian. Antonina captures the heart of Hermanric, a Gothic chieftain, the enemy of her people. The fall of Rome provides a lurid backdrop and such tremendous setpieces as the Banquet of Famine given by the libertine patrician Vetranio, in which the tables are laden not with food but treasure. Hermanric is killed (after being first hamstrung) but with Vetranio’s help Antonina survives to care for her father in peaceful seclusion despite the implacable enmity of a sadistic Gothic matron,

Goisvintha (who is resolved to stab the heroine with the same knife as maimed her brother, Hermanric). Antonina also has to escape a pagan votary, Ulpian, who intends to offer her up as a virgin sacrifice to Serapis. *Antonina* (which in places is ultra-violent) successfully inaugurated Collins's career.

ARCHDEACON, Matthew (1800–63). An Irish novelist, specialising in Connaught settings. Archdeacon was born at Castlebar in Co. Mayo, and taught at the academy there. His works include: *Connaught, A Tale of 1798* (1830); *Everard* (1835); *Legends Of Connaught* (1839); *The Priest Hunter* (1844). Little is known of Archdeacon's life, other than the fact that he died utterly destitute. BL 3. Boase. RLF. Sad.

ARCHER, Thomas (1830–93). Archer's father worked in the corporation of the City of London where, after a private education, his son followed him for a while. He subsequently turned to literature, specialising in stories and sketches of the lower classes in the metropolis. A Fellow of the Royal Historical Society, Archer wrote several multi-volume novels. *Wayfe Summers* (1863) tells the story of a London 'waif'. *A Fool's Paradise* (1870) follows four generations of the Fairhoe family through various trials and tribulations. Later in his career, Archer wrote fiction for the younger reader, often drawing on his historical knowledge: e.g. *By Fire And Sword, A Story Of The Huguenots* (1885); *Little Tottie* (1885). BL 10. Boase. RLF. Wol.

Ardath, Marie Corelli, 1889, 3 vols, Bentley. (Subtitled 'The Story Of A Dead Self'.) A tale of the occult. It opens with a typical Corelli flourish: 'Deep in the heart of the Caucasus mountains a wild storm was gathering.' Theos Alwyn travels to the monastery of Lars to consult the magician Heliobas (previously encountered in *A Romance Of Two Worlds**, 1886), who will, he hopes, restore his lost poetic genius. Time travel ensues, in which Theos is transported to Al-Kyris ('The Magnificent') 5000 BC, a city on the later site of Babylon. Here he meets the beautiful Edris and the seductive Lysia ('the unvirgined virgin') whose priesthood possesses the secret knowledge of electricity. He also meets his previous incarnation Sah-Lûma. Al-Kyris is eventually destroyed by earthquake and Theos returns to his own time, his poetic genius and his faith in God restored. The action ends with exaltation in Cologne Cathedral. The novel is even more chaotic in its fantasies than is usual with Corelli but it remained her favourite work.

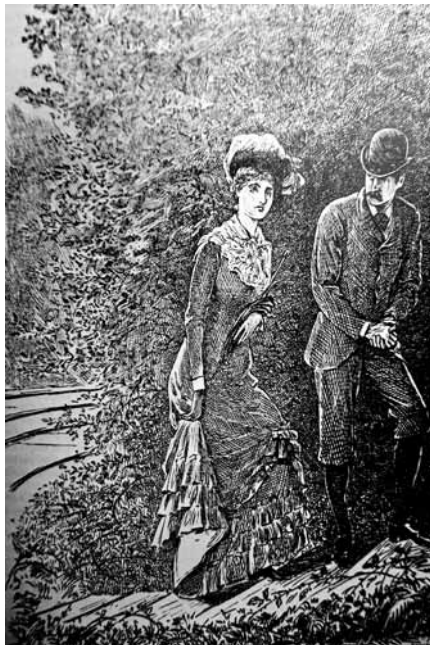
The Argosy (1865–1901). A monthly magazine, *Argosy* was started by Alexander Strahan* with Isa Craig* as its first editor. Subtitled 'A Magazine Of Tales, Travels, Essays And Poems', it sold for 6d. and offered 100 pages of text with two illustrations. The journal was launched with Charles Reade's* *Griffith Gaunt**, a tale of bigamy*. Strahan (a very strait-laced publisher) was mortified by the fuss the story provoked and promptly sold *Argosy* to Mrs Henry Wood* in October 1867. She patterned it as a rival to Elizabeth Braddon's* *Belgravia**, using it primarily as a vehicle for her own fiction. Wood's best contributions to the magazine are generally thought to be her 'Johnny Ludlow' stories. She remained editor until her death in 1887, at which point her assistant C. W. Wood took over. Other novelists featured in *Argosy* are Sarah Doudney* and Rosa Nouchette Carey*. The magazine had various imprints until 1871, when Bentley* adopted it, though apparently not as his sole property. In 1898, just before extinction, it was bought by Macmillan*.

Ariadne, The Story Of A Dream, Ouida, 1877, 3 vols, Chatto and Chapman and Hall. The story is told by an old Roman cobbler, Crispin of the Ponte Sisto, who has adopted Gioja (whom he calls Ariadne, after his favourite statue), a beautiful

and amazingly ingenuous sixteen-year-old orphan. Ariadne's father, it emerges, was a sculptor of genius and she herself develops as a natural artist. The melodramatic and slow-moving plot involves a poetic half-Greek villain, Hilarion, and a heroic French sculptor Germain Maryx. Hilarion seduces Ariadne and takes her to Paris where he heartlessly abandons her. Crispin follows his ward and brings her back to Rome where she revives sufficiently to create a magnificent statue of Hilarion. Ariadne's two lovers fight a duel, and Maryx is killed. Hilarion finally realises that he loves the girl he has wronged. But she dies and the novel ends with the gloomy observation that 'All things come too late.' There are numerous high-flown conversations about art in Ouida's usual manner.

Armadale, Wilkie Collins, 1866, 2 vols, Smith, Elder. (Serialised in *Cornhill**, November 1864–June 1866 with illustrations by George H. Thomas*.) In this highly regarded sensation* novel Collins deliberately denies the reader suspense, concentrating instead on situation and the psychology of crime. The story is divided into six books and narrated from time to time by characters' diaries and personal testimony. It begins in 1832 with the father of one young man confessing on his deathbed to the murder of the father of another young man. The murderer's son (a creole) adopts the name Ozias Midwinter. The victim's son takes the name and inheritance (to which Ozias is really entitled) of Allan Armadale. But Ozias is loyal to Allan, who has saved his life in a yachting accident. The story becomes immensely complicated with no less than five characters called Allan Armadale. (Thus, at one point, Allan Armadale disowns his son Allan Armadale and adopts another young man on condition he takes the name Allan Armadale. Both young Allan Armadales have sons called Allan Armadale.) Much of the novel's interest attaches to Lydia Gwilt, a fiendish villainess. The former maid of Ozias's mother and a convicted adulteress and murderer, Gwilt returns after a life of crime to entangle the Armadale heirs. In a tremendous final episode, she plots to suffocate Allan while he sleeps in a sanatorium in Hampstead. But by mistake, she almost kills Ozias, whom she loves ('her last weakness'). In a fit of remorse, Gwilt uses the contents of her sinister purple flask on herself to commit suicide. Dreams and prophecy feature centrally in the narrative. Midwinter survives to become a writer. Allan marries happily.

ARMITAGE, Robert (1805–52). The Rector of Easthope in Salop (now Shropshire) from 1843 until his death, Armitage wrote and anonymously published *Doctor Hookwell, Or The Anglo-Catholic Family* (1842). The novel was enormously



'The tempting moment.' *Armadale*, Wilkie Collins, 1866: illustrator George H. Thomas.

successful, in the context of the 1840s Oxford Movement and so-called Catholic aggression. Armitage also wrote a second work of fiction, *Ernest Singleton* (1847), a theological work on animals' souls, and a study of Samuel Johnson. BL 2. Boase. Wol.

Armored Of Lyonesse, Walter Besant, 1890, 3 vols, Chatto. Subtitled a 'Romance Of Today', the most effective parts of the narrative are set in the Scilly Isles (or 'Lyonesse'). The hero Roland Lee (an artist) is almost drowned there in a rowing boat. As a result he meets Armored, a stunning peasant girl. They have an idyllic love affair. But there is a long history of seduction and abandonment in Armored's family; in fact, 130 years before, Roland's great-grandfather deserted one of Armored's ancestors. He repeats the pattern by returning to the mainland without her. In London, Roland falls into the clutches of a villain who fraudulently acquires inexperienced artists' work and passes it off as his own. Armored who has £10,000 in family treasure comes to England as an heiress and rescues her lover. They return to Lyonesse as man and wife. The novel throws a melodramatic sidelight on Besant's concurrent work for the Society of Authors* and Armored is one version of the fashionably strong new woman*. Reportedly, after the success of Besant's novel, 'Armored' (unheard of before) became a popular name in the Scillies.

Edward Arnold (est. 1890). One of the new generation of publishers in the 1890s, Edward Augustus Arnold (1857–1942) was a grandson of Dr Thomas Arnold of Rugby School and a cousin of Mrs Humphry Ward*. His firm came to specialise in schoolbooks, but also published some best-selling novels (mainly in the new one-volume 6s. form) in the 1890s, including: James Adderley's* *Stephen Remarx* (1893), a work which sold over 20,000 copies in its first year; M. E. Coleridge's* *The King With Two Faces** (1897); Mary Cholmondeley's* *Red Pottage** (1899). Edward Arnold retired in 1930, at which date his firm had 1,500 titles in print. ODNB.

ARNOLD, Edwin Lester [Linden] (1857–1935). The eldest son of the poet and orientalist Sir Edwin Arnold (1832–1904), he was educated privately and at Cheltenham College. Thereafter, as he records, he took up cattle-breeding 'on the wildest part of the Scottish border'. Arnold then went to India, where he attempted to cultivate virgin forest without much success. On his return to England, Arnold took up literature and journalism. His major work is the fantasy, *Phra The Phoenician* (1890). A tale of reincarnation (an idea he evidently picked up from his father, with whom he was very close), it has a hero who is sacrificed by the Druids and wakes to find himself in the England of Julius Caesar. The work was very popular in its day, and has found some favour with twentieth-century science fiction* enthusiasts. Arnold used the same time-travel idea less successfully in *Lepidus The Centurion: A Roman Of Today* (1901). He also wrote the conventionally historical* *The Constable Of St Nicholas* (1894) about the knights of Rhodes. BL 5. EF. Wol. WW.

ARNOLD, the Rev. Frederick (1832–91). The son of a clergyman, Arnold was born at Cheltenham, and graduated from Oxford in 1860. (A recollection of his college experience is given in *Christ Church Days*, 1867.) He was ordained on graduation and served as a curate until 1884. But he also had a strong literary vocation, and for a while edited the *Literary Gazette*. Arnold wrote books and articles for the papers on diverse topics. His *Reminiscences Of A Literary And Clerical Life* were published in 1889. Apart from *Christ Church Days*, Arnold wrote

the novel *Alfred Leslie, A Story Of Glasgow Life* (1856), based on a year he spent in the city before going to Oxford. BL 2. Boase. RLF. Sad. Wol.

ARNOLD, Sir [Robert] Arthur (1833–1902). He was born at Gravesend, the son of a JP and brother of Edwin, later Sir Edwin, Arnold (1832–1904), poet and orientalist. Delicate in health he was largely educated at home. Arthur Arnold is principally remembered as a political radical. He served as an Assistant Commissioner under the Public Works Act during the Lancashire ‘cotton famine’ in 1863–64, and wrote an account of the episode. In his leisure time, while occupied as a surveyor and land agent, he turned out two successful sensation* novels, *Ralph, Or St Sepulchre’s And St Stephen’s* (1863) and *Hever Court* (1867; serialised in *Once A Week**). Arnold’s connection with fiction was brief. He was elected MP for Salford in 1880 and went on to pursue a successful career in public life. BL 2. *ODNB*.

ARNOLD, William Delafield (1828–59). William was the fourth son of the famous headmaster of Rugby, Thomas Arnold and the younger brother of Matthew. Educated at Rugby and Christ Church, Oxford, William chose a military career (he is recorded as having ‘a determined and sometimes aggressive temper’ and religious ‘doubts’) and in 1848 was posted to India as an army officer. Arnold subsequently married and transferred to the civilian administration of the Punjab where as an educationalist he refused to allow the Bible as a class book in Indian schools. Under the pseudonym ‘Punjabee’ he wrote *Oakfield, Or Fellowship In The East** (1853). The novel represents a deliberate attempt to raise the level of Anglo-Indian society. In form, the narrative is the autobiography of an earnest young Oxford graduate, Edward Oakfield, who goes to India as an army officer and is revolted by the dissipation of his comrades and fellow English civilians. *Oakfield* also chronicles the Second Sikh War, and has a vivid description of the battle of Chillianwallah in January 1849. It was generally received as an attack on the East India Company into whose commercial care the colony was entrusted until after the Mutiny of 1857, when its sovereignty was reluctantly handed over to the crown. Arnold was taken sick in 1859, and died at Gibraltar on the journey home to England. BL 1. *ODNB*. Wol.

J. W. Arrowsmith. A Bristol publisher, who flourished from the 1880s to the end of the century, James [William] Arrowsmith (1839–1913) specialised in cheap 1s. reprint volumes of fiction commonly called ‘shilling shockers’. The firm’s major success was with Hugh Conway’s (i.e. F. J. Fergus’s*) thriller, *Called Back**. Other best-sellers brought out by the firm were Anthony Hope’s *The Prisoner Of Zenda** and Jerome K. Jerome’s* *Three Men In A Boat**. *ODNB*.

Arthur O’Leary, Charles Lever, 1844, 3 vols, Colburn. (Serialised in the *Dublin University Magazine**, January–December 1843. The three-volume* edition was illustrated by George Cruikshank*.) The subtitle ‘His Wanderings And Ponderings In Many Lands’ indicates the random conception of this work, which Lever personally claimed to ‘detest’. Nor have his readers ever much liked it. The narrative follows the travels and comic misadventures of a Pickwickian Irish gentleman (an acquaintance of Lever’s more likeable hero Harry Lorrequer) in Belgium, France and finally Germany. At the end of the narrative, O’Leary is supposed to be setting off for Africa. There is no plot, and several inset travellers’ tales.

As It Was Written, Henry Harland, 1885, 1 vol., Cassell. A psychological thriller. Subtitled ‘A Jewish Musician’s Story’, the story is set in New York, and

told autobiographically. Ernest Neumann, a promising but temperamental Jewish violinist, is suspected of stabbing to death his singer fiancée, Veronika Pathzuol. He is tried for the crime, but acquitted. For two years, Ernest lives in a state of vague, moral unease. Then he discovers that Veronika's father was the seducer of his mother and that subconsciously he has avenged his family dishonour by murder. He recollects the crime in a music-induced trance and finally kills himself.

ASHBY-STERRY, J[oseph] (1838–1917). Ashby-Sterry was born in London, and educated privately. He wanted, above all else, to be a painter. But, as he put it, circumstances forced him to abandon the pencil for the pen. In the 1860s he was drawn into the *Punch** orbit, and began writing comic pieces, many of them based on his vast and curious knowledge of London and the Thames. *Nutshell Novels* (1891), *A Naughty Girl* (1893) and *A Tale Of The Thames* (1896) classify as fiction. In 1895, Ashby-Sterry published the conservative polemic: *The New Fiction, A Protest Against Sex Mania*. BL 3. Wol. WW.

ASHFORD Daisy (i.e. Margaret Mary Julia Ashford, 1881–1972). The youngest novelist ever to achieve worldwide fame, Daisy Ashford was born in Surrey, into a prosperous and numerous Catholic family. As a four-year-old girl, she began composing novels after tea for the delectation of her father (a civil servant), who copied them out for her. They included *The Hangman's Daughter*, *Where Love Lies Deepest*, and the piece on which her fame rests, *The Young Visitors*. This has the distinction of being the first story in her own hand. The work was published by Chatto and Windus* as a curiosity in 1919, with an introduction by the writer J. M. Barrie*, vouching for its authenticity. A mishmash of late Victorian romance, filtered through the naive sensibility of a clever little girl, the work is historically interesting and delightful. It follows the amorous adventures of Mr Salteena ('an elderly man of 42') in his luckless pursuit of the beautiful Ethel Monticue. Ethel marries Bernard Clark and they live happily ever after, since he loves his wife 'to the bitter end'. So good is the tale, which went through eighteen impressions in its first year of publication, that it was widely considered a forgery. But the author was publicly revealed, at the end of a long life in 1972. She wrote nothing after thirteen, at which age she was sent to convent school. She worked in the British Legation at Berne during the First World War, marrying James Patrick Devlin in 1920. Thereafter the couple lived in Norfolk, where he farmed. Daisy's musical sister, Angela, also wrote the juvenile tale *The Jealous Governess*, aged eight. (An obituary of Mrs Devlin was published in *The Times*, 17 January 1972.) BL 4. FCL. NCBEL. ODNB. RM.

ASHWORTH, John (1813–75). Ashworth was born at Cutgate, near Rochdale. Both his parents were weavers, and the boy received minimal education, most of it at Sunday school. Nevertheless, by strenuous self-improvement, Ashworth rose in life. In 1858, he founded a chapel for destitutes at Rochdale, and in later years made a name for himself as a lay preacher and successful manufacturer. His *Strange Tales From Humble Life* (initially published in pamphlet form, three series, 1863–76) had an immense circulation. Ashworth did other short tales-cum-tracts with strong Lancashire local colouring. Much beloved in his community, it is recorded that a 'procession of the poor' followed his coffin to its resting place. BL 5. ODNB.

ASHWORTH, [the Rev.] John H[arvey] (1795–1882). Ashworth was born in Elland, Yorkshire, and educated at Manchester Grammar School and at Oxford. He took orders in 1820. A keen antiquarian, he not only wrote on history but acquired a

castle in Co. Clare which he restored. Ashworth wrote the popular historical* work *The Saxon In Ireland* (1851) and the novels *The Young Curate, Or The Quicksands Of Life* (1859) and *Rathlynn* (1864). BL 2. Boase. Wol.

At His Gates, Mrs Oliphant, 1872, 3 vols, Tinsley. The story reflects the financial scandals which rocked England at the beginning of the 1870s (which Trollope* also drew on for *The Way We Live Now**, 1875). The millionaire Reginald Burton inveigles investors into putting money into his bank which he knows will fail. Robert Drummond, a successful genre painter, is married to Helen, the woman who earlier rejected Burton (her cousin) as a suitor. Drummond becomes one of Burton's victims, is ruined and falsely suspected of fraud. He fakes his death by a staged drowning in the Thames (such watery 'deaths' were a favourite device of the sensation* novel). Burton is eventually brought down, when Drummond reappears after seven years from America. In the interim his name has been cleared. Drummond forgoes his revenge and Burton, now a ruined man, flies abroad in disgrace 'to make a miserable new beginning'. The plot has echoes of Mrs Gaskell's* *Sylvia's Lovers** (1863) and Tennyson's pathetic narrative poem about a husband returned from the dead, *Enoch Arden* (1864).

At Odds, Baroness von Tautphoeus, 1863, 2 vols, Bentley. The novel is set in Bavaria in the Napoleonic era, beginning with the battle of Hohenlinden (1800) and ending climactically with Hofer's insurrection nine years later. In the foreground is a pallid love plot in which (for reasons of protocol and a promise made when the girl was twelve) the aristocratic soldier hero, Sigmund Waldering, is obliged to marry the sister of the woman he really loves. Although the *Athenaeum** reviewer complained that 'this is an insipid work', von Tautphoeus's novels and their popularity reflect the growing international perspective of British fiction after the 1860s. The novel has an interesting autobiographical preface, describing the importance of Napoleon in the memory of living Bavarians.

At The Back Of The North Wind, George MacDonald, 1871, 1 vol., Strahan. (Serialized in *Good Words For The Young*, with illustrations by Arthur Hughes*, November 1868–October 1869.) Diamond is the son of a coachman, named after his father's horse, 'big Diamond'. At night, the boy is visited by the North Wind, in the shape of a beautiful maiden with long hair (entrancingly pictured by Hughes). She carries Diamond in her arms to London, the city which she purifies by night. She also transports him to a paradisaical country at the back of the North Wind. The same wind sinks a ship which ruins the employer of Diamond's father's who becomes a cab driver (with the four-legged Diamond) in London. After various adventures and mystic encounters, the young hero dies, haunted by his sense of the mysterious country at the back of the North Wind. The story is one of MacDonald's more inscrutable fantasies*, suggestively rich and finally rather gloomy.

At The Red Glove, Katharine S. MacQuoid, 1885, 3 vols, Ward and Downey. The title refers to the lodging house (and glove shop) of Mme Bobineau in Berne. Two of its lodgers, the bank clerk Rudolf Engemann and the less prepossessing Captain Loigerot (favoured by Mme Bobineau), woo Marie Peyrolles, recently arrived from a convent. Rudolf is also loved by Mme Elvire Carouge, proprietress of the fashionable Hotel Beauregard and a widow 'as indolent as she was by nature luxurious'. On this slight 'spider and the fly' plot (which finishes with Marie and Rudolf conventionally united and the Captain having his ears boxed by the furious Carouge) MacQuoid hangs a series of pleasant character studies, foreign

scenery and episodes of mild domestic comedy. The novel began as short sketches in *Temple Bar** and *Harper's Magazine*.

Atalanta (1887–98). Subtitled 'Every Girl's Magazine' it was published monthly, under a succession of publishers. Among its editors was for six years (1887–93) the indefatigable L. T. Meade*. The journal specialised in fiction of high quality and serialised works by H. Rider Haggard* and R. L. Stevenson* including, notably, the latter's rather desultory sequel to *Kidnapped**, *Catriona* (1892–93).

The Athenaeum (1828–1921). The most influential of the Victorian literary reviews, the *Athenaeum* was founded as a weekly (costing 8d.) largely as the brainchild of Henry Colburn*, who had earlier set up the rival *Literary Gazette*. The early years of the journal were difficult. It took on its distinctive character under the editorship of Charles Wentworth Dilke (1830–46). Dilke inaugurated strict independence (particularly from 'puffing' publishers like Colburn) and widened the scope of the journal so that it became a 'mirror of Victorian culture'. Circulation approached 20,000 at its peak, and the price dropped to 3d. in 1861. The *Athenaeum's* reviewers of fiction were very strong, Henry Chorley standing out in the 1840s. Geraldine Jewsbury*, G. H. Lewes*, J. Westland Marston and T. K. Hervey were other novel reviewers of note. Under the editorship of Norman MacColl (1871–1900), the paper undertook more group reviews of novels, and quality dropped somewhat. The *Athenaeum* was the main vehicle for book advertising in the Victorian period. *BLM*.

ATHERSTONE, Edwin (1788–1872). Atherstone was born in Nottingham and devoted the major part of his adult life to the production of verse epic. He seems to have supported himself as a music teacher. There were, apparently, scandalous circumstances surrounding his marriage (or lack of it). His great work, *The Fall Of Nineveh*, had six books published in 1828, but was not completed in its thirty-book entirety until 1868. Atherstone also wrote the prose romances *The Sea-Kings In England* (1830) and *The Handwriting On The Wall* (1858), which is set in biblical Babylon, 538 BC. Of the last, the *Saturday Review** tartly noted: 'whatever faults the book may have, it is certainly free from the sin of being light reading'. Among the few details known about Atherstone it is recorded that he was a friend of the post-Blakean painter John Martin. Coleridge, whom he met, was not impressed with Atherstone's poetry – nor, alas, was anyone. In 1860 he was awarded a Civil List pension of £100 and evidently spent most of his later life in some poverty. BL 2. *ODNB*. RLF. Wol.

Aunt Judy's Magazine (1866–85). A magazine 'for young people' founded and originally edited by Mrs Alfred Gatty*, the mother of Juliana Horatia Ewing*. It was published by Bell and Daldy, publishers with a pronounced interest in evangelicalism. The journal was discreetly educational (running competitions on readers' knowledge of Scott's fiction, for instance). It also sponsored practical philanthropy, setting up such things as 'Aunt Judy's Jackanapes* Work Societies'. Each number featured an 'emblem', demonstrating an allegorical or parabolic truth. But, as its opening editorial stressed, 'stories will form a staple commodity in our bill of fare'. Many of Ewing's stories duly appeared in the magazine, as did Lewis Carroll's* *Bruno's Revenge* (1862). George Cruikshank*, Randolph Caldecott* and Gordon Browne (son of Phiz*) did pictorial work for the magazine. After Mrs Gatty's death in October 1873 (aged sixty-four), the editorship was taken over by another daughter, Mrs Horatia Eden, who kept the journal going until 1885. In

its later years, *Aunt Judy's* aimed at a slightly older juvenile readership. In the year of its close, it featured serials and shorter stories by K. S. MacQuoid* and F. Anstey*. (MG) ODNB.

Auriol, W. H. Ainsworth, 1850, 1 vol., Chapman and Hall. Ainsworth began serialising *Auriol* as *Revelations Of London* in *Ainsworth's Magazine**, from October 1844, with illustrations by Phiz*. Following the novelist's break with his publisher, Mortimer, *Auriol* was suspended in May 1845. In August 1845, Ainsworth picked it up again in the *New Monthly Magazine**, now entitled *Auriol, Or The Elixir Of Life*. It ran until January 1846 but was not published in book form until 1850. The story opens with an Elizabethan prelude in which Dr Lamb is seen discovering the elixir of life. (Ainsworth borrowed this theme from Bulwer-Lytton's* *Zanoni**, 1842.) Dying in Lamb's chamber is Auriol Darcy, who seizes the potion and drinks it just as the new year 1600 breaks. The scene flashes forward to 1830, and the London 'Rookery' (Ainsworth here borrows from *Oliver Twist**). Auriol, now immortal, becomes doubly involved with a woman he loves, Ebba Thorneycroft, an iron-master's daughter, and a mysterious Rosicrucian foe, Cyprian de Rougemont, who imprisons the heroine in a 'chamber of mystery'. As is usual in *elixir vitae* stories, the hero's dilemma is that to consummate his love he must sacrifice his immortality. Ainsworth clearly had no strong incentive to develop his initial conception and the cobbled together narrative ends with a return to Dr Lamb's cell by London Bridge, the preceding events being dismissed as nothing more than a hallucinatory vision.

Aurora Floyd, M. E. Braddon, 1863, 3 vols, Tinsley. (Serialised in *Temple Bar**, January 1862–January 1863). A follow-up to *Lady Audley's Secret**, which uses the same 'dead but not dead' device beloved by sensation* novelists. The novel's setting is horsey, and its plot is succinctly described by a contemporary reviewer: 'before Aurora is twenty she has eloped with one groom [James Conyers] and horsewhipped another, fallen violently in love with an ultra-refined young gentleman [Tabot Bulstrode] and, after being brought to death's door by his desertion has consoled herself within the year by marrying an honest but rough Yorkshire squire [John Mellish], exactly his opposite'. Aurora's second marriage is threatened by the reappearance of her brutish first husband whom she thought dead in a racing accident. When, after blackmailing her, he is murdered, suspicion automatically falls on Aurora and the subsequent narrative revolves around the discovery of the real culprit, the degenerate groom Stephen Hargraves whom she earlier horsewhipped (for mistreating her dog).

AUSTIN, Alfred (1835–1913). The Poet Laureate who succeeded Lord Tennyson, Austin was born in Headingley, where his father was a merchant. A Catholic, Austin was educated at Stonyhurst and called to the Bar in 1857. In 1858, enriched by inheritance, he gave up law for literature having already published a verse tale and a novel. Austin turned out poetry, higher journalism and was leader writer for the *Evening Standard*, 1866–96. It was as reward for political services that his undistinguished talent was dignified with the laureateship in 1896, a post to which he brought no lustre. Austin considered *The Human Tragedy* (1862), a narrative poem, his great work. But he also has some early novels in the wordy Bulwerian-Disraelian* style ('of the more serious sort', as he pompously called them) to his name: *Five Years Of It* (1858), the story of a young lawyer's growth to maturity; *An Artist's Proof* (1864); *Won By A Head* (1866); *The Lord Of All* (1867). As Michael

Sadleir surmises, Austin continued to write fiction in later life anonymously and pseudonymously. In 1867, for instance, he produced *Jessie's Expiation*, under the pen-name 'Oswald Boyle'. It features an evil nobleman who is foiled in his seduction of a rustic maid (Jessica) and as 'expiation' makes a man who owes him gambling debts marry her. The *Athenaeum** reviewer took the novel to be an amateurish first effort and pronounced it 'improbable nonsense'. BL 4. EF. NCBEL. ODNB. RM. Sad. Wol.

The Author (1890–). The journal founded by Walter Besant* as the official organ of the Society of Authors* (itself officially founded in 1884). Issued monthly, the *Author* concentrated on informing its readers on questions of contract and other professional matters. Besant edited the journal until 1901. Under him the *Author* adopted a consistently aggressive attitude towards the publishing industry, and paraded the grievances of authors incessantly. BLM.

The Autobiography Of A Slander, Edna Lyall, 1887, 1 vol., Longman. A novel with a purpose, aimed to rectify the slanderous wrong which Lyall felt had been done her personally by her contemporaries. In the country town of Muddleton, a vicious old gossip, Mrs O'Reilly, tells a friend (falsely) that a newcomer to the area, the young Polish merchant Sigismund Zaluski, 'is nothing less than a Nihilist'. The slander is repeated, travels to London and eventually to Russia. (Lyall handles the canard's migrations with sarcastic deftness.) On a trip to St Petersburg, Zaluski is arrested on suspicion of being involved in the Tsar's assassination and dies in prison.

The Autobiography Of Christopher Kirkland, Mrs Lynn Linton, 1885, 3 vols, Bentley. Linton's most autobiographical novel. Christopher is born in the early nineteenth century and brought up in a Lake District parsonage ('Braeghyll') where he is generally unhappy and awkward with his vicar father. A new clergyman, Henry Grahame (very different from other degenerate clerics of the period), introduces Christopher to the work of Coleridge, which has a formative influence. Ainsworth* accepts one of his poems for *Ainsworth's Magazine** and Christopher moves to London, where he becomes a journalist and novelist. In this main section of the novel, Linton portrays a gallery of Victorian literary figures under thin disguise, or in their own persons, and the narrative breaks down into unvarnished reminiscence (although the transposed sexuality is awkward when dealing with 'Christopher's' marriage). A late and interestingly candid work by an underrated writer.

The Autobiography Of Mark Rutherford, William Hale White, 1881, 1 vol., Trübner. A spiritual autobiography of a 'commonplace life' formed in religious nonconformity which closely follows the author's own. Rutherford's childhood is passed in the austere surroundings of provincial congregationalism ('the Independents') in the English Midlands. At fourteen, he is perfunctorily 'converted', and goes on to prepare for the ministry. The narrow world of his college life is shattered by the discovery of Wordsworth's poetry. He takes up his first ministry in an unnamed town. With his new sense of God, Mark tries to live rather than merely preach Christianity. This brings him into conflict with a hypocritical co-religionist, Mr Snale. Mark is also unsettled by an agnostic acquaintance, Mardon. After a religious crisis, crippling hypochondria and an unhappy love affair with Mardon's daughter, Mark resigns his ministry. He goes to London, where he works for a free-thinking bookseller, Wollaston, and falls in love with Wollaston's

niece Theresa (a character based on George Eliot*). This comes to nothing and Mary Mardon, to whom he has remained faithful, dies. The narrative which is edited by a 'friend' (Reuben Shapcott) fades out inconclusively with Mark having become a newspaper reporter. The work had a sequel, *Mark Rutherford's Deliverance**, in which the hero dies of a stroke.

AVERY, [Charles] Harold (1867–1943). Avery was born at Headless Cross, Worcestershire, the son of a local JP, and was educated at New College, a boarding school in Eastbourne. He subsequently wrote numerous tales of schoolboy pluck on sports- and battlefield, from the 1890s onwards, in the Talbot Baines Reed* style. *Frank's First Term: Or Making A Man Of Him* (1896) is a typical offering. From 1897 he was a regular contributor to the *Boy's Own Paper**. Although then in his fifties, Avery contrived to join the army in the First World War. BL 70. *EF. WW.*

Ayala's Angel, Anthony Trollope, 1881, 3 vols, Chapman and Hall. The orphaned daughter of an artist, Ayala Dormer is sent to live with her Aunt Emmeline (the wife of a rich financier, Sir Thomas Tringle). Her quieter sister Lucy Dormer goes to live more humbly in the family of Reginald Dosett, a £900-a-year Admiralty clerk. Ayala is unhappy with her rich relations, more so as the coltish Tom Tringle insists on proposing marriage to her. She has an ideal vision of the man she will love to which Tom does not conform. The sisters change places, which causes the charmingly selfish Ayala some discomfort. The main part of the subsequent narrative concerns the two sisters' eventual choice of husbands. After Tom Tringle, Ayala receives an offer from a bluff hunting man, Captain Batsby. But eventually, she marries Jonathan Stubbs, the youngest colonel in the British army. He is not her ideal 'Angel of Light', but will do. The less demanding Lucy marries a sculptor, Isadore Hamel. The work is late, and somewhat overlooked among the mass of better-known Trollope, although it has its modern admirers.

Aylwin, Theodore Watts-Dunton, 1898, 1 vol., Hurst and Blackett. Watts-Dunton's romance (originally entitled 'The Renaissance Of Wonder') was long-awaited. The florid narrative centres on Henry Aylwin's search for Winifred Wynne, who has disappeared on Snowdon (the outcome of a curse, laid on her father, for stealing an amulet from the tomb of Aylwin's father). The couple were betrothed in childhood; he being a cripple (and likely heir to an earldom), she the mystical daughter of a drunken organist. In his quest, and with the help of the gypsy Sinfi Lovell, Aylwin is cured of his 'materialism'. The story has a remarkable climax in which Winifred's curse is lifted by means of the latest psychological techniques from Salpêtrière in which hysteria is exorcised with powerful magnets. *Aylwin* was extraordinarily successful, selling 16,000 copies in a few months.

AYTOUN, W[illiam] E[dmonstoune] (1813–65). Aytoun was born and raised in Scotland, in whose history his family had occupied a famous place. After university at Edinburgh, duty directed him towards the law (his father's profession), but he had a strong inclination to write. In 1836 he began what was to be a lifelong connection with *Blackwood's Magazine**. It was not interrupted when in 1845 he was appointed to the Regius Chair of Rhetoric and Belles Lettres at Edinburgh University. In 1845, together with Theodore Martin (later Aytoun's biographer), he brought out his most popular work, *The Bon Gaultier Ballads*. Aytoun's only novel, *Norman Sinclair*, was published from January 1860 to August 1861 in *Blackwood's Magazine*. It tells the story of a young man, born in Scotland in the

second decade of the century. The early autobiographical chapters (especially those dealing with George IV's visit to Edinburgh) are excellent. The work ends on the eve of the Reform Bill, with Norman refusing the offer of his patron, Lord Windermere, to place him in Parliament. Aytoun also wrote some charmingly light-hearted stories for *Blackwood's*, such as 'The Emerald Studs, A Reminiscence Of The Circuit' (1847). His satiric parody of the 'Spasmodics', *Firmilian, A Tragedy*, was published in 1854. BL 1. *NCBEL*. *ODNB*. RM. Sad. Wol.