

CONSTRUCTING VICTORIAN MASCULINITY:
THE ACADEMIC PRIZE BOOK AND THE ETONIAN LEAVING-BOOK

A Dissertation

by

MARY BLANCHE REAGAN

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Chair of Committee,	Craig Kallendorf
Committee Members,	Susan Egenolf
	David Hudson
	Claudia Nelson
Head of Department,	Maura Ives

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ABSTRACT

This dissertation uses the academic prize book and the Etonian leaving-book as material objects by which to investigate masculine subject formation by the great public schools of the Victorian period (1837-1901). As a category, the great public schools consist of the nine public schools investigated by the Clarendon Commission in the mid-nineteenth century: Winchester, Eton, St. Paul's, Shrewsbury, Westminster, Merchant Taylors', Rugby, Harrow, and Charterhouse. This dissertation highlights the prize book traditions of these schools in its study of masculine subject formation because of their acknowledged and influential role in the formation of the nineteenth-century English gentleman. The academic prize-book tradition contributed to masculine subject formation by foregrounding the materiality of the book in the gentleman's private library as a marker of healthy Victorian manhood, thus avoiding the risks associated with an overweening intellect foretold in George Eliot's *Middlemarch* and Sheridan LeFanu's short story "Green Tea," both of which associate over-intellectualism with disease and death. In this regard, English poet Robert Southey is presented as an embodiment of Victorian manhood who successfully integrated manly ideals with intellectual scholarship. The study next examines the leaving-book custom as a gesture of male friendship. Especially popular at Eton, the custom commemorated a schoolboy's departure by the presentation of leaving-books by other schoolboys; however, the custom became highly performative and so encumbered by protocol and ceremony that it often merely simulated close bonds of friendship. Even so, the Etonian leaving-book may still be regarded as a token of the mid-Victorian ideal of close male friendship.

Finally, this dissertation considers two Victorian prizemen, Arthur Hugh Clough and Algernon Charles Swinburne, who reacted to their public-school educations at Rugby and Eton, respectively, as adults, by producing poetry containing masculine heterodoxy that refused to uphold cultural norms of Victorian manhood. Clough's heterodoxy may be traced to the influence of Rugby headmaster Thomas Arnold, whose pedagogy has been criticized for making boys into men too soon, and Swinburne's to his exposure to violent corporal punishment at Eton, which contributed to an arrested emotional development.

DEDICATION

This dissertation is dedicated to all of the “old boys” whose names are inscribed in the academic prize books and leaving-books studied in this dissertation.

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CHAPTER I

INTRODUCTION

In 1864 the influential Clarendon Commission issued its long-awaited report on the condition of the English public schools. Established in 1861, the Commission had as its assignment a complete investigation of the management, finances, and curriculum of the nine so-called great public schools: Winchester, Eton, St. Paul's, Shrewsbury, Westminster, Merchant Taylors', Rugby, Harrow, and Charterhouse. In the opening chapter of the report, the Commission acknowledged the enormous contributions made by the great public schools to English culture:

It is not easy to estimate the degree to which the English people are indebted to these schools for the qualities on which they pique themselves most—for their capacity to govern others and control themselves, their aptitude for combining freedom with order, their public spirit, their vigor and manliness of character, their strong but not slavish respect for public opinion, their love of healthy sport and exercises. These schools have been the chief nurseries of our statesmen; in them and in schools modelled after them, men of all various classes that make up English society, destined for every profession and career, have been brought up on a footing of social equality, and have contracted the most enduring friendships, and some of the ruling habits, of their lives; and they have had perhaps the largest share in the moulding of the character of an English gentleman. (56)

In characterizing the schools as the “chief nurseries of our statesmen,” the Commission performs a play on words to counter the claims of old Etonian Henry Fielding, writing in *The Adventures of Joseph Andrews* (1742) that the great schools were instead “the nurseries of all vice and immorality” (qtd in Chandos 30). Indeed, we will later see that these categories are not mutually exclusive and can co-exist, but it is important now simply to notice that although charged with the task of reforming the subject English public schools, the Commission felt compelled to acknowledge and name the public schools’ positive contributions to British society and culture, including their capacity for self-governance, their respect for public opinion, and their public spirit. Interspersed throughout the Commission’s recitation is its acknowledgement of the public schools’ role in masculine subject formation. The Commission praised the great public schools for “their vigor and manliness of character” and highlighted their role in the formation of “the most enduring friendships” between men. Most revealing of all is the Commission’s climactic characterization of the schools as having “the largest share in the moulding of the character of the English gentleman.”

Pursuing the Commission’s claims, this dissertation examines the role of the great public schools in the mid- and late nineteenth century in the formation of the English gentleman by using the book as material object as the tool of investigation. Specifically, it highlights the important but vastly unacknowledged role of the academic prize book and the Etonian leaving-book in the construction of Victorian masculinity. It shows how the public schools’ tradition of awarding academic prize books played an important role in masculine subject formation by privileging the private library as a

marker of Victorian manhood. It also examines the role of the Etonian leaving-book in the performance of male friendship between schoolboys. My analysis centers on academic prize books and leaving-books awarded by the great public schools because of their announced role as incubators of manhood and their recognized influence on other public schools that were, in the Commission's words, "modelled after them." This dissertation concludes with a look at two Victorian prizemen, Arthur Hugh Clough and Algernon Charles Swinburne, whose fraught public-school experiences at Rugby and Eton, respectively, produced poetic texts of masculine heterodoxy that were decidedly "against the grain" of Victorian ideals of masculinity.

This dissertation seeks to make contributions to both Victorian masculinity studies and book history. In examining the influence of the public school on Victorian ideals of manhood, masculinity studies have been largely oriented toward examining the text of school stories or public-school literature to support their various claims. This dissertation shifts the focus from books as carriers of text to books as material objects by which to investigate the public schools' role in shaping ideals of manhood in Victorian England. In addition, book studies have largely neglected the role of the academic prize book and the Etonian leaving-book in book history. This dissertation fills both gaps in scholarship by showing how the great public schools used the book as a material object in the fashioning of the English gentleman in the mid- and late-nineteenth century.

Trends in the Performance of Victorian Masculinity:

From Domesticity to Militarism

Masculinity is primarily a social and cultural construction manufactured within specific institutional settings. As Judith Butler has observed, gender performativity is a reiteration of a norm or set of norms that enable the formation of a subject (12, 15). Because of their nature as social and cultural constructs, norms of masculinity are inherently unstable and have the capacity to change over time. Over the course of the nineteenth century, masculine norms changed from those emphasizing hard work and domesticity to those favoring physical prowess and the harnessing of masculinity in service to the British Empire. In the early and mid-Victorian period, the construction of the male subject was influenced by two conditions. The first is the Industrial Revolution, which began in England's West Midlands and eventually transformed Britain from a predominantly rural economy to a thriving commercial one dominated by the middle class. The rise of the middle class saw a corresponding decline of the social influence of the aristocracy that had exercised significant control over public opinion until that time. The Industrial Revolution created a separation of home and work into two separate spheres, the home and the workplace, as men increasingly left their homes to work in separately located factories. In the pre-industrial age, the home had been the center of economic productivity as family members worked side by side, both husband and wife contributing economic value to the enterprise. The second condition affecting male subject formation was the Evangelical revival that stressed the importance of individual

faith and practice such as observance of the Sabbath and ritualized daily reading of the Bible.

These conditions produced a dominant masculinity having two principal strands: hard work and domesticity. According to Martin Danahay, the emphasis on hard work was rooted in the Protestant work ethic (7). Danahay postulates that beginning in the 1840s, work became gendered, with women's labor increasingly devalued and excluded in order to uphold the masculine paradigm: "The history of work in the Victorian period is the history of the attempt to define work as masculine and the male body as productive and free from the threats of the feminine, idleness and sexuality. The first stage of this definition of work as masculine was symbolically to separate men from women" (45). Danahay asserts that an ideal masculinity founded on hard work troubled the manliness of intellectual men because their work did not involve manual labor. Accordingly, many Victorian writers, such as Thomas Carlyle, theorized that ideal manliness also included self-discipline to offset this absence of manual labor, which would otherwise be assigned to the category of leisure (41). Over the course of the nineteenth century, Danahay contends, the term "industry" became increasingly dissociated from physical labor and synonymous with "business" to accommodate and assure the manliness of those who did not engage in physical labor.

The second strand of early and mid-Victorian manliness was rooted in domesticity. As investigated by British historian John Tosh, the home became the center of the man's non-working life, creating a division of labor with the husband in charge of providing for the material needs of the family and its governance, and the wife in charge

of household management and emotional nurturance. After the Reform Act of 1832, domesticity quickly became a talisman of virtue, according to Tosh, and a means of demonstrating middle-class superiority over the morally lax aristocracy (138).

Evangelicalism dictated that the father would perform his role as the established head of the household—acting as God’s surrogate in a sense—by leading the family in daily Bible readings and prayer and demanding strict observance of the Sabbath (147).

Tosh cautions, however, that the mid-Victorian cult of domesticity, as it came to be called, was never complete and began to fray in the late nineteenth century for several reasons, including its inherent contradictions (7). Its moralizing tone did not accommodate homosocial relationships between men, nor did the cult of domesticity make any room for manly heroism and adventurism, attributes that would eventually replace domesticity as a marker of Victorian manliness. The cult of domesticity was also under pressure from social forces. Its linchpin, Christianity, was the target of increasing social pressure from German scholarship challenging the Bible’s historical accuracy and also from the work of Scottish geologist Charles Lyell (1797-1875) and his close friend Charles Darwin (1809-1882), whose theories about the expanse of geologic time and the evolution of species, respectively, undermined the Creation story in Genesis, causing spiritual anxiety and growing agnosticism. These scholastic and scientific achievements were accompanied by the passage of social legislation, beginning in the mid-nineteenth century and continuing, that granted women greater property rights and recognized the mother’s limited child custody rights, developments portending notions of gender equality that threatened to topple the mid-Victorian masculine ideal of the *paterfamilias*.

The so-called cult of domesticity eventually gave way in the late nineteenth-century to a masculine ideal founded in militarism and physical prowess, service to God at home yielding to service to the British Empire across its broad expanse. It is arguable that the mid-Victorian masculine ideal of hard work, despite its roots in the Protestant work ethic, was still intact but merely shifted the principal location of its exercise from the factory to the battlefield. J.A. Mangan, the historian who has looked most closely at masculine subject formation during this time period, argues that from approximately 1850, imperial masculinity was methodically “manufactured” by means of a cultural “conveyor-belt” set up eventually throughout the British Empire with varying degrees of efficiency and with variable responses (10). Mangan credits the English public-school system and their obsession with sport and games as the principal “manufactory” of imperial masculinity: “The influential public-school system . . . powered the process, the ‘machine tools’ employed were largely instruments of play; and the ‘workshops’ were mostly playing fields” with the cricket field taking “pride of place as the foremost ‘factory’ where the ‘retooling’ process occurred” (9-10). The public schools actively recruited boys to be educated in the service of empire. The focus on games and emphasis on physical prowess and muscularity sharpened the line between male and female bodies, consistent with increased gender differentiation in late nineteenth-century culture. For adult men, there was a concomitant change that manifested itself in a shift in the appeal of marriage and family, with increasing numbers of men either postponing marriage or becoming confirmed bachelors.

The family of Edward White Benson, Archbishop of Canterbury in the late nineteenth century (1883-1896), illustrates this shift in the appeal of domesticity promising marriage and family. As investigated by Simon Goldhill, Benson was a traditional mid-Victorian *paterfamilias*, a stern parent who demanded and expected much from his children. Benson and his wife Minnie had six children, four boys and two girls; however, the eldest son, Martin, perhaps the likeliest to follow in the patriarch's footsteps, died suddenly in his teens, leaving Benson with three sons: Arthur, Fred, and Hugh. Goldhill contends that it was likely Benson's oppressive form of fatherhood with its fervent preoccupation with Protestant Christianity and the polarizing dynamic of the Benson marriage that influenced the trajectory of his sons' relational lives (67, 164). Benson the patriarch was much concerned with educating his sons into Christian piety emphasizing honesty, duty, and hard work (204); however, the cult of games and manly exercise also played a significant role in their lives as public schoolboys at Wellington College (205).¹ As a consequence, none of them ever married. Arthur preferred the company of younger men his entire life, contending that he was not the marrying kind and lacked the temperament for marriage (112). The youngest son, Hugh, staged the most dramatic rebellion against the mid-Victorian ideal of domesticity by entering the Catholic priesthood.

Public schools were an important crucible for the production of manliness in the nineteenth century. They have been called "miniature Englands" because of their capacity to shape adolescent behavior and to provide models "on which future patterns

¹ The elder Benson was Wellington's first headmaster, serving in the post from 1859 to 1873.

of justice and social order could be based” (Sanders ix). In the first edition of Thomas Hughes’s great public school novel *Tom Brown’s Schooldays* (1857), Hughes inserted a quote from the *Rugby Magazine* acknowledging the public school’s place in the production of manhood: “As on the one hand it should ever be remembered that we are boys, and boys at school, so on the other hand we must bear in mind that we form a complete social body . . . a society, in which, by the nature of the case, we must not only learn, but act and live; and act and live not only as boys, but as boys who will be men” (qtd in Hartley 216). By including this quotation at the time of the novel’s debut, Hughes affirmed the public school as “a complete social body” for the transformation of boys into men.

The Academic Prize Book and Leaving-Book as Primary Research Tools

This dissertation uses the book as a material object by which to examine this transformation of boys into men by the great public schools, drawing from the academic prize books and leaving-books in the William B. Todd Collection of Academic Prize Books held by the Harry Ransom Center, The University of Texas at Austin, supplemented by three leaving-books from my personal collection. The Todd Collection consists of over seven hundred books presented by hundreds of educational institutions in fifteen countries during the period 1494 to 1959, and, consequently, is one of the largest catalogued collections of prize books in North America. As such, it is an amalgam of received testimonials to the cultural histories of the countries for the time periods represented. Although representing educational institutions in both the United Kingdom and Continental Europe from the late sixteenth to the mid-twentieth centuries,

the majority of the books in the Todd Collection are academic prize books awarded by public schools in the United Kingdom. The Todd Collection contains eighty-five books representing the great public schools. Of these, fifty-four books (Vols. 48-56, 58, 60-77, 100-104, 106, 110, 112-117, 121-123, 129-132, 134, and 138-143) represent the period 1837-1901, dates that I am using to define the Victorian period, and therefore, will be used to investigate my claims concerning the relationship between the academic prize book and the performance of Victorian masculinity, first in the privileging of the materiality of the book in a gentleman's private library as a marker of Victorian manhood, and second, in demonstrating the unique performativity of male friendship expressed by the Etonian leaving-book. In its use of a selected number of samples, my research method bears some relationship to Tosh's in his well-regarded study of Victorian middle-class masculinity, *A Man's Place: Masculinity and the Middle-Class Home in Victorian England* (1999), which drew on the social histories of sixty Victorian families as "a way into domesticity as it was experienced at the time" (199).

Chapter II introduces the reader to the books in the Todd Collection that were either awarded or gifted during the period 1837 to 1901. The chapter begins with the observation that academic prize books have been somewhat overlooked by book historians or scholars in the fields of gender or masculinity studies. Interestingly, however, the few studies that do exist of academic prize books have frequently foregrounded gender as a recurring point of interest. The chapter then moves to a discussion of the history of the academic prize book as reflected by the Todd Collection, which purports to hold the academic prize book with the earliest-known certificate

(dated 1644), as well as the first-dated prize book, which was printed in 1569. These early holdings suggest that by the seventeenth and eighteenth centuries, the basic presentational elements of the academic prize book were already fixed: an elaborately printed prize certificate identifying the educational institution, the student, the nature of the student's achievement, and the date of the award, as well as the book's ornamental bindings, often decorated with the school's arms. The chapter summarizes the individual prize book traditions of the nine great public schools before moving on to a discussion of the academic prize book as a cultural artifact, the earliest volumes upholding the paradigm of classical education so often associated with public-school education. However, when broken down by decade for the period 1841 to 1901, the academic prize books in the Todd Collection representing the great public schools record a shift from classical texts to modern branches of learning, including history and biography and the sciences. Largely missing, however, is the novel, the underrepresentation of which reflects the gender bias that originally associated this genre with female readership, deeming it unsuitable reading material for the aspiring English gentleman in the nineteenth century.

Chapter III advances the claim that the public-school tradition of academic prize books played an important role in nineteenth-century masculine subject formation by privileging the materiality of the book in the gentleman's private library as a marker of Victorian manhood. The chapter traces the origin and rise in the nineteenth century of the gentleman's library as the progeny of the country-house library, such as the one superintended by Edward Casaubon in George Eliot's novel *Middlemarch* (1872).

Victorian architect Robert Kerr signaled the growing importance of the gentleman's library to the well-appointed middle-class Victorian home in his mid-nineteenth-century text *The Gentleman's House, or How to Plan English Residences, from the Parsonage to the Palace* (1864). Within the confines of the gentleman's library, the materiality of the Victorian prize books of the great public schools, their elite leather and gilt-tooled bindings customarily decorated with the schools' prestigious arms, provided a necessary marker between the cultural elite and the rest of literate society, whose access to the printed book threatened the cachet of private ownership of books, due to the industrialization of book publishing in the nineteenth century. By valuing a book's materiality over its literary content, the Victorian gentleman could avoid the risks associated with an overweening intellect as revealed in Eliot's *Middlemarch* and Sheridan Le Fanu's short story "Green Tea" (1872), both of which associated over-intellectualism with disease and death. The chapter closes with a portrayal of English poet Robert Southey as an embodiment of Victorian manhood who successfully integrated ideals of mid-Victorian manhood with intellectual scholarship.

Chapter IV considers the Etonian practice of giving leaving-books as a performative gesture of male friendship among Victorian schoolboys. The practice was a gesture of friendship especially prominent at Eton, where a book was presented to a schoolboy, either by a fellow student or by his tutor, upon the schoolboy's leaving Eton. This chapter describes the historical context and the performative nature of this expression of male friendship at Eton, following J.L. Austin's theory of the performativity of language in *How to Do Things with Words* (1962), and then turns to

specific leaving-books, which are examined in the context of Natalie Zemon Davis's typology of the printed book as more than a "source of ideas and images but as a carrier of relationships . . . scattered in the pages" of the book itself (192). Using these books as material objects, this chapter reconstructs the web of relationships emanating from the inscriptions on their flyleaves to obtain a glimpse of the schoolboys' personal histories and their relationships to the times in which they lived.

Chapter V considers the public school's formative influence on two mid-Victorian prizemen, educated twenty years apart, one at Rugby and the other at Eton: Arthur Hugh Clough (1819-1861) and Charles Algernon Swinburne (1837-1909), both of whom later developed reputations as counter-cultural poets whose work failed to uphold established norms of Victorian masculinity. Using the theoretical model developed by Marxist philosopher Louis Althusser (1918-1990) in his essay "Ideology and Ideological State Apparatuses" (1970), the chapter analyzes Clough and Swinburne as examples of "bad subjects," a term coined by Althusser to describe individuals who rebel against dominant discourse, often by adopting alternative or oppositional ideologies. It contends that both Clough and Swinburne rebelled against dominant Victorian ideologies of manhood and masculinity by producing poetry containing subversive images of manhood and masculinity, traceable, at least in part, to their public-school backgrounds at Rugby and Eton, respectively, which corrupted the normal progression from childhood to manhood in both men, although in diametrically opposed ways. Clough is an example of a boy "made into a man too soon" by the commanding presence of Rugby headmaster Thomas Arnold (1795-1842), whose educational

philosophy centered on the foreshortening of boyhood and induced an intellectual honesty in Clough's poetry that refused totalizing Victorian ideals of manliness. Conversely, Swinburne is an example of the *puer aeternus* (eternal child) whose exposure to violent corporal punishment at Eton aroused latent masochistic tendencies, which influenced the portrayal of heterosexual love in his poetry and contributed to an arrested development, manifested in later life by an extreme preoccupation with children. Case studies of these two poets, facilitated by the substantial body of work that both men left behind, foregrounds the tension between competing institutional policies and practices of the great public schools and reveals how harsh doctrine and disciplinary measures, however well-intentioned, at times frustrated and disrupted the inculcation of manly ideals upheld by the academic prize book and the leaving-book traditions.

Chapter VI concludes the dissertation by bringing the influence of the great public schools on male subject formation into the present day, using a sociological study published in 2017 entitled "The Decline and Persistence of the Old Boy: Private Schools and Elite Recruitment 1897 to 2016" that explores the changing relationship between Britain's elite public schools and elite recruitment over the last 120 years. Although the study finds that the power of elite British schools has diminished over time due to the diminished role of military and religious elites and to the advancement of women in the work force, it nevertheless emphasized that despite these changes, British public schools have retained their position as powerful channels of elite formation and that alumni of the great public schools in particular are ninety-four times more likely to reach the echelon of the British elite than graduates of other public schools (Reeves 1141). Thus,

these schools continue to play an important role in establishing ideals of manhood suitable for reaching the pinnacle of British society. The chapter also considers avenues deserving of further research using the book as a tool to investigate male subject formation by the great public schools.

In showcasing the academic prize book and the leaving-book as signifiers of Victorian masculinity, this dissertation embraces as credo Tosh's observation that "[s]ocial history is about the messiness of people's lives, as well as the structures that enable us to generalize about those lives" (199). It is difficult to imagine an environment in which the "messiness" of human affairs and the architecture of social "structures" are more complexly combined than in the great public schools of the Victorian era. Yet to my mind it is equally difficult to imagine a subject more fascinating than discovering how these public schools sought to use a seemingly uncomplicated object, such as the academic prize book or the leaving-book, as a means by which to tame adolescent schoolboys, molding them into English gentlemen whose performance of masculinity would oversee an empire.

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CHAPTER II

AN INTRODUCTION TO THE ACADEMIC PRIZE BOOK

In the Victorian masterpiece *Vanity Fair* (1848) by William Makepeace Thackeray (1811-1863), the reputation of the English public school as a schoolyard for bullies and its more erudite tradition of awarding academic prize books for scholastic achievement combine to chronicle the personal advancement of one of Thackeray's most engaging literary characters, Major William Dobbin. The reader is first introduced to Dobbin as a student at a school run by Dr. Swishtail, whose peculiar name is a saucy reference to birching, the form of corporal punishment commonly used to punish errant schoolboys in the nineteenth century. Described by the narrator as "the dullest of all Dr. Swishtail's young gentlemen" (47), Dobbin successfully challenges the bully Cuff, "the unquestioned king of the school" (49), to a fight in defense of the younger George Osborne, the object of Cuff's bullying. Dobbin's victory over his opponent not only earns him new-found respect from his schoolmates but also propels him toward academic excellence, which is signified by an academic prize book awarded to Dobbin for mathematical achievement:

It was discovered, that although dull at classical learning, at mathematics [Dobbin] was uncommonly quick. To the contentment of all he passed third in algebra, and got a French prize-book at the public Midsummer examination. You should have seen his mother's face when *Télémaque* (that delicious romance) was presented to him by the Doctor in the face of the whole school and the parents and company, with an inscription to

Gulielmo Dobbin. All the boys clapped hands in token of applause and sympathy. (54)

This spirited literary vignette was almost certainly inspired by Thackeray's own public-school background acquired at Charterhouse, where he was schooled from 1822 to 1828. Although his great-grandfather was Harrow headmaster Thomas Thackeray (1693-1760), Thackeray's own schooldays were especially unhappy ones, as noted in a boyhood letter he wrote to his mother lamenting that of the 370 boys enrolled at Charterhouse, he wished that there were only 369 (Minchen 37). As an adult, Thackeray became a harsh critic of the English public school, once unfavorably comparing the quality of education received there, steeped as it was in sports and the classics, to the more practical and useful education received at an Irish agricultural college, advising that "as a man grows old in the world, old and fat, cricket is discovered not to be any longer very advantageous to him . . . and though to read a Greek play be an immense pleasure, yet it must be confessed that few enjoy it" (*Irish Sketchbook* 450). Dobbin's prize book for achievement in the more practical skill of mathematics—a milestone that begins his upward trajectory from clumsy grocer's son to accomplished military officer—reflects this avowed disdain for classical learning. On a granular level, the episode flaunts Thackeray's personal knowledge of the academic prize book tradition by its close attention to authentic detail—the public nature of the awards ceremony "in the face of the whole school and the parents and company"; the prize label's homage to classical education exemplified by replacing "William" with its Latin equivalent "Gulielmo" on the inscription; and the sometimes inexact relationship between the

subject matter of the prize book and the proficiency for which it was awarded, a disjunction carried to comical extreme when the prize book chosen to reward Dobbin's mathematical achievement is a "delicious romance."

The academic prize-book tradition so scrupulously rendered by Thackeray in *Vanity Fair* has not received the attention it deserves from book historians or literary scholars, especially those focusing on the Victorian period, given the vast cultural influence exerted by these schools in this most formative period of British history, which consolidated the status of the British Empire as the world's leading economic and military power of the nineteenth century. Convened in 1861 to investigate these schools, the Clarendon Commission forcefully acknowledged the pervasive influence of the great public schools by its characterization of them as the "the chief nurseries of our statesmen" and as institutions having the "largest share in moulding the character of an English gentleman" (*Report* 56). In describing the great public schools as the "nurseries" of future statesmen and institutions for the "moulding" of English gentlemen, the Commission employed overtly gendered language that presumes the shaping role that these schools played in masculine subject formation in the nineteenth century. Strengthening these claims about the role of the great public schools is the Commission's further acknowledgement of the proliferation of English public schools that had been "modelled after them" (*Report* 56). The influence of the great public schools not only materialized in the men that were educated by these schools but also in those that were educated by other Victorian public schools that sprang up in the mid-nineteenth century as copies of their elite forerunners.

Despite the scarcity of scholarly engagement with academic prize books awarded by the great public schools, it is interesting to note that gender has been a recurring point of interest uniting the few prize-book studies that do exist. One of the most comprehensive prior of these studies was performed by Dorothy Entwisle, who examines Sunday school prize books awarded to working-class children during the period 1870 to 1918, to discern trends in the types of books awarded, their main themes, and their portrayal of men and women.² Using content analysis of review notices for her data set of over twelve hundred Sunday school prize books, Entwisle found that appropriate sex roles, both male and female, are the salient feature in approximately one-third of the sample of reviews, with character training, the dangers of certain vices, such as smoking, drinking, and gambling, and family matters as the next most important categories (85). Entwisle further finds that the prize books affirm traditional gender roles of the Victorian working-class in that the prize books depict girls and women in domestic roles, whereas the books recommended for boys promote an image of the mature, responsible man unaffected by prolonged adolescence or boyish behavior (86, 89). While emphasizing moral themes, the books awarded by Sunday schools were not especially religious or denominational but surprisingly secular in their outlook, which stressed values important to the artisan lifestyle and reinforced accepted moral values of the artisan culture of the Victorian working-class (93). More recently, Lauren O'Hagan has published a study of Edwardian prize book inscriptions, ownership, and reading

² To perform her study, Entwisle used a dataset of 1,278 Sunday school prize books collected from twelve second-hand book shops in Lancashire and Yorkshire (82).

practices that extends beyond Entwisle's study to consider prize books awarded not only by Sunday schools but also by boarding and grammar schools, clubs and societies, and other institutions during the Edwardian period, 1901-1914.³ Consistent with Entwisle, O'Hagan finds that prize books awarded by Sunday schools emphasized moral behavior and placed boys and girls into traditional categories that upheld conservative masculine and feminine societal roles (511-12). In contrast, O'Hagan observes that grammar and boarding schools, rather than encouraging children to remain within traditional societal roles, awarded prize books pertaining largely to academic subject capability, as opposed to behavioral traits, that would promote the child's advancement (511). Individual study of Victorian prize books awarded by the great public schools complements this research and is further justified simply due to the age of this prize-book tradition, which is comparable to the Sunday school prize book tradition studied by Entwisle and in part by O'Hagan. The awarding of prize books by Sunday schools developed soon after the founding of the Sunday school movement around 1780 (Turner 1), which roughly coincides with the awarding of the first prize book by a great public school (Shrewsbury) in England in 1801.

This chapter brings renewed focus on the academic prize books tradition of the great public schools by examining the history of the academic prize book tradition more generally, as reflected in the Todd Collection, and then turning to the individual

³ O'Hagan's methodology relied on a data set of 706 prize books awarded by these various institutions that bore inscriptions or prize labels dated 1901-1914. Books with a publication date prior to 1901 were also included so long as they were awarded as prizes during this period (508).

practices of great public schools for awarding prize books and the relationship of these prize books to broader trends in Victorian culture. Very much an artifact of their time, the Victorian prize books in the Todd Collection record the shift away from classical learning to the modern branches of learning, consistent with the sweeping changes that dominated the broader Victorian culture, as classical paradigms grudgingly gave way to scientific achievement and advancement. In addition, with their emphasis on the literary genres of history and biography, these prize books reflect the tastes and preoccupations of a Victorian culture that increasingly looked to established authority as a guide to individual opinion. Finally, although Victorian prize books in the Todd Collection also include works of imaginative literature, these works almost exclusively belong to the genre of poetry. Thus, even though the novel was well-represented as a literary genre in the nineteenth century, this trend is not replicated in the Todd Collection's Victorian prize books.

The History of the Academic Prize Book

The tradition of awarding books to reward academic excellence probably originated on the European continent in the mid-sixteenth century. The Todd Collection purports to hold the academic prize book with the earliest-known certificate, an edition of *Des Erasmi Roterod Colloquia nunc emenda: tiora* (1643) (Vol. 695). The *Colloquia* is a collection of dialogues on a variety of subjects by the great scholar and humanist Erasmus of Rotterdam (1466-1536), who used them as informal Latin exercises for his own students. Consistent with this tradition, this edition of the *Colloquia* was awarded in 1644 by the Latin School in Amsterdam to Joanis Meyer for the student's industry and

diligence, as shown on the bound-in prize label appearing on the flyleaf (verso) (Fig. II.1). Handsomely bound in vellum with the gilt-tooled arms of the school on its front and back boards and measuring a mere 5 ¼ x 3 inches, this edition was published by celebrated Amsterdam publisher Elzevir, which specialized in such duodecimo editions of the classics for schoolboys. The Todd Collection also claims the first-dated prize book, *Cornelii Nepotis Excellentium / Imperatorum Vitae (Lives of the Excellent Commanders)*, a 1569 edition of the only surviving work of Roman biographer Cornelius Nepos (c. 110 B.C. - c. 25 B.C.) (Vol. 669). Although printed in 1569, this edition of Nepos's work was not awarded until 1690 when it was presented to a student at the Collège du Plessis-Sorbonne, founded in the fourteenth century. The front and back boards of the prize binding are ornately decorated with gilt-tooled fleur-de-lis, long associated with the royal arms of France, with a laurel leaf centered on both boards identifying the school and year of the award in gilt-tooling on the front board (Fig. II.2) and the month and year of the award, "March 1690," in gilt-tooling on the back board (Fig. II.3). The Todd Collection also purports to hold the earliest academic prize books recorded elsewhere in France and the Netherlands, which were awarded in the seventeenth century.

The Todd Collection also claims to hold the earliest academic prize books awarded in the British Isles (England, Scotland, and Ireland): a two-volume edition of *The History of the Revolutions that Happened in the Government of the Roman Republic* (1724) by the Abbot de Vertot (1655-1735), awarded by the Dublin Grammar School in 1726 to Gabriel Stoaks for industry (Vol. 642); an edition of the biography of Alexander

the Great, *Alexander Magus* (1708) by first century Roman historian Quintus Curtius Rufus, awarded by Trinity College, Dublin, in 1736 (Vol. 600); an edition of Phaedrus's *Fables, Phædri Augusti Liberti Fabularum Aesopiarum Libri Quinque* (1757) by G. Hamilton and J. Balfour, awarded by the Grammar School in Glasgow in 1770 to Thomas Ross for industry (Vol. 578); a Foulis edition of Nepos's *Excellentium Imperatorum Vitae* (1761), awarded by the Grammar School in Glasgow in 1768 (Vol. 579); an edition of the Greek New Testament, *Novum Testamentum Græcum ad fidem Græcorum Solum Codicum* (1783), awarded by Trinity College, Cambridge in 1789 to Roger Buston "for regular Behavior and Proficiency," unusual because the prize label sets forth the terms establishing the award (Vol. 32); and finally, an edition of Cicero's *Bonorum & Malorum* (1728), awarded by Shrewsbury School in 1801 to Hugh Ellis for diligence in his studies (Vol. 105). This volume incorporates many of the design features that are characteristic of prize books in the Todd Collection: a leather binding with the school's gilt-tooled arms decorating either the front or back board, or both (Fig. II.4), a raised, gilt-tooled spine often featuring elements of the school's insignia (Fig. II.5), and a prize label on the front pastedown (Fig. II.6).⁴

⁴ In addition to its age, this prize book is noteworthy because its prize certificate was executed by one of Shrewsbury's most acclaimed headmasters, Samuel Butler, D.D. (1774-1839), who served in that position for thirty-eight years (1798-1836). Appointed to this position at the relatively young age of twenty-four, Dr. Butler transformed the moribund school that had only a handful of students at the time of his appointment into a leading public school of the nineteenth century. The most famous public-schoolboy to come under his headmastership was English naturalist Charles Darwin (1809-1882). Dr. Butler is the grandfather of novelist Samuel Butler (1835-1902), the author of *Erewhon* (1872) and *The Way of All Flesh* (1903), who also wrote a biography of his grandfather, *The Life and Letters of Dr. Samuel Butler* (1896) (Leach).

Based on these early holdings, it appears that the presentation of prize books for academic achievement had already become quite formalized by the seventeenth and eighteenth centuries, as indicated by the book's own physical features: its elaborately printed prize certificate identifying the educational institution, the student, the nature of the student's achievement, and the date of the award, as well as the book's ornamental bindings, often decorated with the school's arms, forever linking the student's academic achievement with the educational institution he attended. Such elaborate details are designed to direct attention to the educational institution as a form of advertisement "by mingling a sense of importance of the institution with the successes of its scholars," and as a form of recompense to parents for the handsome tuitions paid to the school for their sons' education (Reynolds 190).

Academic Prize Book Traditions at Individual Great Public Schools

The first English public school was likely attached to the cathedral at Canterbury, founded by Augustine in A.D. 598, as a fledging England was emerging from the collapse of the Roman Empire (Rodgers 8). Early cathedral and monastic schools were the ancestors of the great public schools that would occupy a privileged yet sometimes controversial place in the educational life of nineteenth-century Britain. The oldest, Winchester College, was founded in 1387 by William of Wykeham, who, despite his own ecclesiastical background as Bishop of Winchester, was committed to the belief that responsibility for the education of boys should be removed from monks in local monasteries and placed in the hands of secular or non-monastic clergy as part of a comprehensive educational system connecting all stages of learning (Minchin 331).

Consistent with this philosophy, William of Wykeham extended preparatory education until ages eighteen or nineteen, curing a defect of medieval education that had inducted boys into universities at much earlier ages of fourteen or even twelve (Minchin 331). These reforms provided a pattern for the founding of Eton College by Henry VI in 1441, and more generally, the pattern for the other great public schools, St. Paul's (1512), Shrewsbury (1551), Westminster (1560), Merchant Taylors' (1561), Rugby (1567), Harrow (1572), and Charterhouse (1611), the founding of which, in the words of the Clarendon Commission, resulted in the formation of "a great collegiate establishment, in which the promotion of learning was not the founder's sole purpose, though it seems to have been his principal aim" (*Report* 4). Established to educate poor scholars through an endowed foundation, these schools were so-called public schools because they were subject to public management or control, in contrast to private schools run for the personal profit of their proprietors.

The Clarendon Commission investigated the system of awarding of academic prizes at these great public schools as part of its charge and commission not only to "inquire into the administration and management" of these schools but also to inquire into the "system and course of studies . . . as well as into the methods, subjects, and extent of instructions given to the students" (*Report* iii). While acknowledging in its final report the importance of prizes as markers of academic achievement, the Commission cautioned that "there are few subjects which require a greater exercise of care and judgment on the part of the authorities at the school" (21). The Commission endorsed the need for variety in the academic prize system, such as having many prizes

for many kinds of academic excellence and having prizes open to limited portions of the school as well as prizes open to the whole school (21). Foremost in the Commission's mind, however, was the need for academic prizes to be a true measure of academic excellence: "But it is more important, as a general rule, that prizes should be held in high estimation than that they should be many in number; and it is so easy, on the one hand, by having too many of them, to defeat altogether the office which they serve in calling out the highest excellence,—so easy on the other, by having too few, to restrict their operation unduly" (21). The Commission then went on to summarize each school prize award system in the individual sections of their final report, including recommendations for their reform.

The great public schools employed several systems for the awarding of academic prizes, including the use of competitive examinations. In his school novel *The Fifth Form at St. Dominic's: A School Story* (1887), Talbot Baines Reed (1852-1893) captured the "horrors of an examination-room" filled with aspiring prize winners. Addressing the reader, a former schoolboy himself, the narrator ominously intones:

. . . you know what it is to sit biting the end of your pen, and glaring at the ruthless question in front of you. You know what it is to dash nervously from question to question, answering a bit of this and a bit of that, but lacking the patience to work steadily down the list. And you have experienced doubtless the aggravation of hearing the pen of the man on your right flying along the paper with a hideous squeak, never stopping for a moment to give you a chance. (218)

In describing test-taking from the schoolboy's point of view, Reed both validates the experiences of former schoolboys and provides an effective, preparatory warning to prospective ones of the perils of examination day.

The academic prize system consisted of awards, typically in the form of either medals or books (or money by which to purchase books), for many kinds of academic excellence, including excellence in individual subjects or simply for meritorious school work. Thus, school exercises could be sent up to the headmaster "for good" by the master before whom the school work was submitted. The Todd Collection contains an example of a prize book awarded for meritorious school work, an edition of James Anthony Froude's *English Seamen in the Sixteenth Century* (1905) (Vol. 136) awarded by Harrow School to G.P. Cable in 1906 "for Good Work sent up to the Head Master." Prize books were usually custom volumes that would have arrived unbound from the publisher and been bound by a local bindery with leather boards embossed with the gilt-tooled emblem of the school (O'Hagan 515). Specific prize book traditions for each of the nine great public schools, as represented in the Todd Collection, are summarized in the order of the year of the school's founding.

Winchester College (Vols. 45-57)

Academic prizes at Winchester consisted of books or money to be spent on books, except for the individually engraved Queen's Medals (Warner 120), which were

presented as a gift of the Sovereign on Donum Day (“Medal Speaking”).⁵ Prize books at Winchester were not only awarded for particular subject prizes but also, and more often, when boys earned a “remove” from one division or class up to the next class (Foster). Winchester’s tradition of awarding prize books most notably included books given by Lord Saye and Sele to the two boys who had obtained the greatest aggregate of marks in the half-year (*Report* 149).⁶ Among the holdings of the Todd Collection is an edition of Thomas Arnold’s *Introductory Lectures on Modern History* (1849), given under the auspices of the Baron Saye and Sele Frederick Fiennes in 1852 to Granville Baker (Vol. 48). The front board of the prize book is decorated with the gilt-tooled arms of the Baron Saye and Sele along with his armorial motto, “*Fortem Posce Animum*,” (“Put forward a stout heart”) (Fig. II.7). The volume’s gilt-tooled raised spine is decorated with a gilt-tooled crown atop the initials “S & S” as a further reminder of the book’s provenance. The Todd Collection also holds a three-volume edition of *The History of Christianity from the Birth of Christ to the Abolition of Paganism in the Roman Empire* (1867) by historian and dean of St. Paul’s Henry Hart Milman (1791-1868), which was awarded to

⁵ Beginning in 1761, Winchester instituted awards for composition and elocution, which by 1770 included one gold medal awarded for Latin verse and for a Latin essay alternatively, and two silver medals awarded in every year for Latin and English speeches; however, in 1793 a rebellion at Winchester resulted in a brief cessation of medal-giving, which was reinstated by the Prince of Wales in 1797, who continued to present medals after his accession to the throne as George IV (“Medal Speaking”). Beginning in 1829, these medals became known as Queen’s medals, which are presented in a ceremony that takes place in the late afternoon at the end of the year on Donum Day (“Medal Speaking”).

⁶ The title Baron Saye and Sele was created in 1447 for James Fiennes, the first Baron Saye and Sele (1390-1450) and is held by the Twisleton-Wykeham-Fiennes family (Nigota). Fiennes’s unusual dual title was necessitated because others, including his brother, possessed superior hereditary claims to the barony of Saye (Nigota, *ODNB*). The Twisleton-Wykeham-Fiennes family has ancient ties by marriage to Winchester’s founder William of Wykeham (1324-1404), Bishop of Winchester. The barons Saye and Sele became possessed of their family seat, Broughton Castle, William of Wykeham’s former house, when Margaret Wykeham, the granddaughter of William’s great nephew Sir Thomas Wykeham, married William Fiennes, the second Baron Saye and Sele, in 1448 (“History Broughton Castle”).

C.A.H. Hill in 1868 for the Moore-Stevens Divinity Prize (Vol. 49). The leather-bound volume features the school's gilt-tooled arms on its front and back boards (Fig. II.8).

Eton College (Vol. 58-99)

Eton's Newcastle Scholarship has been described as the "the summit of the Etonian's intellectual ambitions" (Stone 65). The scholarship was founded in 1829 by the Duke of Newcastle to encourage religious learning. Prior to World War I, the scholarship was determined by a stringent set of competitive examinations on Classics and Divinity (Churchill 10). The winner was titled the "Newcastle Scholar" for that year and received a monetary award; the runner-up was the "Medalist," and other boys who had performed well on the exam would be recognized as one of the "Newcastle Select" (Churchill 10). One of the most distinguished Newcastle Scholars of the nineteenth century was the Reverend Edmond Warre (1837-1920), who attended Eton from 1849-1854, and later returned, to serve first as an assistant master (1860-1884) and then as headmaster (1884-1905).⁷ The Todd Collection contains an 1853 edition of the works of Horace, designed by influential design theorist Owen Jones (1809-1895) and illustrated by George Scarf (1820-1895), the first director of London's National Portrait Gallery, and subsequently inscribed to Warre as the Newcastle Scholar by his tutor Wharton B. Marriott (1823-1895) (Vol. 66). The volume is handsomely bound in gilt-tooled vellum and bears a bookplate on its front pastedown with Warre's name and motto, "*Je Trouve*

⁷ Upon his appointment as headmaster, Warre immediately instituted a program of reform to raise academic standards and improve discipline, such as the extension of school hours, a revised curriculum, and terminal examinations (Card). Warre instituted classroom visitations to monitor the masters' teaching and a new system of controls to reduce the amount of corporal punishment administered to schoolboys. Eton underwent a physical transformation under Warre's leadership, including the addition of new classrooms and a school library (Card).

Bien,” (“I find much”), along with a handwritten inscription on the front flyleaf (verso) by Marriott.

After the Newcastle, Eton’s next most coveted academic prize is the Tomline, which was founded in 1837 for mathematical achievement (Stone 65). The boy who finished second on the Tomline Examination won the Russell Prize, founded in 1867, in memory of A.V. Russell, a Tomline prizeman in 1864, who died a year later while a student at Trinity College, Cambridge (Stone 65). The Todd Collection contains an edition of *The Poetical Works of William Cowper* (1874), which was awarded to T.H. French in 1878 as the winner of the Russell Prize (Vol. 73). The leather-bound volume bears the Eton arms centered on its front and back boards (Fig. II.9) and a prize label on the front pastedown commemorating French’s selection as the Russell prizeman (Fig. II.10).⁸ Other prizes awarded by Eton included the History Prize (1872), the Strafford Shakespeare Medal (1881), the Richards Essay Prizes in Latin and English (1847), the Hervey English Verse prize (1876), the Jeff Verse prize (1884), and the Brinckman and Hamilton Divinity prizes (Stone 65). Prizes were also awarded in the Natural Sciences and for excellence in the arts such as painting and playing musical instruments. The Todd Collection contains an example of the latter in the prize book *Stainer and Barrett’s Dictionary of Musical Terms* (1898), awarded in 1905 to Caryl Liddell Hargreaves, the son of Lewis Carroll’s muse Alice Liddell, for excellence in “pianoforte playing” (Vol.

⁸ Thomas Harvey French was a King’s Scholar who had a distinguished academic career at Eton, which, in addition to the Russell Prize, included his selection as a Newcastle Select Scholar (1878), a Tomline Select Scholar (1877, 1879), and the winner of the H.R.H. Prince Consort Prize for German (first place) (1875), an academic prize that was awarded for excellence in modern languages, with separate examinations for French, German, and Italian (*ER* 83b).

79). In addition, Eton awarded a prize book to each schoolboy whose school work was “sent up for good” three times and also to each schoolboy who was first in the collections of his Division (*Report 90*).

While prize book selection may have varied among schools, prize books at Eton were selected by the schoolboys themselves rather than by the institution or individual masters, as documented by noted British publisher and author John Lehmann (1907-1987) in the first volume of his three-volume autobiography, *The Whispering Gallery* (1955). A King’s Scholar at Eton (1921-1928), Lehmann explained the “admirable Eton system” whereby the prize-winner was given “a bookplate signed by the Headmaster and a chit with which he could choose his own book up to a certain value” (107).⁹ Within certain limits, this practice allowed schoolboys to select books based on their own individual interests and talents. For example, Lehmann’s selection of *Voyages of the Elizabethan Seaman, Select Narratives from the ‘Principal Navigations’ of Hakluyt* (1907) (Vol. 90), one of several prize books awarded to Lehmann in the Todd Collection, was almost certainly motivated by Lehmann’s boyhood fascination with the accounts of English writer and adventurer Richard Hakluyt (1553-1616): “I lusted grossly after Hakluyt’s *Voyages and Discoveries*, having had my imagination inflamed by an early nineteenth-century compilation of ancient voyages—with a delicious musty fragrance of old paper—which I had found tucked away in the library at home” (106).

⁹ Lehmann served as managing director of the Hogarth Press founded by Leonard and Virginia Woolf before establishing his own publishing house. *The Whispering Gallery* includes extensive commentary on his experiences as a schoolboy at Eton.

St. Paul's School (Vols. 100-104)

St. Paul's School was notable for awarding prize books based on a formal examination by question and answer referred to as the Apposition ("Apposition"). The tradition dates to the school's founding in 1509, when it was used as a means to assess qualifications of the teaching staff for either dismissal or reappointment and only later used to assess academic excellence of schoolboys, who would declaim, usually by delivering a summary of an academic paper, which was then judged by an invited apposer, culminating in the award of prizes to those in the Eighth Form ("Apposition"). The Todd Collection contains a prize book awarded for Apposition, an edition of *The Attic Theatre* (1896) by A.E. Haigh presented to H.E.J. Matthew for the Second Form Prize of the Upper Middle Eighth Form (Vol. 103). The Todd Collection also contains a two-volume edition of *The Constitutional History of England from the Accession of Henry VII* (1846) by Henry Hallam (1777-1859) (Vol. 102), which was presented by the school in 1848 to Robert Costall May "as an acknowledgement of merit, and as a recompense for attainment in classical literature." The volumes bear the gilt-tooled image of the school's founder John Colet (1467-1519), Dean of St. Paul's Cathedral School, on their front boards (Fig. II.11) and the gilt-tooled arms of the school on their back boards (Fig. II.12). Colet's gilt-tooled image also decorates the spines (Fig. II.13).

Shrewsbury School (Vol. 105-107)

Books were also awarded as prizes at Shrewsbury, whose various prizes were awarded for classical, mathematical, and other attainments, such as verses and essays (*Report* 312). Exemplifying this tradition is an edition of *Annals of Shrewsbury School*

(1899) (Vol. 106), which was awarded to Thomas Dalkin Harrison for oratorical excellence during the headmastership of Henry Whitehead Moss (1841-1917), who served in that post for over forty years (1866-1908). This prize book is one of several in the Todd Collection's holdings for the great public schools that is either a formal registry of former students or otherwise related to the particular school's history, demonstrating that school's desire to perpetuate its legacy among former schoolboys. An example of Shrewsbury's prize binding is shown in Figure II.4.

Westminster School (Vols. 110-111)

Like Shrewsbury, Westminster was also rich in prizes, with books given annually for Greek and Latin verse and for a Latin Essay, as well as prizes for the various forms at the school's half-yearly examination (*Report* 165). Although the Todd Collection's holdings for Westminster do not include any prize books awarded by Westminster for the period 1837-1901, an edition of *The Westminster School Register* (1892) (Vol. 110) shows the school's prize binding, featuring Westminster's gilt-tooled arms on its front board along with the school's motto, "*Dat Deus Incrementum*," ("God gives the increase") (Fig. II.14).

Merchant Taylors' School (Vols. 112-120)

The Todd Collection's holdings for Merchant Taylors' suggest that the school may have been inclined to select prize books whose subject matter matched the academic proficiency for which the prize was awarded. Specifically, the prize books in the Todd Collection awarded by Merchant Taylors' reflect the school's historical emphasis on mathematics. According to the Clarendon Commission, the extent of

mathematics taught at Merchant Taylors' and the time devoted to this study, which amounted to a whole afternoon five days a week, was considerably greater than that afforded by any of the other Clarendon schools (*Report* 203). Of the nine books in the Todd Collection awarded in the Victorian era by Merchant Taylors', three were awarded for proficiency in mathematics: *Outlines of Astronomy* (1883) by Sir John F.W. Herschel awarded to C.S. Adamson in 1885 (Vol. 114); Charles Kingsley's book on natural history *Madam How and Lady Why, or First Lessons in Earth Lore for Children* (1888), awarded to J.M. Wyatt in 1893 (Vol. 116); and *Sound* by John Tyndall (1898), awarded to H.E. Spry in 1898 (Vol. 117). This correlation between their subject matter and the academic proficiency for which they were awarded is also exemplified by a French edition of Edmond About's *Les Mariages de Paris* (1877) (Vol. 112), awarded to J.E. Clauson in 1878 for proficiency in French. This prize volume features the school's typical prize binding characterized by the school's gilt-tooled arms centered on the front board with a banner inscribed "*Laborum Praemia*" ("Reward for Work") and the year of the award (Fig. II.15). Merchant Taylors' is unique among the great public schools for incorporating the year of the award on the binding, a feature that other schools reserved for the prize label. This particular prize book incorporates the school's motto, "*Concordia parvae res crescunt*," ("Small things grow in harmony") on the front board, which distinguishes it from other prize books representing Merchant Taylors' in the Todd Collection.

Rugby School (Vols. 121-124)

Rugby's prize system was introduced by John Wooll, who served as Rugby's head master from 1806 to 1827. At the start of his tenure, Wooll established prizes in Latin and English verse, worth, respectively, ten and six guineas each, which were awarded at Rugby's speech-day in June (Rouse 194-95). Special prizes were also awarded to boys who had performed well in their examinations (Rouse 195). Rugby's most famous headmaster, Thomas Arnold, perhaps best-known for his sweeping institutional reforms such as changes to Rugby's prefect system giving sixth-form students certain powers of governance, extended his reformist zeal to prizes awarded for performance on the examination. In an effort to encourage serious study by the less capable schoolboys entrusted to his care, Arnold established, at his own expense, new prizes that were not restricted to the intelligent and academically successful (McCrum 60). Rather, these new prizes were given to reward the effort made by struggling schoolboys whose academic success Arnold consistently championed, sometimes by gifting a book to encourage worthy individuals (McCrum 60).

The Todd Collection contains a nine-volume edition of *The History of Latin Christianity* (1872) (Vol. 121) by Henry Hart Milman, which was awarded to John Haden Badley in 1870. These volumes incorporate the typical feature of the school's gilt-tooled arms on its front board (Fig. II.16); however, the identity of the prize winner does not appear on the front-pastedown prize label, as is customary, but rather is part of the gilt-tooled inscription on the back board of the first volume (Fig. II.17). This practice appears to have been discontinued in the late nineteenth century because it does not

characterize subsequent prize books awarded by Rugby in 1881 and 1896, specifically an edition of *History of the Conquest of Mexico* (1878) by William H. Prescott, which was awarded in 1881 by T.W. Jex-Blake to M.L. Evans for “*Studiis Historica*” (Vol. 122), and an edition of the works of William Shakespeare, which was awarded to F.G.W. Pearson in 1896 by Herbert Armitage James for “*Studia in Arte Pictoris*” (Vol. 123). Both of these prize books identify the prize winner on the front pastedown prize label. These prize books not only establish a change in Rugby’s practice of acknowledging the prize winner but also demonstrate that the subject matter of the prize book did not always match the subject matter for which it was awarded. The subject matter of Volume 122, the history of the conquest of Mexico, closely relates to the academic proficiency for which it was awarded, the study of history; however, Volume 123, containing the works of Shakespeare and awarded for the study of painting, does not manifest a similar correlation, a discrepancy indicating that precise relationship between the subject matter of the prize book and the academic proficiency for which it was awarded was not mandatory at Rugby.¹⁰

Harrow School (Vols. 125-137)

One of the chief architects of Harrow’s prize award system was its celebrated headmaster Henry Montagu Butler (1833-1918), who served in that position for twenty-six years (1860-1885). During his tenure, Butler established the Beaumont Prize for Scripture, the Jones Medal for Latin Elegiac Verse, the Oxenham Prizes for Greek and

¹⁰ Volume 123 is also worth noting as a probable artifact of the artistic legacy of Jex-Blake, who was among the first public-school headmasters to appreciate the value of art in liberal education. Under his leadership, Rugby became the first school in England to have an art museum, which was established in 1879 (Sadler).

Latin Epigrams, the Bouchier Prizes for Modern History and English Literature, and Lord Charles Russell's Medal for the study of Shakespeare (Graham 167). In likely recognition of Butler's contribution, the Clarendon Commission specifically noted the considerable number of smaller prizes in the form of medals or books given at Harrow for performances in special subjects such as the Beaumont Prize and the Bouchier Prizes (*Report* 219). Butler carried on the work of his father, George Butler (1774-1853), who was himself a Harrow headmaster and prize award enthusiast. The elder Butler helped to found the annual prizes for Greek and Latin verse funded by the Lyon Trust established by Harrow's founder John Lyon (1514-1592) and assiduously rehearsed the performances of prize winners at Harrow's Speech-days, which were held thrice yearly to acknowledge scholastic achievement (Graham 12). The pomp and ceremony attending the prize-giving event is rendered by Talbot Baines Reed in the fictional setting of the all-boys school St. Dominic's, where prize-day is punctuated by a "pyramid of gorgeously-bound books":

Christmas prize-day was always a great event at St. Dominic's. For all the examinations had been held at the beginning of the term, all the rewards were naturally distributed at the end of it. . . . fellows who had distinguished themselves during the last year generally were patted on the back by the masters and cheered by their schoolfellows, and made much of by their sisters, and cousins, and aunts. For ladies turned up at the Christmas prize-day at St. Dominic's; ladies, and big brothers, and old boys, and the school governors, with the noble Earl at their head to give

away the prizes. It was a great occasion. The school was decorated with flags and evergreens; Sunday togs were the order of the day; the Doctor wore his scarlet hood, and the masters their best gowns. The lecture-theatre was quite gay with red-baize carpet and unwonted cushions, and the pyramid of gorgeously-bound books awaiting the hour of distribution on the centre table. (284)

In a letter written in 1816 to sculptor John Flaxman (1755-1826), who had been commissioned to design a monument to Lyon, George Butler used Harrow's own "gorgeously-bound books" as a point of reference for Flaxman's design:

Beneath the lion you might have something in allusion to our ancient custom of shooting for a silver arrow. . . . On all our prize-books the usual decoration are couples of crossed arrows, distributed in different parts: for, though the annual archery has long been discontinued, yet we retain the memorial of it. (qtd in Graham 12)

The Todd Collection contains a prize book featuring the crossed arrows described by Butler, an edition of Henry Hart Milman's *The Life of Quintus Horatius Flaccus* (1854) (Vol. 131), which was awarded in 1885 by Butler's son Henry Montagu Butler.

Harrow's famous insignia of the crossed arrows is centered on the front and back boards of the gilt-tooled binding (Fig. II.18) and also appears on the spine (Fig. II.19).

Charterhouse School (Vols. 138-143)

Charterhouse had a robust tradition of academic prizes, which included the Talbot Memorial awarded on the basis of an examination in classics and a qualifying

paper in divinity, for which the first-place winner received a sum of money and a gold medal, and the second-place winner received a prize of books of the value of two guineas;¹¹ the Walford Memorial awarded to the two best mathematicians of the year, who received two prizes of books; and the Elder Memorial awarded to the writer of the four best composition papers in the classical examination, who received books in the value of four guineas (Todd 128). A two-volume edition from 1894 of Thomas Carlyle's *The French Revolution* (Vol. 143) in the Todd Collection is bound in the school's typical prize binding, which has Charterhouse's gilt-tooled arms as the centerpiece on its front board (Fig. II.20) with the gilt-tooled inscription "Schol. Carthus" against a dark ground at the tail of the spine (Fig. II.21).

Great Public-School Prize Books as Cultural Artifacts

The early holdings of the Todd Collection awarded by the great public schools during the preceding period 1800-1837 uphold a paradigm of classical education that had dominated English public schools for centuries. Specifically, a 1728 edition of Cicero's *Bonorum & Malorum*, previously discussed as bearing the earliest prize certificate associated with the great public schools, was awarded by Shrewsbury in 1801, followed by an 1808 edition of the *Satires* by the great Roman satirist Juvenal (c. A.D. 55-127) and an 1815 edition of the writings of Callimachus (c. 310/305-240 B.C.), the most influential poet of the Hellenistic Age, both volumes awarded by Winchester in

¹¹ A guinea is an archaic coin that is roughly equivalent to 1.05 pounds in modern currency.

1814 and 1822, respectively.¹² The academic prize books in the Todd Collection awarded by the great public schools during the Victorian period exhibit a tendency away from classical texts, Greek or Latin, and toward new authorities in every field of learning. Except for the edition of Horace awarded in 1854 for the Newcastle Prize and two identical editions of Terence's *Comedies* awarded in 1858, these early editions are the only classical works represented among the prize books in the Todd Collection.¹³ All were awarded at Eton, a school that was notably resistant to change (Newsome 30), one concerned parent allegedly writing in the 1840s that Eton displayed "an inherent principle directly repulsive to reform" and "a contemptuous and scornful rejection of the demands of a reasonable and enlightened age" (qtd in Chandos 40). At both Eton and Winchester, a headmaster who wished to make any changes would often face opposition not only from the schools' governing authority but also from the schoolboys themselves (Chandos 113).

¹² The only exception to this trend favoring the use of classical texts as prize books is a 1752 edition of poems by Welsh poet John Dyer (bap. 1699-1757) awarded by Winchester in 1809 (Vol. 45). Yet its classical themes make its choice as an academic prize book less anomalous. Included in the collection is Dyer's meditative long poem *The Ruins of Rome* (1740), one of the first neoclassical poems to consider the beauty and irony found in the ruins of ancient Rome and among the earliest works to combine poetic subjectivity with moral overtones (Swaffield 35). The poem manifests what Laurence Goldstein has described as the eighteenth century's "undeniable mania for physical representations of decay," which was harnessed by writers in the Augustan and Romantic periods to draw parallels between ancient empires and the expanding British one (3). Dyer's poem participates in this literary tradition by the poet's insistence that the "melancholy lesson of ruins" should serve to warn fellow citizens of the "inevitable degeneration that follows upon the authoritarian model of Caesar and king" (40). Another long poem anthologized in this prize volume, *The Fleece* (1757), draws similar parallels between ancient history and current events to celebrate British wool production and trade, urging the British ruling class to imitate the Roman Republic whose leaders came "from the plough" and adopt an enlightened version of statecraft premised in actual knowledge of the wool industry that was so vital to British commercial interests (47).

¹³ The Todd Collection also contains a volume of the works of Horace gifted in 1888 by a tutor to his student, which is discussed as one example of an Etonian leaving-book in Chapter IV.

One of the staunchest defenders of classical curriculum grounded in Latin and Greek was the influential Rugby headmaster Thomas Arnold. Responding to attacks that admonished schools and universities for their persistent worship of dead languages, Arnold insisted that expelling Greek and Latin from the curriculum would negatively affect the current generation of scholars by confining their views to themselves and their immediate predecessors, thereby cutting off centuries of world experience and placing them “in the same state as if the human race had first come into existence in the year 1500” (106). For Arnold, any difference between the ancients and present humankind could only be measured in terms of their lack of access to modern technology; on the truly important matters affecting character, so central to Arnold’s ethos, they bore “perfect resemblance” to one another: “Wide is the difference between us with respect to those physical instruments which minister to our uses or our pleasures, although the Greeks and Romans had no steam-engines, no printing-presses, no mariner’s compass, no telescopes, no microscopies, no gunpowder; yet in our moral and political views, in those matters which most determine character, there is perfect resemblance in these respects” (107). Arnold contended that writers such as Aristotle, Plato, Thucydides, Cicero, and Tacitus were not ancient writers at all, but “virtually our own countrymen and contemporaries” and “intelligent travellers” who are able to see “what we cannot see for ourselves, their conclusions. . . illustrative of the great science of the nature of civilized men” (107).

Arnold’s view was widely shared by other elite headmasters in the mid-nineteenth century. Charles James Vaughan (1816-1897), who preceded Henry Montagu

Butler as headmaster at Harrow (1845-1859) and was Arnold's pupil at Rugby, dissented from the Clarendon Commission's recommendation in its final report urging that entrance examinations demonstrate proficiency in either French or German. Vaughan objected on grounds that this language prerequisite could compromise the schoolboy's early rate of progress and was inconsistent with the assigned importance of other curricular elements such as mathematics and natural science, which could not be sacrificed. Thus, the "only matter for real doubt under such circumstances presents itself in the choice of languages which should be retained for cultivation in the early years of life" (*Report* 336). For Vaughan the choice was obvious:

The Latin language, the first representative of the science and art of grammar, if it does not maintain at the present moment in full force all its ancient claims for priority of cultivation before all other tongues, holds still a clear title to pre-eminence. In the relation of this language to the tongues, the history, the institutions, the laws, and the sciences of Europe, together with the regular and systematic form in which the rules of its grammar and the whole plan of its teaching have been elaborated, is to be found sufficient reason for adherence to it as worthy of the first place in the order of languages which should be taught to all those who desire the education of scholars. (*Report* 336)

By mid-century, however, the winds of change were sweeping through even the most conservative precincts, as revealed in an 1868 article printed in Winchester's school newspaper *The Wykehamist*: "Of those few Schools which have the reputation of

clinging more or less closely to old forms and customs in their School economy, Winchester has always been thought to be the most conservative and averse to reform; yet the last ten years, even at Winchester, have seen many and considerable changes; nor seems it improbable that the lapse of the twenty years between 1850 and 1870 will be a turning-point in the School history” (*Wykehamist* 2). While acknowledging criticism that Winchester either neglected or omitted other branches of learning besides the classics, the anonymous writer of the article considered charges that “any great School [would] neglect such branches of learning as Modern Languages, Physical Science, History, &c” open to reproach but, to the extent that such allegations were “ever justly incurred,” recent improvements made to the curriculum adding additional branches of learning would certainly dispel them (2-3).

When considered by decade, the prize books in the Todd Collection record this shift in emphasis by the great public schools. The Todd Collection contains no prize books representing the great public schools for the years 1837 to 1840; however, it contains five prize books representing the period 1841-1850. Three of these five prize books are in the field of history or biography, *The Constitutional History of England* (1846) by English historian Henry Hallam (Vol. 102), Mrs. Jamison’s *Memoirs of the Early Italian Painters* (1845) (Vol. 125), and Monstrelet’s *Chronicles of England, France, Spain, and the Adjoining Countries* (1840) (Vol. 101); one in the area of philosophy and political thought, the four-volume *Correspondence of the Right Honourable Edmund Burke; between the Year 1744, and the Period of his Decease, in 1797* (1844) edited by Charles William (Earl Fitzwilliam) and Sir Richard Bourne (Vol.

63); and one work of imaginative literature, *The Ingoldsby Legends, or Mirth and Marvels* (1847) written by the English cleric Thomas Harris Barham (1788-1845) under the pseudonym Thomas Ingoldsby (Vol. 101). Similarly, during the period 1851-1860, classical writers are unrepresented except for the edition of Horace awarded by Eton for the Newcastle Prize, and the two editions of Terence noted above. Of the five other prize books representing this period, three are in the field of history: *The Works of William F. Robertson* (1851), a collection of historical writings by Scottish historian William F. Robertson (1721-1793) (Vol. 64), Thomas Arnold's *Introductory Lectures on Modern History* (1849) (Vol. 48); and *Fragments of Voyages and Travels* by Captain Basil Hall (Vol. 139); and two are imaginative literature, *Dramatic Works of William Shakespeare* (1826) (Vol. 62) and the two-volume *The Poetical Works of William Cowper* (1853) Vol. 138).

Six prize books represent the period 1861-1870. Of these, two are in the field of history, the two-volume *History of Christianity* (1867) by historian and clergyman Henry Hart Milman (1791-1868) (Vol. 49) and Milman's nine-volume *History of Latin Christianity* (1872) (Vol. 121); two in the field of biography, *The Public and Domestic Life of the Right Honourable Edmund Burke* (1854) by Peter Burke (Vol. 70) and Robert Southey's *Select Biographies of Cromwell and Bunyan* (1846) (Vol. 130); one in the field of imaginative literature, Thomas Gray's *Poems and Letters* (1863) (Vol. 71); and one school register, *Sertum Carthusianum* (1802-1876) by Charterhouse's famed headmaster William Haig Brown (1823-1907) (Vol. 141). The period 1871-1880 is represented by two books, both examples of imaginative literature: *The Poetical Works*

of *William Cowper* (1874) (Vol. 73) and *Les Mariages de Paris* (1877) by French novelist Edmond About (1828-1885) (Vol. 112).

The fourteen prize books representing the period 1881-1890 almost exclusively belong to the genres of imaginative literature, history, and biography. Works of imaginative literature include two collections of poetry by George Meredith (1828-1909), *The Joy of Earth* (1883) (Vol. 51) and *Ballads and Poems of Tragic Life* (1887) (Vol. 52), Robert Browning's *Balustion's Adventures* (1881) (Vol. 50), a two-volume edition of *The Poetical Works of John Milton* (no pub. date) (Vol. 65), and *The Poetical Works of Thomas Hood* (1881) (Vol. 132). The lone novel in this group is *Feats on the Fiord* (no pub. date) by Harriet Martineau (1802-1876) (Vol. 115). Works in the fields of history and biography are Hallam's *The Constitutional History of England* (Vol. 142), *Life of William of Wykeham* by George Herbert Moberly (1837-1895) (Vol. 53), *The Makers of Florence: Dante, Giotto, Savonarola and Their City* (1881) by Margaret Oliphant (1828-1897) (Vol. 113), Milman's *The Life of Quintius Horatius Flaccus* (Vol. 131), and *The History of the Conquest of Mexico* by American historian William H. Prescott (1796-1859) (Vol. 122). The natural sciences are newly-represented by an edition of *Outlines of Astronomy* by the renowned English astronomer and mathematician Sir John F.W. Herschel (1792-1871) (Vol. 114). *Literary Essays* (1888) by English journalist Richard Holt Hutton (1826-1897) is a work of literary criticism comprised of nine individual essays on Goethe, William Wordsworth, Percy Byssche Shelley, Robert Browning, the poetry of the Old Testament, Arthur Hugh Clough, Matthew Arnold, Alfred Lord Tennyson, and Nathaniel Hawthorne (Vol. 54).

Completing this group for the period 1881-1890 is a single volume from a seventeen-volume edition of the works of Scottish historian and author Thomas Carlyle (1795-1881) published by Chapman and Hall in 1885 (Vol. 58), containing Carlyle's satiric novel *Sartor Resartus, the Life and Opinions of Herr Teufelsdröckh* and *On Heroes, Hero-Worship and the Heroic in History*, a series of lectures by Carlyle on the importance of heroic leadership.

Carlyle's *The French Revolution* (1894) (Vol. 143) is among the prize books for the *fin de siècle* 1891-1901. Other historical or biographical works for this period are *The Life and Epistles of St. Paul* by the Rev. W.J. Conybeare (1815-1857) (Vol. 56) and *The Attic Theatre* by English classical scholar A.E. Haigh (1855-1905) (Vol. 103). Prize books for this period also include two examples of imaginative literature, Swinburne's *Atalanta in Calydon* (1892) (Vol. 55) and *The Works of William Shakespeare* (no pub. date) (Vol. 123). The natural sciences are represented by two prize books, *Sound* (1898) by Irish physicist John Tyndall (1820-1893) (Vol. 117) and *Madam How and Lady Why, or First Lessons in Earth Lore for Children* (1888) by Charles Kingsley (1819-1875) (Vol. 116). *A Popular Handbook to the National Gallery* (1901) (Vol. 104) and *Annals of Shrewsbury School* (1899) by George William Fisher (Vol. 106) complete the books from this period.

In addition to recording the shift away from the classics to contemporary branches of learning, these prize books reflect changes in literary tastes and preoccupations in Victorian culture more broadly. Well-represented, for example, is biography, a genre that the Victorians found especially satisfying. Biography figured

centrally as a model of moral struggle, recounting the lives of figures who confronted the distinctive social and spiritual challenges relevant to the period, and was entwined with a newfound sense of history capsulized as “the spirit of the age” (Adams 16-7).

Exemplifying this trend is *The Constitutional History of England* by Henry Hallam, whose work championing individual liberty contributed to the historical consciousness of nineteenth-century Britain (Clark, “Preface”). First published in 1827, it is one of Hallam’s best-known works of philosophical history, which subordinates the past to the historian’s intelligence or to his function as an educator (Clark 110). Hallam’s historical writings were considered works of serious scholarship and remained standard authorities for much of the nineteenth century (Lang). *The Constitutional History of England* was considered required reading at Harrow and appears to have been held in high regard at Charterhouse, whose prize binding embraces an 1884 edition of Hallam’s work in the Todd Collection (Vol. 142). According to his biographer Peter Clark, no gentleman’s library was considered complete without a set of Hallam (“Preface”).

Hallam’s influence may be considered alongside that of his close friend Henry Hart Milman (Bentley 471), whose works *The History of Christianity*, *The Latin History of Christianity*, *The Life of Quintius Horatius Flaccus*, and an edition of the works of Horace earn him the distinction of being the most-represented author in the Todd Collection’s holdings for the Victorian period. These works bear the prize bindings of four different schools, Winchester, Eton, Rugby, and Harrow, over a thirty-year period 1854-1885, a presence that denotes Milman’s broad and enduring appeal. Specifically, *The History of Latin Christianity* is a formidable attempt at a history of Europe which

was Christian in interpretation yet observed the highest standards of contemporary historical evidence, thus promoting its trustworthiness in nineteenth-century intellectual circles (Matthew). Milman's popularity can be attributed, in part, to the Victorian habit of mind that was inclined to abandon private judgments for external authority. This reliance on established authority was especially true regarding articles of religious faith confronted by historical and scientific evidence challenging the Bible's status as a sacred and inspired authority (Houghton 100). Even the independently minded, such as staunch liberals and self-made men, were susceptible to this impulse "at a time when almost every subject was confused by a mass of new facts and novel interpretations" (Houghton 103). Hailed as a complete epic and philosophy of medieval Christendom (Forbes 143), Milman's scholarly text epitomizes the Victorian *Zeitgeist*, which strove to situate Christianity in a broader historical context and thereby accommodate its teachings to an age troubled by religious doubt.

The examples of imaginative literature in the Todd Collection's Victorian prize books are primarily in the genre of poetry and include only three novels, Harriet Martineau's children's novel *Feats on the Fiord* (Vol. 115), Thomas Harris Barham's fanciful *Ingoldsby Legends* (Vol. 100), and Carlyle's *Sartor Resartus* (Vol. 58), which is actually a heterogeneous blend of multiple genres including philosophy, satire, biography, and history. The novel's paltry showing may reflect a public-school bias against this literary genre as suitable reading material for the schoolboy and aspiring Victorian gentleman. For example, Thomas Arnold viewed the genre as retarding a schoolboy's progression from boyhood into manhood. In a letter dated July 6, 1839, to

the Reverend G. Cornish, Arnold identified “childishness in boys” as “a growing fault,” which he ascribed to “the great number of exciting books of amusement, like Pickwick and Nickleby, Bentley’s Magazine, &c. &c.” (qtd in Stanley 511). Of course, Arnold’s references to “Pickwick” and “Nickleby” denote Charles Dickens’ masterworks *Pickwick Papers* (1837) and *The Life and Adventures of Nicholas Nickleby* (1839), which were initially published as serials. According to Arnold, such “exciting books of amusement,” as he called them, were to be avoided because they “completely satisfy all the intellectual appetite of a boy, which is rarely very voracious, and leave him totally palled, not only for his regular work, which I could well excuse in comparison but for good literature of all sorts, even History and for Poetry” (511).

Consistent with Arnold’s literary preferences, imaginative literature representing prize books awarded by the great public schools during the Victorian period belongs almost exclusively to the genre of poetry rather than that of the novel, despite poetry’s waning influence as the century progressed. Prize books in this category include the works of such esteemed poets as John Milton, William Cowper, Thomas Gray, George Meredith, and Algernon Charles Swinburne, all of whom produced poetry solidly within the conservative Victorian literary canon with the possible exception of Meredith and Swinburne; however, the works by Swinburne and Meredith in the Todd Collection are among their less controversial output. Swinburne’s *Atalanta in Calydon* (Vol. 55), a retelling of the mythological story of Althaea, queen of Calydon, and her son Meleager, was a critical success when it was published in 1865 and elevated its young poet to the first rank of modern English writers (Rooksby 114) and was likely inspired by

Swinburne's own public-school education at Eton: the mythological figure of Atalanta is mentioned in the Eton anthology *Poetae Graeci*, and there are fragments of the "Meleager" of Euripides in the *Poetarum Scenicorum Graecorum Fabulae Superstites* (1851) given to Swinburne by schoolfriends when he left Eton (Rooksby 113). *Atalanta in Calydon* preceded Swinburne's more shadowy works such as *Poems and Ballads* (1866), which violated Victorian taboos in its stark exploration of human sexuality. In similar fashion, the prize books authored by Meredith, *Poems and Lyrics of the Joy of Earth* (Vol. 51), which offers his spiritual interpretation of nature, and *Ballads and Poems of Tragic Life* (Vol. 52), are more conventional than the work for which Meredith is probably best known, *Modern Love* (1891), his sonnet sequence and novel-in-verse about the disintegration of a marriage. Interestingly, Swinburne was among Meredith's staunchest defenders when Richard Holt Hutton (whose collection of critical essays is also a Victorian prize book in the Todd Collection catalogued as Volume 54) attacked *Modern Love* in *The Spectator*, warning audiences that schools of poetry should not be "bounded by the nursery wall" and applauding Meredith as one of the few writers "capable of handling a subject worth the serious interest of men" (qtd in Rooksby 75). All four of these prize books, including Hutton's, are from Winchester.

In her book *What Books to Lend and What to Give* (1887), Charlotte Yonge (1823-1901) opined that

[b]oys especially should not have childish tales with weak morality or 'washy' piety; but should have heroism and nobleness kept before their eyes; and learn to despise all that is untruthful and cowardly and to

respect womanhood. True manhood needs, above all earthly qualities, to be impressed on them, and books of example (not precept) with heroes, whose sentiments they admire, may always raise their tone, sometimes individually, sometimes collectively. (6)

The view of history as an archive of individual greatness was a central Victorian maxim (Adams 77), and one celebrated by Thomas Carlyle in his work *On Heroes, Hero-Worship, and the Heroic in History* (Vol. 58). Originally a series of lectures delivered by Carlyle in 1840, *On Heroes* embodied Carlyle's conviction that leaders succeeded to the extent that they had incorporated in conscious and unconscious form the central spiritual truths that were found in the words and deeds of all great men (Kaplan 264). To the extent that such leaders had an element of God within them, their power would be used in the service of right, but if this spiritual component was lacking, their actions would be neither permanent nor right: "No man who is not in the *right*, were he even a Napoleon I at the head of armed Europe, has any real *might* whatever, but will at last be found *mightless*" (qtd in Kaplan 264) (emphasis in original). The preface to Peter Burke's 1854 biography of Scottish philosopher and political theorist Edmund Burke (1729-1797), *The Public and Domestic Life of Edmund Burke* (Vol. 63), a copy of which was awarded in 1863 by Eton to a student "First in Schoolwork," positions its subject in a similar heroic context, declaring that Burke's "whole life was a precept; that his domestic actions, as well as his historic deeds, were constantly of a nature to cheer, instruct, and edify mankind" (vi). The biographer places Burke's rhetoric in the same exclusive category as Shakespeare's with similar claims of immortality: "There was nothing local, nothing

temporary, nothing circumscribed in his magnificent utterance. His appeals were not to the prejudices of his contemporaries or to the ever-changing sentiments of the time. He marched with a sublime movement ever in advance of the multitudes” (315). Likewise, Robert Southey’s *Select Biographies of Cromwell and Bunyan* (Vol. 130) examines the lives of two pre-eminent seventeenth-century leaders, who deployed their power in two vastly different arenas—Oliver Cromwell (1599-1658), Lord Protector of the Commonwealth of England, Scotland and Ireland (1653-1658), who replaced the executed Charles I as the nation’s head of state, and John Bunyan (1628-1688), the author of the enduring Christian allegory *The Pilgrim’s Progress* (1678), which has been in continuous print since its original publication. Other Victorian prize books in the Todd Collection, such as the *Dramatic Works of Shakespeare* (Vols. 62 and 123), *The Poetical Works of John Milton* (Vol. 65), and Moberly’s *Life of William Wykeham* (Vol. 53) similarly satisfy Yonge’s entreaty that books for boys should eschew “childish tales” in favor of those that place “heroism and nobleness before their eyes” in order to groom boys for “true manhood.”

The full significance of these prize books, however, resides in their dual conformity not only with Yonge’s standard of heroic books for boys but also with her separate literary standard calling for “manly” books for men:

Men, however, must have manly books. Real solid literature alone will arrest their attention. They grudge the trouble of reading what they do not accept as truth, unless it is some book whose fame has reached their ears, and to have read which they regard as an achievement. Travels,

biographies, not too long, poetry, histories of contemporaneous events, and fiction of any the kind that may be called classical, should be a staple for them. (6-7)

The Victorian prize books in the Todd Collection awarded by the great public schools epitomize the “manly books” advocated by Yonge. Perpetuating a tradition that had begun on the European continent two hundred years earlier, these prize books represent literary genres, such as history, biography, travel literature, and poetry, which Yonge identified as providing the “real solid literature” worthy of a gentleman’s valuable time and attention. These genres also reflect Victorian tastes and habits of mind that relied on established authority to supply personal opinion and regarded history as a repository of individual greatness. In sum, the Todd Collection’s academic prize books for the Victorian period exhibit the full suite of qualities that made them not only suitable for impressionable schoolboys but also for the Victorian gentlemen they would aspire to become.

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Figures



Figure II.1 Bound-in prize label, *Des Erasmi Roterod Colloquia nunc emenda: tiora* (1643). Harry Ransom Center, The University of Texas at Austin.

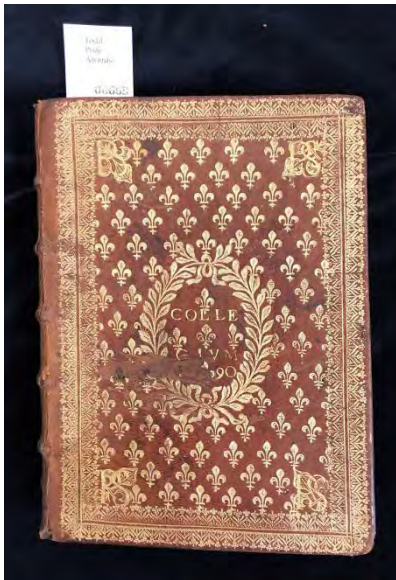


Figure II.2 Front board, *Cornelii Nepotis Excellentium / Imperatorum Vitae* (1569). Harry Ransom Center, The University of Texas at Austin.

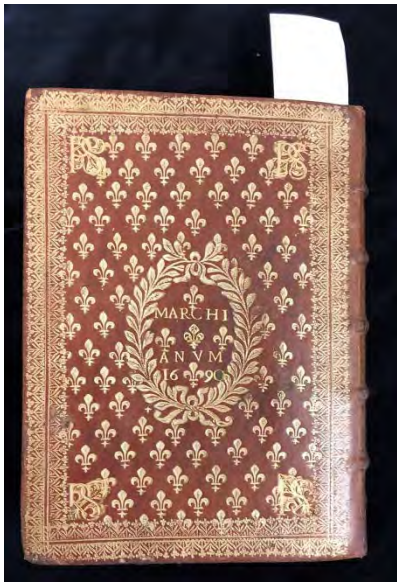


Figure II.3 Back board, *Cornelii Nepotis Excellentium / Imperatorum Vitae* (1569). Harry Ransom Center, The University of Texas at Austin.

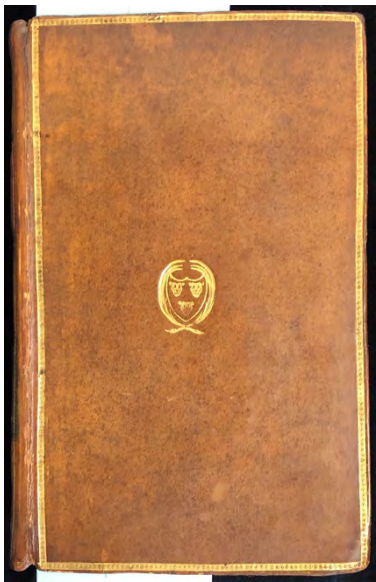


Figure II.4 Front board, *Bonorum & Malorum* (1728). Harry Ransom Center, The University of Texas at Austin.



Figure II.5 Spine, *Bonorum & Malorum* (1728). Harry Ransom Center, The University of Texas at Austin.



Figure II.6 Prize label, *Bonorum & Malorum* (1728). Harry Ransom Center, The University of Texas at Austin.

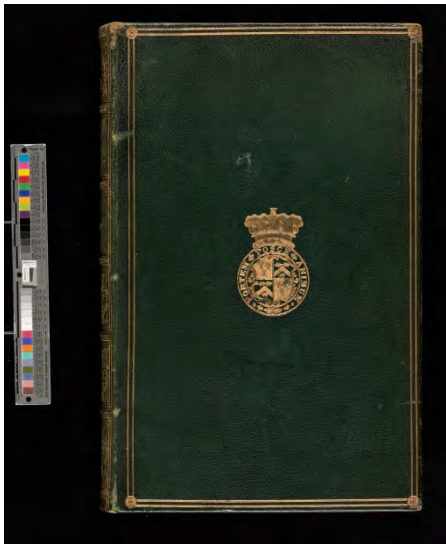


Figure II.7 Front board, *Introductory Lectures on Modern History* (1849). Harry Ransom Center, The University of Texas at Austin.

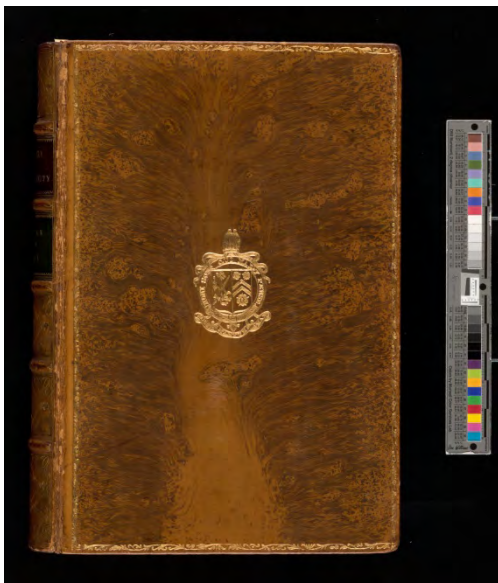


Figure II.8 Front board, *The History of Christianity, Vol. I* (1867). Harry Ransom Center, The University of Texas at Austin.

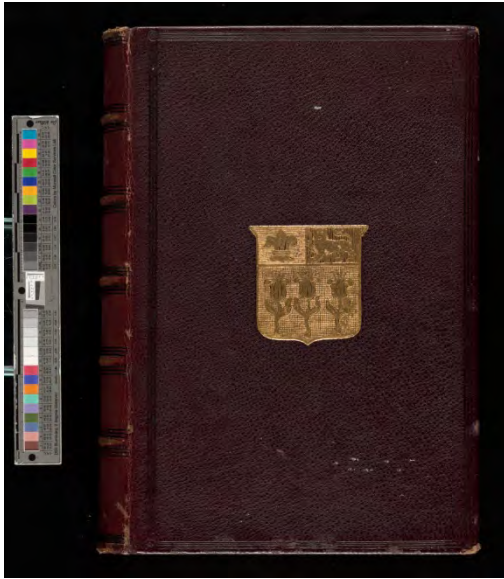


Figure II.9 Front board, *The Poetical Works of William Cowper* (1874). Harry Ransom Center, The University of Texas at Austin.

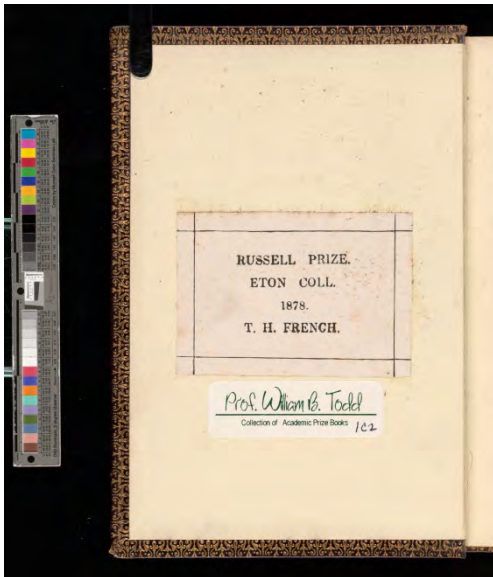


Figure II.10 Prize label, *The Poetical Works of William Cowper* (1874). Harry Ransom Center, The University of Texas at Austin.

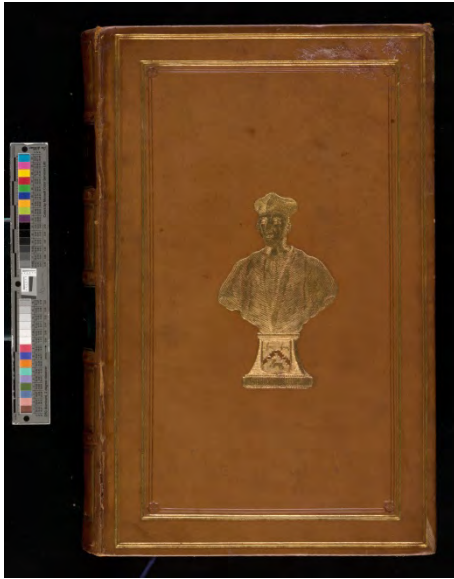


Figure II.11 Front board, *The Constitutional History of England*, Vol. I (1846).
Harry Ransom Center, The University of Texas at Austin.

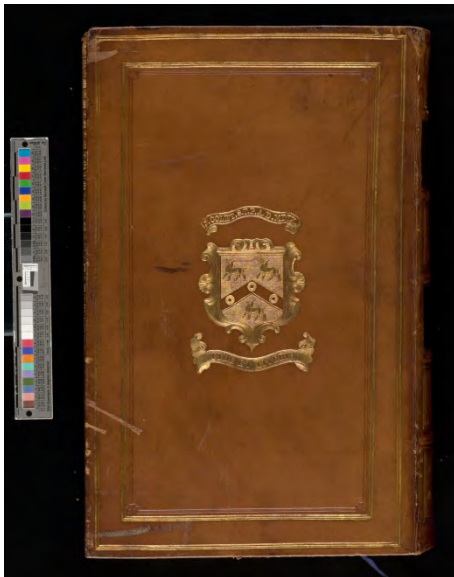


Figure II.12 Back board, *The Constitutional History of England*, Vol. I (1846).
Harry Ransom Center, The University of Texas at Austin.



Figure II.13 Spine, *The Constitutional History of England, Vol. I* (1846). Harry Ransom Center, The University of Texas at Austin.



Figure II.14 Front board, *The Westminster School Register* (1892). Harry Ransom Center, The University of Texas at Austin.



Figure II.15 Front board, *Les Mariages de Paris* (1877). Harry Ransom Center, The University of Texas at Austin.



Figure II.16 Front board, *The History of Latin Christianity, Vol. I* (1872). Harry Ransom Center, The University of Texas at Austin.

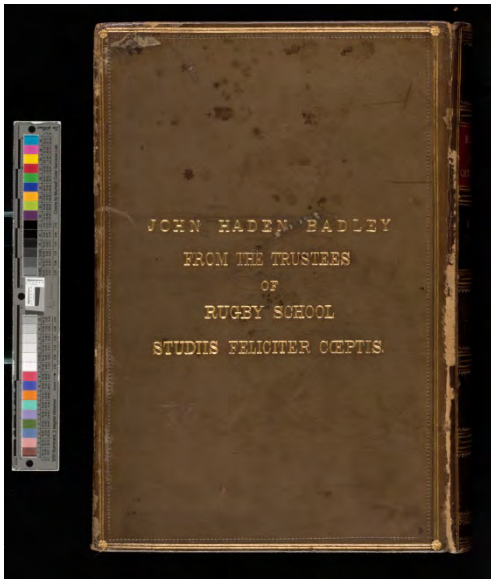


Figure II.17 Back board, *The History of Latin Christianity*, Vol. I (1872). Harry Ransom Center, The University of Texas at Austin.

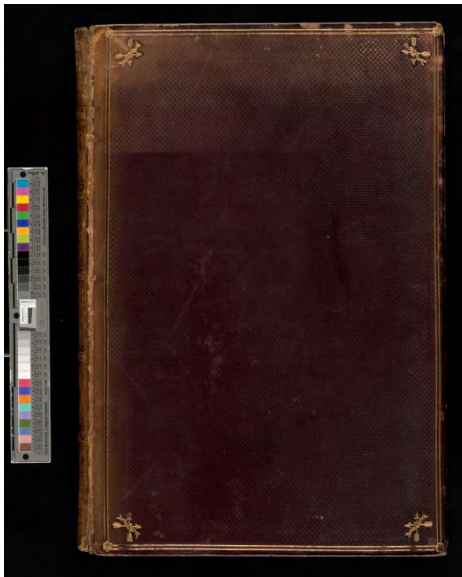


Figure II.18 Front board, *Life of Quintus Horatius Flaccus* (1854). Harry Ransom Center, The University of Texas at Austin.

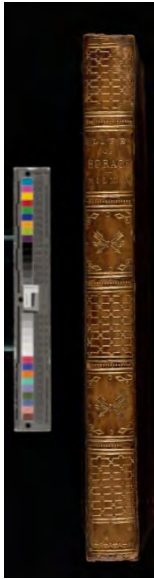


Figure II.19 Spine, *Life of Quintus Horatius Flaccus* (1854). Harry Ransom Center, The University of Texas at Austin.



Figure II.20 Front board, *The French Revolution*, Vol. I (1894). Harry Ransom Center, The University of Texas at Austin.

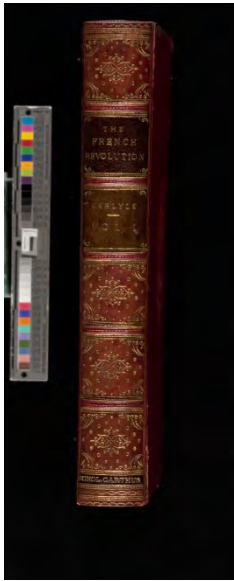


Figure II.21 Spine, *The French Revolution*, Vol. I (1894). Harry Ransom Center, The University of Texas at Austin.

CHAPTER III

“THE VERY BACKS OF BOOKS”: THE ROLE OF THE ACADEMIC PRIZE BOOK

IN THE PERFORMANCE OF HEALTHY VICTORIAN MANHOOD

“What is in the library is certainly of less importance, for the very backs of books have an instructive power, and they create an atmosphere more quickly than the most brilliant lecturer. And then, again, the effect of possessing books of one’s own must not be underrated.”

--Cyril Alington, *A Schoolmaster’s Apology* (1914)

“After all, the books one reads after thirty are not numerous. In boyhood and youth we devour all that comes our way, and with ostrich-like digestion, manage somehow or other to assimilate the ill-assorted mass. At that period one can scarcely read too much. If a young man’s nature be healthy and manly, there is no fear of its becoming that most miserable of all poor creatures, the young dyspeptic pedant, crammed with the ideas of other men, and with neither eyes to observe, nor energy to think for himself.”

--Anonymous, “Furniture Books,” *Fraser’s Magazine* (1859)

The public-school tradition of awarding academic prize books contributed to nineteenth-century masculine subject formation by privileging the materiality of the book in the gentleman’s private library as a marker of healthy Victorian manhood. A schoolboy’s leather-bound prize book was the nucleus of a future private library lined with shelves of similar handsome editions signifying his status as a Victorian gentleman. The materiality of the book and its phenomenological relationship with its owner did not escape the thoughtful gaze of old boy and headmaster Cyril Alington (1872-1955). Educated at Marlborough College and Trinity College, Oxford, in the late nineteenth century, Alington returned to his public-school origins to become headmaster of two great public schools, Shrewsbury (1908-1917) and Eton (1917-1933) before his

appointment as dean of Durham in 1933 (Card). When reflecting on his years as a headmaster in his memoir *A Schoolmaster's Apology* (1914), Alington rhapsodized that the “very backs of books,” their spines and boards, possess “an instructive power” that rivals their textual content and “create an atmosphere” that outperforms even “the most brilliant lecturer” (94). For Alington, books amassed in a library exist in a post-verbal space beyond written text and speech where their mere possession is sufficient to convey meaning and, I would argue, also sufficient to notify all visitors to this secluded enclave that its occupant is an English gentleman. Despite the well-worn admonition that one should never judge a book by its cover, it appears that a gentleman could be judged, indeed quite literally, by the covers of his books.

Although a kinsman of the Carlylean “man of letters” in his commitment to a life of self-discipline, the figure of the Victorian gentleman cultivated by the academic prize-book tradition emphasized the book’s materiality over its scholarly literary content. Contemporaneous accounts record this cultural distinction. In the mid-nineteenth century, leading Victorian architect Robert Kerr (1823-1904) recommended that the library of the man of letters be secluded from the rest of the household to ensure the privacy of its principal occupant, in contrast to the library of the “average Victorian gentleman,” which could be more generally located. Sounding a more ominous tone is the anonymous author of “Furniture Books” (1859), an essay published in *Fraser's Magazine*, who associates manliness and health with the absence of reading, and disease with its overindulgence, contrasting the “healthy and manly” nature of the young man who curtails his reading with that of the “young dyspeptic pedant, crammed with the

ideas of other men.” George Eliot’s *Middlemarch* (1871-1872) and Sheridan Le Fanu’s short story “Green Tea” (1872) explore the failed manhood implied by the author of “Furniture Books” by featuring private libraries as a place that registers the larger social ambivalence and anxiety surrounding the scholar’s manliness. The physical and mental deterioration of Eliot’s Edward Casaubon and Le Fanu’s the Reverend Mr. Jennings, both of whom allow their lives to be overtaken by rampant erudition, shows the end to which a misplaced manhood can lead. By heeding the boundary between the materiality and the literary content of the book, however, the average Victorian gentleman could avoid becoming enshrouded in the gloomy apparatus of overweening intellect and instead perform a healthier manhood that exalted the materiality of the book and marginalized its literary content. As I further develop later in this chapter, Victorian views on intellectuals were complicated and not always favorable. The de-emphasis of literary content in favor of the book’s materiality was consistent with the educational philosophy of the great public schools, which was developed to satisfy parents from the rising British middle class and became even more exaggerated in the late-nineteenth century as the cult of sports and games overtook public-school culture in service to the cause of British imperialism. Bookish materiality also manifested some Victorians’ skepticism about abstract thought, which was seen as contributing to the instability produced by major political reform and scientific discovery in the nineteenth century.

Moving from the general to the particular, this chapter considers the origin and rise of the gentleman’s library, the privileging of the book as a material object over its literary content in the gentleman’s library, and the specific role played by the academic

prize book as a material object in the gentleman's library in the performance of Victorian manhood. It then concludes with a discussion of British poet and historian Robert Southey (1774-1843) as a case study for understanding the cultural tension between a book's literary content and its materiality that must be mediated in order to enact proper Victorian manhood. Although largely regarded as a British Romantic peripheral to his contemporaries William Wordsworth (1770-1850) and Samuel Taylor Coleridge (1774-1834), Southey has recently emerged from the shadows cast by these two literary titans to be considered more independently. Despite an unsteady start when he was expelled from Westminster in 1792, Southey eventually became an influential writer whose ideas on Britain's expanding role in the world laid important groundwork for a more formalized Victorian imperialism, causing scholars such as Carol Bolton to align him more with the Victorian period than with preceding Romanticism. Combining the traits of the bibliophile and the scholar, Southey used his library at Greta Hall, Keswick, where he lived for almost forty years, as his base of operations. Comprised of over 14,000 volumes, Southey's library at Greta Hall was a worthy complement to its indefatigable owner, who successfully integrated the Victorian ideals of manhood with intellectual pursuits.

The Origin and Rise of the Gentleman's Library

The Victorian gentleman's library of the mid- and late nineteenth century is the progeny of the country-house library that graced the manor houses of the English aristocracy. Reaching its apogee in the late eighteenth and early nineteenth century, the typical country-house library was likely to boast several thousand books filling its

handsome bookcases (Girouard 234). The country house often included a separate study and an even more private dressing room for the master of the house (231). These rooms were usually adjacent, located on the ground floor, and physically separate from the family bedroom and the wife's dressing room and boudoir on the first floor (213). Eliot's *Middlemarch*, set between the years 1829 to 1832, illustrates this spatial difference, which Eliot uses as a metaphor for the growing personal estrangement of the pompous scholar-clergyman Edward Casaubon and his unsuspecting bride Dorothea Brooke. These rooms provide the architectural centerpiece for the newly engaged Dorothea's first visit to Lowick Manor, Casaubon's rectory built "in the old English style, not ugly, but small-windowed and melancholy looking" (Ch. 9, 73). Dorothea is impressed by "the dark book-shelves in [Casaubon's] long library, the carpets and curtains with colours subdued by time" (Ch. 9, 74). During this same visit, Casaubon invites his fiancée to select the room that she will use as her boudoir. Dorothea chooses the "bow-windowed room" located upstairs from the library (Ch. 9, 75). Its singular "light book-case" containing "duodecimo volumes of polite literature in calf" sharply contrasts with the "dark bookshelves" in Casaubon's library, where he broods over his ill-fated work *Key to All Mythologies* (Ch. 9, 75). After the couple's disastrous honeymoon in Rome, during which Casaubon abandons his bride to read in the Vatican's library every day, Dorothea returns to her boudoir at Lowick Manor to find that her initial favorable impressions of it have changed to correspond with an emerging state of wifely uneasiness concerning her marriage: "The very furniture in the room seemed to have shrunk since she saw it before: the stag in the tapestry looked more like a ghost in his ghostly blue-green world; the

volumes of polite literature in the bookcase looked more like immovable imitations of books” (Ch. 28, 273). Dorothea realizes that “[t]he duties of her married life, contemplated as so great beforehand, seemed to be shrinking with the furniture and the white vapour-walled landscape” (Ch. 28, 274). Meanwhile, Casaubon is in his library, “giving audience to his curate Mr. Tucker” (Ch. 28, 274). Thus, Lowick Manor’s segregated floorplan mirrors the couple’s emotional disconnection. Dorothea enters her husband’s library primarily as an invited guest to assist him in his futile research by “writing out quotations which he had given her the day before” (Ch. 29, 283).

During the course of the nineteenth century, the country-house library evolved from male sanctuary to public reception room in response to social protocol and the increased demands of extended country-house visits (Ciro 96). Thus, the spatial dichotomy observed in *Middlemarch* receded as the library gradually relinquished its traditional role of male *sanctum sanctorum* to become a public reception room populated by both men and women, who used it equally for entertaining and relaxation (Ciro 96). Nevertheless, the library retained an affiliation with the owner of the country house. Often the most spectacular room in the country house, the library thereby projected the proprietor’s power and prestige and eventually became an essential and necessary part of any gentleman’s residence, a residential space that visitors would expect to find and that no aspiring gentleman could do without (Purcell 10, 234).

The appropriation of the aristocratic country-house library by middle-class men was emblematic of the increasing power and social influence in the nineteenth century of the rising middle class, which aspired to emulate certain accoutrements of the

aristocratic lifestyle without compromising their own middle-class values of discipline and hard work. As Jennifer Ciro has observed, “[m]iddle-class industrialists and manufacturers in particular became very wealthy in the nineteenth century as a result of advancing technology, and many of them sought to emulate the lifestyle and possessions of the aristocracy” (90). John Tosh asserts that, except in the case of those belonging to professional men such as members of the clergy, doctors, and lawyers, middle-class homes in the nineteenth century no longer had rooms devoted primarily to business, due to the separation of home and workplace precipitated by the Industrial Revolution. Instead, rooms in affluent middle-class homes in the nineteenth century typically included dressing room(s), drawing room, morning room, dining room, breakfast room, and a library or study, emulating the standard of comfort set by the wealthy since the Restoration period (1660-1685) that centered on privacy and function (21).

In *The Gentleman’s House, or How to Plan English Residences, from the Parsonage to the Palace* (1864), Kerr identifies the library as one of the standard rooms in “an average Gentleman’s House” (129). Kerr’s architectural treatise has been described as “the most lucid and encyclopaedic account available of mid-Victorian domestic planning” (Waterhouse). According to Kerr, the library’s purpose is not solely as a repository for books, even though the family’s book collection and bookcases comprise its “chief furniture” (129). Rather, it functions primarily as “a sort of Morning-room for gentlemen,” in which they do their written correspondence, their reading, and “in some measure, their lounging” (129). These diverse uses demand that the library should be positioned so that it is both “equally accessible” from other rooms and

“sufficiently quiet and even retired to prevent the interruption of reading or writing” (129). However, the latter goal will take precedence if the gentleman’s house belongs to a “man of learning” (131). Drawing a distinction between the “average gentleman” and the man of learning, Kerr asserts that the latter requires either a separately located study or a reconfigured library that is secluded from other rooms: “In short, the Library, which has hitherto been a sort of public room, somewhat of a lounge indeed, becomes now essentially private” (131). In either case, Kerr recommends that the style and decoration of the library be “subdued beyond the average of rooms,” consistent with the “somewhat somber effect which bookcases always produce” (129). As a further indication of the library’s importance in the gentleman’s house, Kerr offers advice for the protection and preservation of the library space and its contents. The library should be “carefully ventilated” to prevent the books from producing a musty smell, and its outer walls battened to prevent dampness (131). Bookcases should be constructed and installed with spaces all the way around them to allow for the passage of air and thorough dusting (131). Writing in the late nineteenth century, Scottish writer and literary critic Andrew Lang (1844-1912) celebrates the study as “a kind of shrine,” where, “remote from the interruption of servants, wife, and children,” the gentleman “may be at home with himself, with the illustrious dead, and the genius of literature” (34). Like Kerr, Lang eagerly announces his views on the room’s design and features, advocating that it “be dry, warm, light and airy” (34), its shelves lined with velvet or chamois to prevent the “delicate edges” of the books from directly contacting the wood, with leather backing to reduce humidity; he even suggests satin-wood lining because it is “less easily penetrated

by insects” and reserves special disdain for bookworms said to “dislike the aromatic scents of cedar, sandal wood, and russia leather” (35). Lang’s attention to these fussy details on how to care for books foregrounds their materiality and emphasizes their function as beautiful objects trimming the gentleman’s study or library.

The Book as a Material Object in the Victorian Gentleman’s Library

The use of books as material objects is probably almost as old as their use for the transmission of literary texts. In cataloging the various uses of books as material objects, Rowan Watson has documented the ancient uses of books as ceremonial objects in religious services and as talismans to ward off evil (482-3). Also, since medieval times, persons have taken oaths by placing their hands upon books to convey the seriousness and solemnity of the matter for which an oath was required (485). In addition to these categories, Watson has identified a separate category that he calls “books that boast,” to refer to books that, because of illustration, ornament, or binding, become a reflection of the aspirations of their owners to achieve an elevated point in a real or imagined social hierarchy, boasting of the book-owner’s social prestige and position (485). In the aggregate, books are transformed into libraries that become non-textual spaces as well for the effective display of power and the physical expression of their owner’s relation to the intellectual capital of the day (487).

The non-textual use of books and libraries for boasting accelerated in the nineteenth century as book-collecting became a popular and fashionable pastime, encouraged by the publication of Thomas Frognall Dibdin’s book *Bibliomania*. First published as an 87-page octavo in 1800, *Bibliomania* blossomed into a 782-page volume

with the publication of the 1811 edition, demonstrating its popularity and grip on the public's imagination (Purcell 167). The book stimulated the public's appetite and enthusiasm for large paper copies, uncut or illustrated copies, unique copies or copies printed on vellum, first editions and books printed in black-letter (167). It also encouraged book collectors to satisfy their obsession with books by collecting all editions of a single work or by amassing unusually large and voluminous books in their libraries (167-8). Notably, all of Dibdin's book-collecting "tips" feature the book's materiality—its size and other physical features such as type and binding—rather than its text, consistent with the non-textual use of the book as a signifier of material culture and a prop in the performance of Victorian masculinity. Advising amateur bibliophiles on the craft of book-collecting in the late nineteenth century, Lang emphasizes that "we are to be occupied, not so much with literature as with books" that are "esteemed for curiosity, for beauty of type, paper, binding, and illustrations, for some connection they may have with famous people of the past, or for their rarity" (3-4). Lang reserves the term "book-lover" for those men fascinated with the materiality of books rather than their literary content: "As to the man who is exactly in the right mean, we call him the book-lover. His happiness consists not in reading, which is an active virtue, but in the contemplation of bindings, with illustrations, and title-pages" (48).

In his study of the transition from Victorian to modernist literary culture, Kevin J.H. Dettmar asserts that the gentleman's library is a manifestation of the Victorian tendency "to fetishize not literature per se but the physical book itself" (5). This "fundamental confusion of the container for the contents" (8) produced the showy

display of the gentleman's library, "stuffed with books with their pages uncut—on show, quite explicitly, everything in its right place" (5). This Victorian preoccupation is fastidiously rendered in the essay "Furniture Books," whose anonymous author expatiates on the material significance of books used to furnish a gentleman's library, objects otherwise known as "furniture books," the merits of which are judged primarily on the quality of their bindings: "Books, it has been often said, are the best furniture; and so they are in more ways than one. But especially are they good furniture . . . when they appear in good bindings" (96). To establish this point, the author lavishly recalls the sensory impressions of a personal friend in possession of a "magnificent library" who became "eloquently voluble when this theme was touched":

An old red morocco binding, richly tooled, was to him as precious as a Bellini or a Van Eyk to other men. Amiable enthusiast! How we have seen him smell to the leather, like a lover to the rosebud given him by his mistress! How tenderly would he stroke it; tenderly as Voltaire used to caress the first peach of the season, in memory of the downy smoothness of Madame du Châtelet's cheek! How he would dilate on the curves and foliations of the tooling, with an eloquence beyond that which Ruskin bestows on the pattern of the silk dress in Veronese's picture, which he tells us he spent six weeks at Turin in copying. But it was not in such details that the full strength of his soul was expended. The ensemble of his library was alone worthy to kindle all his fire. How tint blended with tint, the rich brown calf with the chaste lustre of the vellum back, the

severity of the dark russia, with the subdued warmth of the red morocco, the golden gleams of the lettering and tooling, the undefinable fragrance, 'like a steam of rich distilled perfumes,' which pervades a library fertile in russia bindings . . . To watch the flicker of a good fire against his well-ordered shelves was to him a delight beyond the grandeurs of Coriskin, or the sublimities of Mont Blanc. How far the thoughts of the contents of his handsomely dressed volumes mingled with his satisfaction, we never could make out. That it had some share of his enjoyment may be presumed, for he was a well read man; but the mere pictorial pleasure was to him so intense and so predominant, that any other sunk before it into utter insignificance. (96-7)

Although he is described as "a well read man," the unnamed friend has relinquished all interest in literary text, now of "utter insignificance," and completely surrendered to "the mere pictorial pleasure" of the library itself. No longer merely a stuffy repository for books, the library has become an extravagant space of sensual delight in which its occupant sniffs a leather binding "like a lover to the rosebud given him by his mistress" and strokes it as Voltaire would "caress the first peach of the season, in memory of the downy smoothness of Madame du Châtelet's cheek," his eyes "dilat[ing] on the curves and foliations of the tooling." The volume's fragrant binding, its "downy smoothness," and the "curves and foliations" of its gilt tooling all combine to gender the book as female. Invoking this erotic blend of olfactory, tactile, and visual images, the author likens his friend's affinity with a book in his library to that of a lover

in a state of arousal, indicated by his dilated pupils, as he fondles, or merely gazes upon, his mistress, just as French writer and philosopher Voltaire (1694-1778) had caressed the cheek of his mistress, Madame du Châtelet.¹⁴

Although the owner delights in individual books, it is only the “ensemble of the library,” his book collection, that is “worthy to kindle all his fire,” a rhetorical turn that invites further comparison of the owner’s passion for books with that of a lover for his mistress. The owner is a true bibliophile who can only satisfy his desire by amassing a large collection of books, whose multitude is erotically described to evoke comparisons with the female anatomy. The “blended tints” of the bindings become the blended tints of the mistresses’ complexions, which range from dark to light, from “rich brown calf” to the “chaste lustre of the vellum back.” These images also connote forbidden portions of the female anatomy, the back and the calf of the leg, which are now fully exposed like the bindings of the books lining the shelves of the library to which they are compared. The “severity of the dark russia” contrasts with “the subdued warmth of the red morocco,” defining the range of the mistresses’ attitudes and personalities from severity to warmth. The library’s distinct smell is compared to “a steam of rich distilled perfumes” that rises from the books to create the “undefinable fragrance” of a library

¹⁴ Gabrielle Emilie le Tonnelier de Breteuil, marquis Du Châtelet (1706-1749), was a French aristocrat and mathematician who formed an intellectual and romantic liaison with Voltaire, despite her marriage to the Marquis Florent-Claude Du Châtelet-Lomont (Zinsser 105). Although Du Châtelet was recognized in her own time for independent contributions to the natural sciences, her reputation thereafter became increasingly founded on her relationship with Voltaire. Biographer David Bodanis contends that shortly after her death in 1749, “sharp-tongued gossips began to disparage what she’d done . . . and male researchers who used her ideas came to forget who originated them” (7). She was dismissed as a great thinker by German philosopher Immanuel Kant (1724-1804), and “by the Victorian era of the nineteenth century, all but the briefest references to her name were gone” (7). The allusion in “Furniture Books” to Du Châtelet simply as Voltaire’s mistress is an example of the superficial nature of her reputation in the Victorian period.

“fertile in russia bindings,” a double-entendre that evokes both plenitude and sexual fertility.

These sexually charged musings belong to a long-standing tendency of male book collectors, when writing about their collections, to trope their books as female, likening them to different kinds of women, including mistresses, harem girls, and beloveds. (Taylor 457). The origins of this tradition have been traced to *The Philobiblon* (1345) by English priest and bibliophile Richard de Bury (1287-1345), in which de Bury equates the love of books with the love of wisdom, which he tropes as feminine in Wisdom’s role as “the mother of all good things” (*Philobiblon*, Ch. XV).¹⁵ Using romantic and often eroticized language for describing books as feminine objects, male book collectors gendered their speaking position as male and identified the book as a source of erotic pleasure for the male collector who possesses and holds it (Taylor 459). The eroticized images in “Furniture Books” acquire even larger significance when the anonymous writer discloses that the books themselves go unread: “[T]here are few things pleasanter than a reverie in a well furnished library,” in which “[t]o dream of [books] in this wise is better than to read them” (97). This admission underscores the book as a material object, stressing its commodification with parallels to the commodification of the female body. In discussing books as commodities in *A Feeling for Books*, Janice Radway asserts that their use as material objects is part of “the fetishism of commodities, a tendency to invest material forms exchanged on the market

¹⁵ Written to educate priests on the love of books, the book derives its title from a word coined by its author from the Greek, meaning “love of books.”

with certain naturally occurring inherent properties” (148). Radway contends that advertising discourse in America in the late nineteenth and early twentieth centuries “managed to animate commodities with a second order of meaning and significance beyond the meaning that might attach to them by virtue of their capacity to satisfy basic human needs” (149). The gentleman’s library depicted in “Furniture Books” is an example of this “second order of meaning.” It is not a place for the reading of books but rather for the dreamy contemplation of them. Such dreaminess allows forgetfulness “of what a wretched chaos life is compounded” (97) and induces a state of “negative enjoyment” of the book in which the dreamer derives fulfillment simply by contemplating the delight he would have experienced by reading it (98).

The author’s use of the term “negative enjoyment” to describe the state of his friend’s reverie bears a curious resemblance to John Keats’s term “negative capability” to describe an artist’s mental capability of “being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason” (qtd in Motion 217). Keats’s most celebrated expression of “negative capability” is his poem “Ode to a Nightingale” (1819): as the poet listens to a nightingale’s song, he experiences a longing to “[f]ade far away, dissolve, and quite forget . . . / The weariness, the fever, and the fret / Here, where men sit and hear each other groan” (ll. 21, 23-4) and after a while, idles “in embalmed darkness” (l. 43), unable to “see what flowers are at my feet, / Nor what soft incense hangs upon the bough” (ll. 41-2). The mind-bending results once induced by a nightingale’s song in the early nineteenth century are, by mid-century, triggered by books in a gentleman’s library, denoting the century’s cultural shift from the natural to

the material world, consummately exemplified by the sumptuous contents of “a well furnished library.”

The Academic Prize Book as a Marker of Victorian Manhood

The intoxicating sensations produced by the “well furnished” library featured in “Furniture Books” may be credited to the forces of industrialization in the late-eighteenth and nineteenth centuries that had made Britain a leader in book printing and publication, consequently increasing the number of books in private hands. John Sutherland has estimated that over 42,000 novels were published in Britain during the nineteenth century alone, a figure that does not include works of nonfiction, which comprised approximately two-thirds of published material (345). Such dramatic publishing statistics reflect the technological innovations that cascaded throughout British book production in the nineteenth century. One of the earliest innovations was the transition from hand-made paper using old cloth to the mechanical manufacture of paper from vegetable matter, which increased paper production from a maximum of sixty to one hundred pounds per day to up to 1,000 pounds per day (Steinberg 277-8). In addition, the centuries-old wooden printing press was replaced by the more efficient iron press and later the automated steam-press, which replaced man-power with steam-power, the signature energy source of the Industrial Revolution (279). The invention of stereotyping facilitated the efficient production of reprints by eliminating the need to compose pages afresh or to leave type standing (278-9). One of the most significant innovations affecting the Victorian gentleman’s non-textual use of the book in his library was the mechanization of book-binding. Prior to the 1820s, printed books reached the

public in loose sheets or loosely stitched together, leaving it to the bookseller or the consumer to have them bound into covers made of boards and coated with leather (280). Seldom did the publisher ship his products already bound, except for cheap editions marketed to poorer consumers who could not afford to have their books bound by professional bookbinders (280). In the 1820s, leather was gradually replaced by cheaper cloth, and by the late nineteenth century, machine-binding had replaced hand-binding, no longer practiced as an art, except in France, where hand-bound books continued to be produced and appreciated (281).

Despite the obvious benefits of mechanization, the production of books in increasing numbers was not without perceived costs. Dettmar contends that it weakened the physical book as a marker of cultural prestige because increased production made books more widely available to an increasingly literate reading public, especially through the publication of cheap pocket editions and access to free public libraries (10). This increased access to precious cultural capital in the form of the literary text was perceived by the upper classes as a cultural threat: “Cultural capital, exchanged between members of the privileged classes like a secret handshake, confirmed members in their secret fraternity; but when attempted by those outside the charmed circle, the effect was only to confirm their unfitness for membership” (21). These conclusions are consistent with those reached by French historiographer Roger Chartier in his book *The Order of Books* (1992), an investigation of how people in Western Europe mastered the increased number of texts in circulation from the fourteenth to the eighteenth centuries: “It was in those decisive centuries, when the hand-copied book was gradually replaced by works

composed in movable type and printed on presses, that the acts and thoughts that are still our own were forged” (vii). Writing on the cultural effects of printing in France prior to the French Revolution, Chartier observed that

[t]he fact that an entire society shared the same objects invited a search for new differences to mark distances that had been maintained. The trajectory of print works in *ancient régime* France stands as witness to this. It was as if the distinction among ways to read were progressively reinforced as printed matter became less rare, less confiscated, and a more ordinary commodity. Whereas the mere possession of a book had long signified cultural difference, with the conquest of printing, reading postures and typographical objects were gradually invested with that function. Henceforth readers of distinction and handsome books stood opposed to hastily printed works and their awkward decipherers. (15-6)

In Chartier’s parlance, Victorian academic prize books provided “new differences to mark distances” between the cultural elite and the rest of literate society, their handsome leather bindings distinguishing their owners from those forced to rely on cheap cloth editions or public-library fare for reading material. This visual difference is exemplified by the Victorian prize books in the Todd Collection, whose holdings include a British armorial binding bearing the coat of arms of Albert (1819-1861), prince consort of Queen Victoria (Vol. 58). An 1885 edition of Thomas Carlyle’s *Sartor Resartus*, also containing his celebrated collection of essays *On Heroes, Hero-Worship and The Hero in History*, this prize volume is festooned with gilt-tooling on its front and back boards.

The front board is decorated with Prince Albert's royal coat of arms with the inscription "*honi soit qui male y pense*" ("Shame on him who thinks ill of it"), the motto of the Order of the Garter into which Prince Albert was inducted in 1839, and a banner bearing Albert's personal motto, "*Treu und Fest*" ("Loyal and Sure") (Fig. III.1). The volume's back board is decorated with Eton's gilt-tooled arms, a blazon of three lilies (signifying both the Virgin Mary, in whose honor the school was founded, and the hope of its founder Henry VI for a flourishing of knowledge), the fleur-de-lys on the viewer's left, and a *lion passant guardant or* on the viewer's right, denoting the Lion of England (Fig. III.2). Its spine also bears gilt-tooled images of the flower and stem emblematic of Eton, the motto of which is *Floreat Etona* ("May Eton flourish"). Equally impressive is the vellum-bound, gilt-tooled edition of the works of Horace given to the Reverend Edmond Warre to commemorate his selection as Eton's Newcastle Scholar (1854) (Vol. 66). This volume was designed by influential nineteenth-century design theorist Owen Jones (1809-1874), whose work *The Grammar of Ornament* (1856) remains in print, and illustrated by George Scharf (1820-1895), the first Secretary and Director of the National Portrait Gallery, London. In addition to its vellum binding, the prize book features elaborate gilt tooling at the perimeter and center of its boards and a gilt-tooled spine. The volume has the finishing details of marbled end papers and gilt edges expected to accompany such an ornately bound volume. Thus, as we saw in Chapter II, despite some variation in the color and grain of the binding, the Victorian prize books in the Todd Collection are alike in having elaborately decorated fine bindings bearing the insignia of the particular public school. These embellishments not only suited the Victorian

gentleman's taste for handsome bindings but also advertised his elite educational background as a graduate of one of the great public schools. For example, Harrow's emblem of crossed arrows decorated the spines and boards of the school's prize books, providing an unmistakable signature of the owner's pedigree and his status as an old Harrovian (Figs. 2.18 and 2.19).¹⁶ Likewise, a two-volume edition of Thomas Carlyle's *The French Revolution* (1894) (Vol. 143) bears the gilt-tooled inscription "Schol. Carthus" against a dark ground at the tail of the spine (Fig. II.21), making the book's provenance visible even when it was shelved as proof of the owner's elite educational background and as a marker of cultural distance.

Yet bridging this cultural divide was not insurmountable, due to an apparent overabundance of unawarded prize books that became available for sale to the general public. Of the forty-four Victorian prize books in the Todd Collection, twenty-eight have executed prize labels. The remaining sixteen prize books have either missing or unexecuted prize labels, suggesting that the bookseller maintained an overstock of prize books to ensure the sufficiency of his inventory to accommodate the particular school's demand. Aspiring parvenus, therefore, could acquire overstock for the lining of their library shelves with prize bindings. The Todd Collection contains evidence that unused Victorian prize books likely fell into undeserving hands, such strivers placing their own *ex libris* in books with unexecuted prize labels. For example, an edition of *The Ingoldsby Legends of Mirth and Marvels* (Vol. 100) bears not only an unexecuted prize label of St.

¹⁶ The archery contest was abolished by headmaster Benjamin Heath in 1772, who introduced Speech Days as its annual replacement. The last prize arrow was won in 1771 by Lord Althorp, the second Earl Spencer (1758-1834), the third paternal grandfather of Diana, Princess of Wales (1961-1997) ("Harrow School" 475).

Paul's School on its front pastedown but also a small, gray paper pasted in the center of the flyleaf (recto) with the signature "Beire. A. Trent." Similarly, both volumes of a two-volume edition of the *Handbook to the National Gallery* (1901) (Vol. 104) have unexecuted prize labels of St. Paul's School on their front pastedowns as well as the bookplate "*Ex libris* Reginald N. A. Mitenari" on their free endpapers (recto). The most audacious try for cultural appropriation, however, appears in a prize-book edition of *Feats on the Fiord* by Harriet Martineau (Vol. 115). The front board of this prize book bears the gilt-tooled arms of Merchant Taylors' School with a banner underneath reading "*Laborum Praemia / 1888*," indicating that Merchant Taylors' intended to award the book in 1888; however, it was never presented, as shown by its unexecuted prize label placed in the traditional position on the front pastedown (Fig. III.3) The book also contains a duplicate, unexecuted prize label on the back pastedown, which has been awkwardly placed in an upside-down position (Fig. III.4). This aberration suggests that the book may have been discarded as a defective copy that was then either sold or donated by the bookseller. At one point the book came into the possession of "F.M. Orchard," whose plain, unembellished stamp appears on the flyleaf (recto) at the head. Not satisfied with this gesture alone as a mark of his ownership, the owner also used the stamp to deface the front pastedown prize label (Fig. III.3). The matching stamps and the omission on either prize label of a stated proficiency justifying an award suggest that the prize book was not presented by Merchant Taylors' as a prize book but rather, simply

collected by Orchard as a prestigious addition to his library.¹⁷ Apart from this appropriative act, Orchard does not appear to have any connection to Merchant Taylors' contemporaneous with the prize book's intended year of presentation in 1888. The school register compiled by Merchant Taylors' for the years 1851-1920 contains no references to Orchard, either as a member of the teaching staff or as a student (Hart).

The non-verbal appropriation of the book in the gentleman's library accords with ideals of manliness promoted by the great public schools during the period. According to J.A. Mangan, from the time of its publication, "the copper-bottomed mould for the public schoolboy" was Tom Brown, the title character of Thomas Hughes's popular school novel *Tom Brown's Schooldays* (1857), described in a contemporaneous book review in the *Spectator* as

a thoroughly English boy. Full of kindness, courage, vigour and fun—no great adept at Greek and Latin, but a first rate cricketer, climber and swimmer, fearless and skilful at football, and by no means adverse to a good stand-up fight in a good cause . . . [his] piety is of that manly order,

¹⁷ Orchard's apparent appropriation of the prize label as his own evokes Jay Gatsby's attempts at self-fashioning in F. Scott Fitzgerald's novel *The Great Gatsby* (1925). Although the novel was published in 1925, Fitzgerald's hero is a Victorian, born in the late nineteenth century: Gatsby's boyhood schedule dated 1906 scrawled on the back flyleaf of a "ragged old copy of a book called *Hopalong Cassidy*" (Ch. IX, 174) and his decorated service in World War I (Ch. IV, 66-7; Ch. IX, 172) place his birth around 1896, the year that his creator Fitzgerald was born. Gatsby's personality is "an unbroken series of successful gestures" (Ch. I, 2), which include a vast assemblage of books in his library designed to impress visitors to his shore-front mansion in the *nouveau riche* community of West Egg, only the most discerning of whom would notice that their pages were uncut (Ch. III, 46). Claiming an Oxford education, which he identifies as a "family tradition" (Ch. IV, 65, 67), Gatsby uses his library to signify his status as a gentleman, worthy of the "white palaces of fashionable East Egg" (Ch. I, 5) and swarming with young Englishmen "all well dressed, all looking a little hungry, and all talking in low, earnest voices to solid and prosperous Americans" and "agonizingly aware of the easy money in the vicinity and convinced that it was theirs for a few words in the right key" (Ch. III, 41-2).

that not even an ordinary schoolboy of the present day will find himself wearied of it. (qtd in Mangan 79)

Tom's lack of competency in Latin and Greek reflects an indifference to learning and contrasts with his athleticism as a "cricketeer, climber and swimmer," which emphasizes the body over the mind. Nor is Tom's scholastic success at school foremost in the mind of Squire Brown, Tom's father, as he meditates on what should be his parting words to Tom as he heads off to Rugby: "Shall I tell him to mind his work, and say he's sent to school to make himself a good scholar? Well, but he isn't sent to school for that—at any rate, not for that mainly. I don't care a straw for Greek particles, or the digamma; no more does his mother" (73-74).

Poised in mid-century, the fictional character of Tom Brown is a transitional figure that bridges the changing ideals of manliness cultivated by these public schools in the nineteenth century. The sporting nature of Hughes's protagonist prefigures the imperial manliness theorized by Mangan that was rooted in a culture of sport and games practiced by the public schools, which Mangan has compared to an industrial assembly line:

From approximately 1850 imperial masculinity was methodically "manufactured" by means of a cultural "conveyor-belt" set up eventually throughout the empire with varying degrees of efficiency and with variable response. The influential public-school system (schools for the privileged) of metropolitan and imperial territories powered the process;

the “machine tools” employed were largely instruments of play; and the “workshops” were mostly playing fields. (9-10)

Yet Tom’s emerging manhood also looks backward to the ideals of Christian manliness articulated by Rugby headmaster Thomas Arnold (1795-1842) in the early Victorian period. The muscular manhood depicted by Hughes in *Tom Brown’s Schooldays* was not derived from Arnold’s own views on the subject of manhood. Rather, it was the invention of Hughes, writer Charles Kingsley (1819-1875), and certain journalists responding to the plucky nature of Hughes’s engaging protagonist, who embodied their catch-phrase of “muscular Christianity.”¹⁸ As John Chandos has pointed out, Arnold placed no importance on games that would later dominate public-school life (266). However, Arnold’s views on manhood and Hughes’s are alike in the sense that neither is grounded in intellectual superiority. Specifically, Arnold’s ideal of manliness was embodied in the figure of the Christian gentleman as a reflection of, first and foremost, religious and moral principle; secondly, gentlemanly conduct; and finally, intellectual ability (Stanley 107). For Arnold, the purpose of knowledge was to serve the Kingdom of God. Preaching to his schoolboys in Rugby Chapel, Arnold instructed that “you should in youth gain the knowledge which may make you better and wiser men hereafter; which may enable you to glorify God in your generation by a wise and understanding heart, and an able and eloquent tongue; which . . . may enable you to

¹⁸ The expression “muscular Christianity” was first used to describe the character of Tom Brown, with allusion to Kingsley, in the course of a review of Hughes’s novel by James Fitzjames Stephen in the *Edinburgh Review* in January, 1858 (Chandos 266). However, the origin of the phrase can be traced to Stephen’s friend T.C. Sanders, who used it to refer some of Kingsley’s ideals of manhood in an article in the *Saturday Review* in February, 1857 (Mangan 79).

ornament the common intercourse of life and to direct with judgment its practical concerns” (Arnold, *Sermon IX*, 81-2). Summarizing, he affirmed that “[t]he object of education is to benefit your manhood; and you must, therefore, arrive at manhood before this benefit can be fully tasted or comprehended” (Arnold, *Sermon IX*, 82). Arnold’s vision of proper manhood generally accords with the pragmatism professed by Squire Brown as he continues his meditation on his son’s departure: “‘What is he sent to school for? Well, partly because he wanted so to go. If he’ll only turn out a brave, helpful, truth-telling Englishman, and a gentleman, and a Christian, that’s all I want,’ thought the Squire.” (74). Jeffrey Richards has observed that the Squire’s educational agenda is an exact parallel of Arnold’s avowed aim to create a school of Christian gentlemen (31).

In analyzing Arnold’s ideal of Christian manliness, Heather Ellis contends that it “was conceived not as an ability in traditional masculine pursuits, physical strength or sporting ability, but rather as moral and intellectual maturity opposed to a notion of boyishness rather than effeminacy” (428). According to Ellis, Arnold believed that overtly gendered ideals of manliness were an artifact of boyhood or adolescence that signaled moral weakness, which was only overcome by intellectual and moral maturation characterized by submission, self-denial, obedience, and gentleness (430). Thus, Arnold sought to hasten the maturation process: “[t]he fate of boys failing to reach moral manhood worried Arnold to such an extent that he determined not merely to encourage boys in the ways of Christian manliness, but to accelerate the rate at which the necessary virtues were attained” (434). One of Arnold’s principal strategies for achieving this goal was the enhancement of the powers of school prefects as the

overseers of the moral behavior of younger pupils. In its final report, the Clarendon Commission singled out Rugby and the accomplishments of its prefects as the “guardians of the School’s good name”:

The moral and religious training of the boys at Rugby is considered by the masters as the end of a Rugby education, paramount to all others. The tutors aim at this in their intercourse with their pupils, and the Sixth Form are looked up to by the younger boys, though still in the character of boys, yet as the guardians of the School’s good name. These feelings having been fostered for years, have produced a sound and good public opinion, especially as to the truthfulness and the kind treatment of each other. (259)

Arnold’s educational philosophy appealed to middle-class parents who longed for their sons to acquire the cultural prestige afforded by a public-school education, once available only to the aristocracy and a modicum of needy scholars; however, they needed assurances of improved performance of these schools—notorious in the early nineteenth century for low morale, poor living conditions, and severe disciplinary practices—before submitting their sons to their authority and influence (McCrum 14-5). Uniquely his creation, Arnold’s ideal of Christian manliness cannot necessarily be imputed to every other headmaster of the period. Nevertheless, the great public schools in the Victorian period largely operated as a closed system, which facilitated the transmission and exchange of both people and ideas across their broad network. In its final report, the Clarendon Commission specifically commented on this close

relationship among the schools, observing that there were “very few schools which have not been indebted for some of their most eminent masters to other places of education,” noting, among others, that “Dr. Butler of Shrewsbury, Dr. Sleath of St. Paul’s, and Dr. Vaughn, late Head Master of Harrow, were all educated at Rugby” (7). In his biography of Arnold, Michael McCrum has documented the extraordinary breadth of Arnold’s influence on schoolmasters in the nineteenth century. The nodes comprising the network documented by McCrum are so numerous that a few examples must suffice to illustrate Arnold’s ideological legacy. According to McCrum, Charles John Vaughan (1816-1897), educated at Rugby in the early 1830s under Arnold and appointed headmaster of Harrow in 1845, remodeled Harrow on Arnoldian lines and in so doing, increased its enrollment from 69 pupils to 469 during his tenure (110-1). Equally effective in expanding Arnold’s influence, according to McCrum, were the members of Arnold’s staff or those who later taught at Rugby, such as James Prince Lee (1804-1869), Arnold’s beloved protégé and assistant master at Rugby, who, as headmaster of King Edward’s School in Birmingham, taught the future Archbishop of Canterbury Edward White Benson (1829-1896) (111-2).

One of the practices banned by Arnold at Rugby was the practice of word-for-word construing of Latin and Greek, one of the foundational exercises of English public-school pedagogy that had survived for several centuries, “the pupils laboriously construing the surviving words of an alien civilization, peremptorily checked and rebuked from moment to moment by the teacher” (Nuttall xi). Arnold considered the practice to encourage an unquestioning, childish mind, instead preferring sentence-by-

sentence translation (Ellis 437). Arnold also replaced many of the ancient poets on Rugby's classical syllabus with classical prose writers, including the ancient historians whom he admired, Herodotus, Thucydides, and Arrian (437-8). Arnold himself was the author of several histories, including *Introductory Lectures on Modern History* (1842), an 1849 edition of which was presented by Winchester College to Granville Baker in 1852 for academic excellence and is part of the Todd Collection (Vol. 48). Arnold identified history as one of the "more beneficial parts of knowledge," contrasting it with "the showy branches of literature" that could become "a mere plaything of men's prosperous hours" (qtd in Ellis 438). The Victorian prize books in the Todd Collection, whose numbers favor history and biography over imaginative literature, reflect Arnold's bias, the "showiness" reserved for the book's exterior prize bindings, rather than the literary text inside, as a commentary on the owner's cultural pedigree and status as a Victorian gentleman.

The shifting focus away from books as carriers of text toward their use as material markers of cultural prestige was a manifestation of the Victorian preference for practical action over abstract thought. According to historian Walter E. Houghton, anti-intellectualism was a conspicuous Victorian attitude permeating middle- and upper-class British society, which had two principal foundations, commercial pragmatism and Victorian Puritanism (111, 125). The crowning glory of commercial pragmatism was the Industrial Revolution, whose achievements were largely the product of concrete action rather than abstract theory and had served to transform Britain into the world's leading economy. Its polar opposite was the French Revolution, which incited political anxiety

that events in France could foment revolution at home, and was, therefore, viewed by the Victorians as the product of “abstract theorists meddling in the practical affairs of government” (112). This cultural bias, which frequently associated learning with idleness, is revealed in the work of best-selling author Samuel Smiles (1812-1904). Smiles’s self-published book *Self-Help* (1859) was an immediate success with the British public and elevated its author to celebrity status with advice such as the following, which unfavorably compared the *learning* gathered from books to the *wisdom* gained through experience: “It is also to be borne in mind that the experience gathered from books, though often valuable, is but the nature of learning; where the experience gained from actual life is of the nature of wisdom; and a small store of the latter is worth vastly more than any stock of the former” (359).

In addition to an emphasis on practical action, a second pillar of anti-intellectualism in the mid-nineteenth century was Victorian Puritanism which reacted to the destabilizing effects of political reform and scientific discovery in the nineteenth century by discouraging critical thinking: “When the foundations of religious and political life were being shaken by new ideas, and Church and State seemed often in peril, the average citizen turned anti-intellectual out of sheer panic” (Houghton 127). Houghton contends that it was “the danger to their own stability which frightened the Victorians into making searching questions and tenacious inquiry a point of serious indecorum, and one which the individual himself was only too glad to respect” (135). In its most elemental terms, anti-intellectualism was a response to a “fear at the back of those grown-up minds” that portended that “[t]heir own peace of mind was at stake”

(136). This Victorian dread that intellectual pursuits had the capacity not only to destabilize society but also its individual members is personified in the figure of the dyspeptic pedant who violates norms of manliness to the point of illness, madness, and death.

The Case of the Dyspeptic Pedant

The anonymous author of “Furniture Books” rationalizes the non-verbal appropriation of the library in the nineteenth century by observing that reading is a boyhood pastime rather than an adult activity:

After all, the books one reads after thirty are not numerous. In boyhood and youth we devour all that comes our way, and with ostrich-like digestion, manage somehow or other to assimilate the ill-assorted mass. At that period one can scarcely read too much. If a young man’s nature be healthy and manly, there is no fear of its becoming that most miserable of all poor creatures, the young dyspeptic pedant, crammed with the ideas of other men, and with neither eyes to observe, nor energy to think for himself. (5)

Although the adult male may admire “all the old friends of his youth” on the shelves of his library and think about reading them all again, he never does: “That promised day of rest, when he is to become a student, never comes, or if it comes, it finds him more disposed to meditate than to read, and when he does read, returning evermore to his one or two pet books” (97). The author’s position that the acquisition of knowledge is primarily an artifact of youth registers surprising agreement with Arnold’s sermonizing

in Rugby Chapel that the knowledge gained in youth will make schoolboys “better and wiser men” thereafter and that the benefits received from that knowledge will only be fully appreciated once they “arrive at manhood.”

This passage from “Furniture Books” distinguishes between the gentleman who, although well-read, uses his library to contemplate, rather than to read, books, and the “dyspeptic pedant” who continues to devour the books of his youth only to become the “most miserable of creatures” for having done so. Kingsley registered a similar disdain for the pedant in an address to students at Wellington College, a public school in Berkshire founded in 1859 and one of many such schools founded in the nineteenth century to accommodate the sons of the rising British middle class:

They say that knowledge is power, and so it is. But only the knowledge which you get by observation. Many a man is very learned in books, and has read for years and years, and yet he is useless. He knows about all sorts of things but he can't do them. When you set him to do work; he makes a mess of it. He is what is called a pedant; because he has not used his eyes and ears. He has lived in books. He knows nothing of the world about him, or of men and their ways, and therefore, he is left behind in the race of life by many a shrewd fellow who is not half as book-learned as he; but who is a shrewd fellow—who keeps his eyes open—who is always picking up new facts, and turning them to some particular use.

(165)

Establishing the dichotomy of the “shrewd fellow” and the “pedant,” Kingsley praises the former and admonishes the latter: because he is a man who “has lived in books,” the pedant is bereft of practical knowledge of the world around him, in contrast to the “shrewd fellow” whose practical outlook values knowledge only insofar as it can be converted “to some particular use.”¹⁹

The Victorian prize books in the Todd Collection preserve Kingsley’s dichotomy. Although not pristine, the books are generally in good condition for their age and exhibit those physical features consistent with their non-textual use in a gentleman’s library, such as tight bindings and firmly bound, clean pages. Very few register signs of textual use, such as extensive underlining or marginalia. Especially noteworthy in this regard is an 1881 edition of the works of Horace (Vol. 74) whose copious marginalia identify their author as a man of learning. Writing primarily in English but occasionally in Latin and Greek, the annotator, focusing on Horace’s *Libri Carminum* and *Libri Epodon*, provides his understanding of historical context, comments on Horace’s literary style, compares certain passages of the text to Ovid and Virgil, and notices idiosyncrasies of the Latin language. This commentary is likely the work of the book’s original owner, Thomas Balston (1883-1967), who received the book as a student at

¹⁹ Kingsley expressed a similar disdain for book-learning in the Preface to his children’s book *Madam How and Lady Why or First Lessons in Earth Lore for Children* (1888), one of the academic prize books in the Todd Collection, which was awarded by Merchant Taylors’ School to J.M. Wyatt for proficiency in mathematics in 1893 (Vol. 116). Kingsley admonished his young readers that the “mere reading” of books was not the path to wisdom: “So if mere reading of books would make wise men, you ought to grow up much wiser than us old fellows. But mere reading of wise books will not make you wise men: you must use for yourselves the tools with which books are made wise; and that is—your eyes, and ears, and common sense” (viii).

Eton in 1899, and would later become a well-known British publisher and noted scholar of English book production and engraving, authoring several books on these subjects, including *John Martin, 1787-1854, His Life and Works* (1947), *The Wood Engravings of Robert Gibbings* (1949), *English Wood Engraving, 1900-1950* (1951), *William Balston: Paper Maker, 1759-1849* (1954), and *James Whatman, Father and Son* (1957). Awarded the Military Cross and an O.B.E for his service during World War I, Balston served briefly in World War II before he was invalidated out due to pneumonia (*King's Collections*).

Balston is an example of the “man of letters,” whose theoretical place in acceptable Victorian manhood was largely the invention of Scottish philosopher, historian, and writer Thomas Carlyle (1795-1881). In his lecture series *On Heroes, Hero-Worship and The Hero in History*, delivered in 1840 and published the following year, Carlyle introduced the man of letters as a new category of hero, identifying him as “our most important modern person” (qtd in Clarke 40). *On Heroes* became very popular and was reprinted in large editions throughout the nineteenth century (Clarke 41), as exemplified by Volume 58 of the Todd Collection, an 1885 edition of Carlyle’s satire *Sartor Resartus*, part of a seventeen-volume edition of Carlyle’s works that also includes the text of *On Heroes*. Carlyle’s ideation of the man of letters as a heroic figure attempted to overcome the nineteenth century’s totalizing narrative that associated true manhood with manual labor. In *Past and Present* (1843), Carlyle identifies the inability to work as “the one unhappiness of a man” (III, Ch. IV, 103). By equating the intellectual labor of the man of letters with that of a manual laborer, Carlyle ensures that

his own manhood as an intellectual is as worthy as that of his father, a stonemason whose vocation strongly influenced Carlyle's views. Thereafter, any writer "with a study, a pipe, a smoking jacket and oracular tendency . . . could lay claim to a recognized social identity that carried prestige and respect" (Clarke 41). The masculinity of the middle-class professional embodied in the figure of the Victorian gentleman was reshaped in the nineteenth century "as an incarnation of ascetic discipline and infused with Victorian earnestness" that rendered it compatible with the "strenuous psychic regimen" foundational to Carlyle's heroic ideal of the man of letters (Adams 6-7).

Intellectual discipline was also the hallmark of the gentlemanly ideal advanced by Anglican and later-Catholic priest and theologian John Henry Newman (1801-1890), which arises from the principal thesis in his masterwork *The Idea of a University* (1852) that knowledge is its own end: "Knowledge is capable of being its own end. Such is the constitution of the human mind, that any kind of knowledge, if it be really such, is its own reward" (Discourse V, 77). Like Kingsley, Newman de-emphasizes the role of books as a source of knowledge, which is more than "a mere extrinsic or accidental advantage . . . which may be got up from a book" (Discourse V, 84); however, he stands apart from Kingsley in his foundational belief in the cultivation of the intellect through inner training, defining knowledge as "an acquired illumination," in which the mind must be trained, a process he refers to as the "scientific formation of the mind" or liberal education (Discourse VII, 110). Such training is a "matter of rule" for which there are no shortcuts: "[I]t is not mere application, however exemplary, which introduces the mind to truth, nor the reading of many books, nor the getting up of many subjects, nor the

witnessing many experiments, nor the attending of many lectures” (Discourse VII, 109). Such activities will only leave their subject “lingering in the vestibule of knowledge,” a condition of mind in which a man “may have no grasp of things as they are; or at least he may have no power of discriminating between truth and falsehood, of sifting out the grains of truth from the mass, of arranging things according to their real value” (Discourse VII, 109). Newman insists that it is this intellectual training in the form of liberal education that produces the gentleman: “Liberal education makes not the Christian, not the Catholic, but the gentleman. It is well to be a gentleman, it is well to have a cultivated intellect, a delicate taste, a candid, equitable, dispassionate mind, a noble and courteous bearing in the conduct of life” (Discourse V, 88). Lawrence Wright contends that Newman’s construct of a gentleman exhibits a “curious passivity” that addresses the “anxiety and confusion attending the fissile intellectual tension of mid-Victorian Britain, seeking to secure a *modus vivendi* for the embattled intellectual” (239, 245):

For the Victorians, mass intellectual dislocation, sustained by the explosion in the publishing industry and the increased density of intellectual concourse, was a new and frightening experience. In such a situation, Newman’s gentleman offers the assurance that there is a natural attitude of implicit intellectual cultivation: one which can wait patiently for the explicit development of knowledge in the University, and practice in society, towards that wholeness and harmony which is recognised as the teleological end of human nature. (246)

Intellectual discipline ensures that the outside world is incapable of penetrating the “calm inner citadel of the gentleman” (Wright 242), who, as the product of a liberal education, “has the repose of mind which lives in itself, while it lives in the world” (Discourse VII, 126). Although, like Carlyle, Newman emphasizes the necessity of intellectual self-discipline, he also cautions of the dangers that can stalk an uncultivated intellect:

Knowledge, the discipline by which it is gained, and the tastes which it forms, have a natural tendency to refine the mind, and to give it an indisposition, simply natural, yet real, nay more than this, a disgust and abhorrence, towards excesses and enormities of evil, which are often or ordinarily reached at length by those who are not careful from the first to set themselves against what is vicious and criminal. (Discourse VIII, 133)

Newman’s warning was reified seven years later in the figure of the “young dyspeptic pedant” of “Furniture Books” whose uncultivated intellect renders him a mere repository of the ideas of others, with “neither eyes to observe, nor energy to think for himself.”

Newman’s emphasis on the importance of self-discipline in producing the habit of mind necessary for the possession of knowledge is discernable in the manly ideals promoted by the great public schools in the Victorian period; however, in measuring a schoolboy’s success by his practical ability to fend for himself in the world, these ideals continued to express the Victorian suspicion of an overindulged intellect that produced a manliness founded on action rather than ideas, as observed by Harold Nicholson in his Rugby-educated uncle: “It was taught on all sides that manliness and self-control were

the highest aims of English boyhood: he was taught that all but the most material forms of intelligence were slightly effeminate: he learnt, as they all learnt, to rely on action rather than ideas” (qtd in *Athleticism*, Mangan 106). Reacting to the publication of the report of the Clarendon Commission in 1864, one anonymous editor of the *Eton College Chronicle* issued a candid warning to parents that “a great Public School is by no means a certain place for turning out a scholar”; however, if a parent wanted his son to become “a practical English Gentleman, able to take care of himself in the world, then let him send him to Eton, or one of our other great Public Schools” (*ECC*, Nov. 24, 1864, p. 122). Thus, the Victorian gentleman who performed his manhood by focusing on the book as an ornamental object and the library as a visual manifestation of his manhood avoided the pitfalls potentially awaiting the male intellectual or “man of letters,” who, if lacking in self-discipline, could become hopelessly entangled in his own scholarship—the adult version of the “young dyspeptic pedant” of “Furniture Books.” Investigating the consequences of intellectual obsession in the late nineteenth century, George Eliot in her novel *Middlemarch* and Sheridan Le Fanu in his short story “Green Tea” unambiguously associate this failed manhood with physical decline and death.

In the figure of the Reverend Edward Casaubon, Eliot created one of the most infamous scholars in all of English literature. Whether sequestered in his own library or inspecting manuscripts in the Vatican library on his honeymoon, Casaubon spends (or wastes) his time researching a topic of elephantine proportions—that “all the mythical systems or erratic mythical fragments in the world were corruptions of a tradition originally revealed”—hoping to gather “this great harvest of truth” into a *Key to All*

Mythologies that would “fit a little shelf” (Ch. 3, 24-5). The novel’s omniscient narrator shrewdly takes Casaubon’s measure: “It is an uneasy lot at best, to be what we call highly taught and yet not to enjoy: to be present at this great spectacle of life and never to be liberated from a small hungry shivering self—but always to be scholarly and uninspired, ambitious and timid, scrupulous and dimwitted” (Ch. 29, 280). The final recitation carries the narrator’s most stinging indictment, first labeling Casaubon as “uninspired,” then “timid,” and worse yet, “dim-witted.” The narrator is not alone in these perceptions. Dorothea’s guardian Mr. Brooke declares that even though he has known Casaubon for over ten years, he ““never got anything out of him—any ideas you know”” (Ch. 4, 39), a pronouncement that unites Casaubon with the “young dyspeptic pedant” of “Furniture Books” who is “crammed with the ideas of other men.” Likewise, Dorothea’s rival suitor and eventual husband Will Ladislaw, upon learning of Casaubon’s plans to spend his honeymoon at the Vatican library rather than with Dorothea, characterizes him as a “dried up pedant, [an] elaborator of small explanations about as important as the surplus stock of false antiquities kept in a vendor’s back chamber” (Ch. 21, 205). Will’s comparison of Casaubon to a “surplus stock of false antiquities in a vendor’s back chamber” neatly captures both the uncultivated nature of his intellect and his physical isolation as a man ““a little buried in books”” (Ch. 4, 39). Cloistered in the Vatican library, Casaubon becomes “indifferent to the sunlight” as a consequence of physical isolation prompting mental confusion:

Poor Mr. Casaubon himself was lost among small closets and winding stairs, and in an agitated dimness about Cabeiri, or in an exposure of other

mythologists' ill-considered parallels, easily lost sight of any purpose which prompted him to these labours. With his taper stuck before him he forgot the absence of windows, and in bitter manuscript remarks on other men's notions about the solar deities, he had become indifferent to the sunlight. (Ch. 20, 197)

In his search for the *Key to All Mythologies*, Casaubon has become lost in a metaphysical labyrinth largely of his own construction (Cook 118).

Casaubon's precarious physical and mental condition is a recurring theme in the novel. In discussing Casaubon as a marriage prospect with his niece, Mr. Brooke identifies Casaubon's health as the only thing he knows about him, characterizing it as "not overstrong" (Ch. 4, 40), implying that Casaubon's poor physical condition is one of his most conspicuous traits. In that same exchange, Mr. Brooke mocks Casaubon's eyesight, speculating that Casaubon has "hurt them [his eyes] a little with too much reading" (Ch. 4, 41). It might be possible to discount the credibility of Mr. Brooke's observations as simply the product of the anti-intellectual bias revealed by his confession that his own love of knowledge "took me too far" (Ch. 5, 46); however, the narrator expresses the similar opinion that "Mr. Casaubon had never had a strong bodily frame" (Ch. 29, 279). Kamila Walker rightly contends that Eliot uses Casaubon's physical and mental deterioration for both characterization and plotting by implying a strong correlation between emotional stress and the development of heart disease (93). Casaubon's physical and mental deterioration is also a manifestation of his lack of manly self-discipline—Casaubon is so consumed by his research that he is unable to produce

any actual work. Eliot crafts a cautionary tale that warns of the harsh consequences awaiting the male intellectual who fails to enact cultural norms. Casaubon's first heart attack, which occurs on the library steps at Lowick Manor, is described by those in a nearby hallway as "a fit in the library" (Ch. 28, 283), a characterization that unites Casaubon's physical decline with his own "fitful" scholarly pursuits. The day before his fatal second heart attack, Casaubon and Dorothea retire to the library, where Dorothea observes "that [Casaubon] had newly arranged a row of his note-books on a table" (Ch. 48, 475). Asking Dorothea to mark certain entries in a "table of contents to all the others," Casaubon explains that this exercise "is the first step in a sifting process which I have long had in view" (Ch. 48, 476).

Casaubon lacks the self-discipline essential to produce the habit of mind necessary for the possession of knowledge theorized by Newman, which he defines as "an acquired faculty of judgment, of clear-sightedness, of sagacity, of wisdom, of philosophical reach of mind, and of intellectual self-possession and repose" (Discourse VII, 110). Casaubon's efforts to write a *Key to All Mythologies* are hopelessly misbegotten because he possesses none of these qualities and, therefore, is doomed to linger in Newman's "vestibule of knowledge," a condition of mind that finds the person incapable of "discriminating between truth and falsehood, of sifting out the grains of truth from the mass, of arranging things according to their own value" (Discourse VII, 109). He is the antithesis of Newman's gentlemanly ideal grounded in self-discipline: "If [the gentleman] engages in controversy of any kind, his disciplined intellect preserves him from the blundering discourtesy of better, perhaps, but less educated minds; who,

like blunt weapons, tear and hack instead of cutting clean, who mistake the point in argument, waste their strength on trifles, misconceive their adversary, and leave the question more involved than they find it” (Discourse VIII, 147). Whether randomly shuffling papers in his library or stumbling through the Vatican library, Casaubon exhibits a mental paralysis and confusion that not only prevents him from completing his research but also, even more fundamentally, hinders an awareness that his project is meaningless because it has already been undertaken by others. As Dinah Burch has observed, “[a]s Eliot’s Mr. Casaubon endlessly accumulates material for his never-complete study of ‘The Key to All Mythologies,’ overtaken by the German scholarship of which he is wholly unaware, he becomes a dreadful warning to all those who try for a life of learning. He is a bad husband, a poor clergyman, a failed author, and an inept student” (208). In other words, he is an adult version of the “young dyspeptic pedant” of “Furniture Books.”

Another clergyman, the Reverend Mr. Jennings in Sheridan Le Fanu’s “Green Tea,” is a more gifted scholar than Eliot’s Casaubon but equally enmeshed in his scholarship to the point of madness and suicide. As the narrative motif for his short story, Le Fanu uses a series of letters written by Dr. Martin Hesselius, a renowned German physician. The letters, which have been edited by an unnamed narrator who once served as Hesselius’s medical secretary, document Hesselius’s clinical involvement with Jennings, whom he first encounters at a party hosted by a mutual friend, Lady Mary Heyduke. Lady Mary confides to Hesselius at the party that Jennings’s health is beginning to break down “in a very strange way” (Ch. I, 180). A tall, thin middle-aged

man who “dresses with a natty, old-fashioned high-church precision” (Ch. I, 179), Jennings, a bachelor, has a “way of looking sidelong upon the carpet, as if his eye followed the movements of something there,” a behavior that only occurs “now and then” but is enough to “give a certain oddity” to an otherwise “perfectly gentlemanlike man” (Ch. I, 180). Jennings has spent the last four years writing a book on the actual religion of educated and thinking paganism (Ch. VI, 192) and drinking copious amounts of green tea to stimulate his thinking, a habit which he has reportedly given up (Ch. II, 183). Hesselius identifies Jennings as “plainly a man of thought and reading” (Ch. I, 182).

Sharing an interest in German metaphysics, the two men meet again, this time at Jennings’s London residence. When Hesselius arrives, the servant answering the door directs him to wait for Jennings in his study, which is “almost a library” (Ch. III, 185):

The room was lofty, with two tall slender windows, and rich dark curtains. It was much larger than I had expected, and stored with books on every side, from the floor to the ceiling. The upper carpet—for my tread it felt that there were two or three—was a Turkey carpet. My steps fell noiselessly. The bookcases standing out, placed the windows, particularly narrow ones, in deep recesses. The effect of the room was, although extremely comfortable, and even luxurious, decidedly gloomy, and aided by the silence, almost oppressive. Perhaps, however, I ought to have allowed something for association. My mind had peculiar ideas with Mr. Jennings. I stepped into this perfectly silent room, of a very silent

house, with a peculiar foreboding; and its darkness, and solemn clothing of books, for except where two narrow looking-glasses were set in the wall, they were everywhere, helped this somber feeling. (Ch. III, 185)

Waiting for Jennings, Hesselius amuses himself by “looking into some of the books with which the shelves were laden,” and is attracted to a complete set of Swedenborg’s *Arcana Cœlestia* in the original Latin lying on the floor “with their backs upwards” (Ch. III, 185).²⁰ It is “a very fine folio set, bound in the natty livery which theology affects, pure vellum, namely, gold letters, and carmine edges” (Ch. III, 185). He notices paper markers in several of the volumes and reads the marginalia on the marked pages warning of evil spirits seeking to destroy man: “The delight of hell is to do evil to man, and to hasten his personal ruin” (Ch. III, 185-86). After Jennings joins Hesselius in the library, Jennings confesses that he “owes Swedenborg a great deal” (Ch. IV, 187), later confessing to Hesselius that he has recurring hallucinations of a small monkey that follows him, encouraging him to harm himself and others (Ch. VI, 194). With their expensive vellum bindings, gilt-tooling, and carmine edges, the scholarly texts by Swedenborg lying on the floor of Jennings’s study could easily be mistaken for typical

²⁰ *Arcana Cœlestia (Secrets of Heaven)* (1749-1756) by Lutheran theologian and mystic Emanuel Swedenborg (1688-1772) is a verse-by-verse discussion of the inner meaning of the Bible, beginning with Genesis and then moving through Exodus. Swedenborg writes that the Bible should not be taken literally—in fact, parts of it make no sense if taken at face value—but everything written there has an inner spiritual meaning he calls a “correspondence.” Interspersed between the chapters of commentary are explanations of principles that would become key parts of Swedenborg’s theology: the correspondence between the physical world and the spiritual world, the structure of heaven and hell and the lives of angels and devils, the interaction between the soul and body, and the interconnectedness of faith and charity (Swedenborg Foundation).

academic prize books, such as those found in the Todd Collection. However, their esoteric subject matter and the marginalia inside their covers set them quite apart.

Jennings's library makes an immediate impression on Hesselius in a way that strangely replicates the impression made by its owner upon their first meeting at Lady Mary's. The two windows in the library are "tall" and "slender," just like Jennings, whom Hesselius had earlier described as also being "tall and thin" (Ch. I, 179). The windows' resemblance to "two narrow looking-glasses" is an allusion to Jennings's eye movements that tracked an unseen object on the carpet at Lady Mary's party. Finally, Hesselius realizes that Jennings has finally joined him in the library when he looks up to see Jennings's "tall shape" reflected in an overhanging mirror (Ch. IV, 187), another image that confirms the library as its owner's surrogate. In his 1887 essay "Book-Buying," Victorian book collector Augustine Birrell (1850-1933) expatiates on the library's unique relationship to its owner, observing that "[n]o other man but he would have made precisely such a combination as his. Had he been in any single respect different from what he is, his library, as it exists, never would have existed. Therefore, surely he may exclaim, as in the gloaming he contemplates the backs of his loves, 'They are mine, and I am theirs'" (325).²¹

Commenting on Birrell's insight, Daniel Cook has invented a useful catch-phrase that the private library, as conceived by Birrell, functions "as a kind of genetic fingerprint" of its owner (108). Although Le Fanu's short story precedes Birrell's essay,

²¹ This last reference to the book collector's twilight contemplation of the "backs of his loves" and his self-declared devotion unites Birrell with the library owner in "Furniture Books," who contemplates his books in "the flicker of a good fire," and with the book collectors' tradition of troping their books as female, in this case, as a beloved.

we can nevertheless observe that Jennings's library indeed carries his genetic fingerprint, both physically and mentally. In addition to the library's replication of Jennings's physical features, the individual volumes of Swedenborg's *Arcana Cælestia*, askew on the floor, not only reveal the arcane subject matter with which Jennings's mind has been preoccupied but also signify his psychological disorder and growing mental instability. The first indication of this parallel is the "natty livery" of the volumes' bindings, which denotes their "theology affects," or theological content, just as Jennings's own exterior at Lady Mary's party, clothed as it is in "natty, old-fashioned, high-church precision" (Ch. I, 179), denotes his own theological standing as a vicar. Moving from the exterior to the interior, we notice that the volumes are not properly shelved but rather exist in a state of disarray on the floor "with their back upwards," an attitude that reflects Jennings's disordered mind and prefigures his suicide and the position of his body, which is found lying in "an immense pool of blood on the floor" (Ch. X, 204), bringing both the physical and mental identification of the library with its owner full circle.

Recent interpretations of Le Fanu's short story have centered on Jennings's failure to uphold Victorian ideals of manhood as one key to its meaning. Specifically, Daniel Lewis has presented a reading focused on Hesselius's medical gaze "as it seeks to regulate a male body perceived to be abnormal, and even disabled, due to its inability to work and its reluctance to enter into the medical sphere" (1). Contending that middle-class men in the Victorian era were increasingly defined as physically and morally strong and existing outside the domestic sphere, Lewis argues that Jennings's seclusion symbolizes "his increasingly un-masculine behavior as he removed himself from the

social realm and began to place himself increasingly in the domestic sphere” (6). His overindulgence in green tea as a stimulant reveals an unmanly excess in his character and also signifies an interest in the foreign and non-Christian (5). Lewis places Jennings’s nonconforming manhood and eventual suicide in “Green Tea” within the broader tradition of Gothic narratives that “contest the boundaries of acceptable behavior, but finally restore those boundaries by punishing those characters that move outside their acceptable social and gender roles” (9). Lauren Rocha examines the relationship between the masculine self and male body to reach a similar conclusion that Jennings’s unhealthy physical body symbolizes his violation of the Victorian ideal of the self-controlled man (141). Distanced from Victorian male gender norms, Jennings not only distances himself from male ideals but also destabilizes his masculinity as evidenced by the deterioration of his male body (147).

Lewis’s and Rocha’s readings successfully correlate Jennings’s illness with his failure to enact accepted male gender roles; however, Jennings’s physical decline can also be interpreted as a manifestation of both the changing norms of manhood in the nineteenth century and the unstable manhood of the male intellectual. Jennings’s destabilized masculinity, observed by Rocha, is a manifestation of the broader destabilization of masculine ideals in the late nineteenth century, which were never truly stable and began to fray later in the century. The library that had once been associated with Victorian manhood becomes in “Green Tea” a symbol of Jennings’s mind as it struggles to cope with this larger destabilization. Emphasis on marriage, family and children peaked in the mid-Victorian period and was followed by a flight from

domesticity from the 1870s onward, as the middle class married later, and more men remained bachelors (Tosh 172). The publication of Le Fanu's short story in 1872 coincided with this so-called flight from domesticity. In this regard, Jennings's bachelor status is an important interpretive feature, which is emphasized in the story: Jennings is first identified as a bachelor when he is introduced at Lady Mary's party (Ch. I, 180) and later in the story, when he moves to his more secluded house in Richmond, the house is described as exhibiting "the depressing stillness of an invalid bachelor's house" (Ch. VI, 191). Jennings also embodies the shift away from Christian manhood that accompanied the flight from domesticity. His scholarly work on paganism departs from Christian norms foundational to the values of hard work and religious observance that marked mid-Victorian manhood.

Jennings's debilitating obsession with esoterica ultimately unites him with Casaubon. Lacking the discipline that exemplifies a cultivated intellect, Casaubon and Jennings are prone to the "excesses and enormities of evil" warned of by Newman, a tendency revealed by the obsessive way in which they approach their respective research efforts: Casaubon would rather pursue his research in the Vatican library than tend to his wife on their honeymoon, and Jennings has a habit of drinking green tea, which he professes to have given up, to stimulate his thinking. Both have rejected domesticity, a critical component of mid-Victorian manhood: Jennings is a bachelor, and Casaubon a husband in name only. By failing to enact an orthodox version of manhood founded on domesticity and hard work and lacking the self-discipline necessary to rescue the manhood of the male intellectual, Casaubon and Jennings are the literary embodiments

of a larger cultural anxiety surrounding intellectual manhood that aligns its instability with illness and death.

Southey, the Successful Victorian Intellectual

In contrast to the physical and mental instability forewarned by Eliot and Le Fanu is the equable persona of English man of letters and old Westminster Robert Southey, who embodied a version of Victorian manhood that successfully integrated domesticity and self-discipline with intellectual scholarship. In this regard, Southey stands in further contrast to his friend Samuel Taylor Coleridge, with whom Southey once shared lodgings, whose mental peregrinations shadowed his literary career almost from the beginning. Although Southey is generally regarded as a representative of British Romanticism rather than as a Victorian, recent scholarship contests this compartmentalization as primarily an artifact of literary periodization. Biographer W.A. Speck contends that Southey's reputation arbitrarily and unfairly slumped in the nineteenth century as the Victorians came to regard Romanticism as the dominant influence of his era:

Since Southey did not conform to their vision of a Romantic genius he was dropped from the canon, and this neglect has lasted until relatively recent times. Of late, however, his reputation has risen as students of literature have called the canon into question. His interest in oriental themes, for instance, is more central to current concerns now that orientalism and the "other" are firmly on the literary agenda. Historians and political scientists have also rescued him from oblivion, seeing

Southey as a missing link in the development of English Conservatism
between Burke and Disraeli. (xvi)

Carol Bolton agrees with Speck's assessment of Southey's relationship to the nineteenth century, describing Southey as "a writer whose very variety led, during the twentieth century's professionalization of literary criticism as an academic discipline, to his disappearance from the scholarly map" (1). Because Southey was neither a poet of nature in the Wordsworthian mold nor an architect of the dominant Victorian literary form, the novel, he failed to belong to any grand literary tradition:

Southey has been unjustly neglected since his own time, largely because one strand of writing (with one kind of author) has taken precedence over other in the formation of the Romantic canon. The presentation of Romanticism as an aesthetic movement that privileges introspective, self-expressive forms of writing (and writers) has seen the subjugation, until recently, of other forms and authors. In the same way that the positions of female and laboring-class writers have often been sidelined, so have the view of those, like Southey, who had a wider, global perspective than the Eurocentric one which previously dominated Romantic studies. (Bolton 2)

Bolton asserts that from 1810 onwards, Southey could easily be regarded as a "proto-Victorian" in his early anticipation of several aspects of that period, including his conservative political thought and crusading imperialism (254-5). Southey's appointment as the nation's Poet Laureate in 1813, a post that he held for thirty years

until his death in 1843, was fundamental, according to Bolton, in creating a national poet with the requisite platform to shape the values of the Victorian era, including the beliefs and values of the emerging British middle class (255). His poetry helped to prepare the British people for their imperial destiny in its insistence that Britain was a morally fit guardian of a large proportion of the world's territories (254). Bolton emphasizes Southey's long narrative poems, such as *The Curse of Kehama* (1810), as providing the strongest evidence for his nationalism as he seeks to superimpose his own anglicized Christian values onto various geographical locations (253).

Southey's most highly praised and most frequently reprinted work was *The Life of Nelson* (1813), which originated as a series of articles in the *Quarterly Review*, to which Southey was a regular contributor; it was published as a book, at the suggestion of Southey's publisher John Murray, in the same year that Southey was appointed Poet Laureate (Curry 50). As his biographer Kenneth Curry observes, it is ironic that Southey's appointment came at the point in his life when "he was turning away more and more from poetry to prose" (5). According to Jen Hill, Southey's account of the great military hero Horatio Lord Nelson contributed to the discourse of manly heroic masculinity in nineteenth-century Britain. Hill situates her study of Southey's contributions, which also considers the contributions of Southey's contemporary, explorer and naval officer, Sir John Franklin (1786-1847), in his *Journey to the Shores of the Polar Sea*, in the context of Richard Westfall's painting *Nelson and the Bear* (1809), depicting the teen-aged Nelson poised to fight a polar bear on an Arctic icefield. Hill asserts that Southey's account of this Arctic encounter in *The Life of Nelson*

informed nineteenth-century readers that Nelson's military ingenuity, which would later be responsible for Napoleon's defeat at the Battle of Trafalgar—a battle that would also take Nelson's life—originated in the pluck demonstrated by the young midshipman against the Arctic predator. While Nelson's heroism would be forever linked to his naval victories, Southey locates Nelson's national masculinity, his heroism, and his reconciliation to duty much earlier, in Nelson's boyhood voyage to the Arctic (426). In contrast to the populated tropical regions that threatened British colonialism, the Arctic exploration privileged in Southey's narrative fostered a rugged individualism that served national goals without threatening the social order (419). Actively drawing from eighteenth-century accounts of polar exploration, Southey's *The Life of Nelson* created a polar origin for Nelson's heroic masculinity that accessed popular perception of the Arctic as a space for the formation of national heroic masculinity that served British imperialism and colonialism: "*The Life of Nelson* taps into a powerful national investment in the Arctic as a space of national-identity formation and discipline already established by Hakluyt, Cook, Hearne, and others. At the same time, Southey reinforced and extended the popular perception of the Arctic as a desolate space in which to discover British qualities" (428). Thus, under the command of Southey's determined pen, Nelson became the embodiment of a British national identity that would be a cornerstone of the Victorian era.

In one of the earliest biographies of Southey, written in 1917, William B. Haller contends that Southey's fearless, outspoken devotion to his principles coupled with an equally outspoken hatred of their opposites—qualities characteristic of his adult

writing—was already plainly apparent in the youthful Southey as a student at Westminster School (37). Such early conviction led to Southey's expulsion from Westminster in 1792, for writing an essay condemning flogging as an act of the devil—an ignoble start to an otherwise distinguished literary career. Together with school chums Grosvenor Bedford, George Strachey, and Charles Wynn, Southey founded a school newspaper provocatively named *The Flagellant* that was inspired by a similar publishing effort at Eton called *The Microcosm* (Speck 20); however, Strachey and Wynn left Westminster before publication began, leaving Southey and Bedford to produce the first issue (20). The two boys divided responsibility for the nine proposed issues, with Southey responsible for the second, fifth, and seventh issues, and Bedford responsible for the others, except for the ninth and final issue, which was envisioned as a joint effort by the two boys (Speck 20). In the second number, Southey adopted the pen name of Basil and invented the conceit that *The Flagellant* was a monastic order formed as a band of brothers to pursue their observations aloof from mankind (20). Publication of the paper proceeded apace until Southey took command of publication efforts again with number five, which opened with a letter signed by “Thwackee,” an unfortunate schoolboy who had been flogged by the headmaster “Thwackum” for reading *The Flagellant* (20). The wronged schoolboy advocated for the right of schoolboys to think for themselves and against the schoolmasters' assumed divine right to flog (Haller 41). Following the letter was an essay by Southey, now using the pen name Gualbertus, that traced flogging to the heathen gods and thence to the devil (Haller 41). With such a fiendish heritage, flogging must be condemned, wrote the youthful Southey, as an unfit

practice in a Christian nation and consequently all its practitioners rebuked for “merely giv[ing] their breasts as shelter for Satan” (qtd in Haller 41). Southey concluded his essay by issuing a “sacred bull” that commanded all “doctors, reverends, and plain masters, to cease, without delay or repining, from the beastly and idolatrous custom of flogging,” ending with a denunciation “to all the consumers of birch, as to the priests of Lucifer” (qtd in Haller 41). Not surprisingly, the school’s headmaster, the Reverend William Vincent (1739-1815), later Dean of Westminster, took offense at being denominated a “priest of Lucifer” and took immediate steps to identify the author of the scurrilous essay (41). After Vincent threatened to prosecute the publisher Edgerton for libel unless he divulged the name of the author, the beleaguered publisher acquiesced to Vincent’s demands and disclosed Southey as the author (Speck 21). Southey righteously sought to avoid his expulsion from Westminster, first by issuing an announcement of the death of Gualbertus in the sixth number of *The Flagellant* due to “a disorder of the pericranium” manifested by “strong delirious symptoms and some wandering language,” producing “something very offensive [to be] issued from his head” (qtd in Speck 22). He also penned a direct apology to Vincent (22). Alas, neither measure was sufficiently persuasive, and Southey was permanently expelled. In a further act of retribution, Vincent intervened to ensure that Southey was barred from attending Christ Church, Oxford (22); fortunately, however, Southey recovered sufficiently from Vincent’s

reprisals to enter Balliol College, Oxford, in 1793 (Haller 53).²²

Shortly before entering Balliol, Southey composed a poem reflecting on his expulsion, in which he bids “[f]arewell to the seat of Pedantry & Pride / Where well-wigg’d Folly fills the elbow’d chair, / Where stern Intolerance glows with monstrous stare,” and calls out the collusion between headmaster and publisher that had exposed him as the author of the offending essay: “Vincent stoop’d down to league with Egerton, / And Fraud & Force bid luckless me be gone” (qtd in Baughman 252-3). During his four years at Westminster, the “luckless” Southey apparently had an adequate, albeit undistinguished, academic career. Roland Baughman reports that Southey was “a fair but scarcely spectacular scholar,” failing in the Challenge, an official competition from which successful students were selected for special academic privileges based on their mastery of Latin grammar (252). Based on this information, it appears doubtful that Southey received any academic prize books as a reward for outstanding scholarship. Any such privation, however, did not dampen Southey’s passion for reading—the second determining trait of Southey’s personality, in addition to his fearless devotion to principle, that Haller traced to Southey’s schooldays at Westminster. According to Haller, Southey was especially fond of reading in the “pleasant, well-stocked library” in

²² Vincent’s knowledge of other acts of schoolboy mischief supposedly committed by Southey may help explain the severity of the headmaster’s recriminations. For example, Speck suggests that Vincent might also have been aware that Southey was rumored to have been involved in the desecration of a statue in Westminster Abbey of Major John Andre (1750-1780), the British army officer who was hanged as a spy by the Continental Army (22). It was Southey who was alleged to have broken the nose off the statue (21). Speck also believes that Southey may have fallen out of favor with Vincent for an essay that Southey wrote criticizing Edmund Burke (21), a champion of conservative thought for his denunciation of revolution in England in his *Reflections on the Revolution in France* (1790) (Butler 180). Biographer Geoffrey Carnall also mentions some of these incidents as laying the groundwork for Southey’s expulsion once he committed his “final act of insubordination” by writing the essay denouncing corporal punishment as the work of the devil (15-6).

the London home belonging to the parents of his friend Strachey, a co-founder of the ill-fated *Flagellant* (37).

Building on this observation is Curry's conviction that no account of Southey can be considered complete without considering him as a bibliophile (46). Writing to his old school chum Grosvenor Bedford in 1828, Southey proclaimed that "[i]t is more delightful for me to live with books than with men, even with all the relish that I have for such society as is worth having" (*Life and Correspondence* 333). Southey's professed devotion to books was realized in the vast book collection that graced his country home, Greta Hall. Southey had moved there in 1803 at the invitation of Samuel Taylor Coleridge, who had earlier moved to Greta Hall in 1800 with his wife, the former Sara Fricker, whose sister Edith was married to Southey (Howe 11, 50). Located in Keswick in England's Lake District, Greta Hall had wonderful views from every direction (Storey 143). Once an observatory, Greta Hall had been converted by its owner William Jackson into a "large, sprawling, country house, with rather grandiose curving wings at each side of the imposing front" (Storey 143). When Coleridge initially invited the Southneys to move in, he had offered them only the ground floor; however, Southey eventually acquired one of the drawing rooms on the first floor, which was to become his study and sanctuary for more than forty years (Speck 102). Thomas Jefferson Hogg (1792-1862), a writer perhaps best known for his friendship with Romantic poet Percy Bysshe Shelley (1792-1822), recounts a visit made to Greta Hall in 1812, during which he first glimpsed the enormity of Southey's library. According to Hogg's account, it included "very many of the old books, some rare books, books in many languages, more particularly in

Spanish,” its contents so vast they defied containment, occupying book shelves that “extended over the walls in every room . . . in the bedrooms and even down the stairs” (qtd in Howe 73). Even though Southey may have had no prize books of his own for embellishment, his library at Greta Hall eventually grew to over 14,000 books, with one range of shelves along the hallway containing over 1,300 volumes (Curry 46). Hogg recalls walking down the stairs at Greta Hall with Southey and casually removing a book from one of the shelves lining the stairway, much to Southey’s displeasure. Quickly returning the book to its proper place on the shelf, Hogg vowed never again to take such liberties with Southey’s books, believing that even looking at the books without touching them somehow aroused Southey’s disapproval (qtd in Howe 73). According to Speck, Southey had the true collector’s regard for his books and took care to preserve their pristine, clean condition (46). One of his true delights as a collector was unpacking books that he had acquired on trips to London or abroad and neatly arranging them on his many bookshelves (Speck 198). Once situated in his study each morning, he observed a “clockwork routine,” working on his poems for a set number of hours, then turning to history and biography before finally answering his correspondence later in the day (Speck xv).

Southey and his family shared Greta Hall with Coleridge until Coleridge moved out in 1804, leaving his family in Southey’s care. One of the earliest examples in England of the professional intellectual (Butler 70), Coleridge had gained a reputation for intellectual ability as a schoolboy at Christ’s Hospital, a public school in London which was founded in 1562 to provide free education for the poor (Roe 16). Unlike

Southey, who had mocked Westminster as “the seat of Pedantry & Pride” in his valedictory poem about the institution, Coleridge excelled academically at Christ’s Hospital, eventually earning a place at the top of the school’s scholastic pecking order as a “Grecian” destined for University (Roe 17). In a contemporaneous letter to his brother George, Coleridge considers his future as a Classical Medalist in his studies (qtd in Roe 18). Thus, it appears that Coleridge’s academic success may have been measured in medals rather than prize books; nevertheless, we know that he competed for and won Brown’s Prize Ode for his Greek ode on the slave trade (Roe 19). First introduced at Oxford in 1794, Southey and Coleridge quickly formed a friendship as well as an intellectual partnership, which produced a joint plan to establish a pantisocracy in America, an ideal society of men and women who would overcome servitude and oppression by laboring together for the common good (Curry 23).

This grand plan, however, never materialized. Although many reasons could probably be cited for its collapse, it failed, in part, because Southey and Coleridge had competing motives for the undertaking. Coleridge’s were ideologically driven and based on his desire to reform society by founding a brotherhood of man; Southey’s, in contrast, were governed more by personal considerations, such as securing his family’s future in a period of economic uncertainty, as explained by Bolton: “But it was [Southey’s] pursuit of domestic and economic stability for his dependent family—and his proposed future one, after marriage to Edith Fricker—more than altruistic reasons concerning the perfectibility of mankind, that spurred him on” (73). Bolton also points out that Southey was the more practical of the two, that “while Coleridge delighted in entertaining

fantasies of the kind of society they would create, it was often left to Southey to consider the practical realities of the project, particularly when it came down to the financial implications of making such a trip” (73). This episode in Southey’s life, in which he elevated the practical considerations of his family’s welfare and economic security over ideology, reveals a manhood that anticipates the mid-Victorian masculine ideals of domesticity and self-discipline, lending additional credibility to Bolton’s characterization of Southey as a “proto-Victorian.” Speck’s further comparison of the two men based on their capacity for self-discipline only serves to make Southey more compelling as an image of incipient mid-Victorian manhood. Taking stock of the various points of difference between the two men, Speck emphasizes that Southey possessed the stable temperament of a man capable of “controlling violent emotions with an iron will, and applying himself to a rigid discipline of hard work and productivity,” in contrast to Coleridge, whom Speck describes as “an unstable, erratic character, whose lack of will power was to lead to opium addiction and to incapacitate him from prolonged application” (42).

Coleridge was acutely aware of his lack of self-discipline; he once compared his inaction to that of Shakespeare’s Hamlet, confessing in *Table Talk* that he had “a smack of Hamlet myself” (531). It was also a trait noticed by his contemporaries, such as Dorothy Wordsworth (1771-1855), whose frustration with Coleridge’s inattention to the completion of *Lyrical Ballads* (1798), his collaboration with her brother William that is often used to mark the beginning of British Romanticism, was revealed in her journal entry that “Coleridge had done nothing for the LB” (27). Coleridge’s mind was apt to be

taken hostage by his wayward intellect, a state of mind that resembles the mental instability of his fictional counterparts Casaubon and Jennings. In his poem “Dejection: An Ode” (1804), written at Greta Hall, Coleridge, the presumptive speaker in the poem, recalls a former time when “hope grew round me, like a twining vine” (l. 80), now replaced by “viper thoughts, that coil around my mind, / Reality’s dark dream” (ll. 94-5). He had confided similar feelings to William Godwin in a letter dated March 25, 1801:

I have been, during the last 3 months, undergoing a process of intellectual *exsiccation* [emphasis in original]. In my long illness I had compelled into hours of Delight many a sleepless, painful hour of Darkness by chasing down metaphysical Game . . . You would not know me . . . I look at the Mountains (that visible God Almighty that looks in at all my windows) only for the Curves of their outline . . . The Poet is dead in me—my Imagination (or rather the Somewhat that had been imaginative) lies, like a Cold Snuff on the circular rim of a Brass Candlestick. (*Letters* 713-14)

Declaring that he has undergone “a process of intellectual exsiccation,” Coleridge borrows a term from the physical science of chemistry, “exsiccation,” to describe his mental state in explicitly corporal terms. “Exsiccation” refers to the physical action of drying what is moist and the complete removal or absorption of moisture to create a thoroughly dried condition (“Exsiccation,” n.). Thus, Coleridge believes himself to be in a state of mental dehydration, a condition that has perpetuated “a long illness,” in much the same way that excessive, undisciplined intellectual activity was associated with

mental and physical decline in *Middlemarch* and “Green Tea.” Coleridge’s letter to Godwin is a precursor to “Dejection: An Ode,” which invokes similar images. Coleridge’s mental activity of “chasing down metaphysical Game” becomes the “abstruse research” (l. 89) of the poem, which is responsible for stealing Coleridge away from the inspirational forces of the natural world. Coleridge had used a similar expression several years earlier in his poem “Frost at Midnight” (1797) to describe the poet’s solitude and isolation as one “which suits abstruser musings” (l. 6). Biographer Basil Willey contends that these articulations early in Coleridge’s literary career signal the “plunge into metaphysics and introspection which later shaped his thought” (82).

Although he was also a man of letters like Coleridge, Southey never succumbed to the psychological forces that at times overwhelmed his close friend. By his own admission, Southey projected a different, less complicated strain of manhood, writing in his *Memoir*: “I have a dislike to all strong emotion, and avoid whatever could excite it . . . In my own writings you may observe that I rather dwell upon what affects than what agitates” (qtd in Curry 175). However, Southey was not naïve about the dangers of intellectual excess; rather, he saw in himself the physical constitution and temperament by which to overcome the threat. In a letter written in 1812 to poet James Montgomery, Southey confesses his fear of “nervous diseases, from which nothing but perpetual self-management & the fortunate circumstance of my life & disposition preserve me. Nature gave me an indefatigable activity of mind, & a buoyancy of spirit, which has ever enabled me to think little of difficulties, & to live in the light of hope” (qtd in Storey 212). Southey’s domestic life at Greta Hall contributed to the equanimity produced by

his self-described “indefatigable activity of mind & buoyancy of spirit.” Visiting there in 1818, Philip Kempferhausen (possibly a pseudonym) described the house as “so cheerful” and possessing “an air of serenity,” much like the owner himself: “. . . there was such a total absence of any professional air about its master, and, at the same time, something so much more elegant and scholar-like in his demeanour than I had ever seen in any English country-gentleman . . . I soon found myself perfectly at ease; for there was no affectation in this lively and happy carelessness of mind, evidently unbending itself with pleasure in the bosom of a beautiful family, from those severe and higher studies which have raised his name among the immortals” (qtd in Storey viii-ix).

Remarkably, Southey’s contemporaries, many of them the luminaries and thought leaders of their day, left independent accounts attesting to the qualities of industry, self-discipline, and domesticity that typified Southey’s manhood. In *Biographia Literaria* (1817), his old friend Coleridge declared that “[t]he regular and methodical tenor of his daily labours, which would be deemed rare in the most mechanical of pursuits, and might be envied by the mere men of business, loses all semblance of formality in the dignified simplicity of his manners, in the spring and healthful cheerfulness of his spirits,” characterizing him as “always employed” and “steadfast in the performance of highest duties” and inflicting “none of those small pains and discomforts which irregular men scatter about them, and which in the aggregate so often become formidable obstacles both to happiness and utility” (Ch. III, 192-3). Writing in 1850, after Southey’s death, Charlotte Bronte (1816-1855), whose youthful poems Southey had returned with a discouraging letter twenty years before, delivered an

unequivocal pronouncement of the compatible union of domesticity and intellect in Southey's nature: "Some people assert that Genius is inconsistent with domestic happiness, and yet Southey was happy at home and made his home happy; he not only loved his wife and children *though* he was a poet, but he loved them better *because* he was a poet" (qtd in Storey 329) (emphasis in original). In his poem commemorating Southey's life "Inscription for a Monument in Crosthwaite Church, in the Vale of Keswick" (1843-44), William Wordsworth, who would succeed Southey as Poet Laureate, honors Southey's "immortal labours" in "trac[ing] historic truth, with zeal / For the State's guidance, or the Church's weal" (ll. 6-8) and "judgements sanctioned in the Patriot's mind / By reverence for the rights of all mankind" (ll. 11-12), finally commending him to heaven with the assurance that "[t]hrough his industrious life, and Christian faith / Calmed in his soul the fear of change and death" (ll.17-18). Carlyle seconded Wordsworth's acknowledgement of Southey's dedication to the industrious, self-disciplined life, lavishly comparing him to "one of those huge sandstone grinding cylinders, which I have seen at Manchester, turning with inconceivable velocity" (qtd in Storey 350). Finally, novelist William Makepeace Thackeray (1811-1863) issued what many might regard as the most heartfelt endorsement of Southey's character and manhood when, upon reviewing an edition of Southey's letters published in 1856, he turned to the simple virtues by which Southey lived his life, remarking that his letters "are sure to last among us, as long as kind hearts like to sympathize with goodness and purity, with love and upright life" (qtd in Speck 255).

The Todd Collection contains an edition of Southey's *Select Biographies of Cromwell and Bunyan* (1846), which was awarded in 1870 by Harrow School to F.W.G. Gore for academic excellence (Vol. 130). Bound in smooth green leather, the book bears Harrow's emblem of the crossed arrows in gilt-tooling on its front board and on its spine. Its recipient, Francis William George Gore, was the son of the Reverend G. Gore of Bristol and attended Harrow from 1868 to 1873 and also Christ's Church, Oxford, eventually serving with the Imperial Yeomanry in the Boer War (1900-1901) (*Harrow Register* 386). The *Harrow School Register* gives Gore's forwarding address as "F.W.G. Gore, Esq., 14, Hertford Street, W." 14 Hertford Street is located in Mayfair, one of London's most fashionable districts, both in the nineteenth century and in the present day. Its fashionable address implies that when it was a private residence, it almost certainly contained a library, such as the one prescribed by Kerr in his influential treatise advising Victorian gentlemen on the proper elements of a gentleman's house. The book's sound physical condition is consistent with its non-textual use in a gentleman's library as a marker of cultural prestige, and its gilt-tooled binding decorated with Harrow's recognizable emblem of the crossed arrows provides even more evidence of the owner's social cachet because it identifies him as a graduate of one of the nineteenth century's great public schools. The owner was likely not a man of letters for whom scholarly pursuit could become an unhealthy obsession, as exemplified by Coleridge and later investigated in *Middlemarch* and "Green Tea." Rather, the book's unworn exterior and interior suggest that its owner observed the boundaries between materiality and literary content consistent with the habits of healthy Victorian manhood, which valued

the book as a material object and the library primarily as a place for relaxation and occasional correspondence instead of habitual reading. Gore's military service with the volunteer Imperial Yeomanry during the Boer War, a military campaign serving the cause of British imperialism, supports this inference by identifying him as a man who, instead of deviating from cultural norms, scrupulously followed them.

From their position at the pinnacle of British education and society, the great public schools of the nineteenth century exerted a shaping influence on the performance of manhood at one of its most formative stages, boyhood, as their own sphere of operations expanded, much like the British Empire, to accommodate the sons of the rising British middle class. Considering the academic prize book, such as the one awarded by Harrow to Gore, as a material object by which to investigate masculinity advances our understanding of the performance of Victorian manhood by those who attended these schools, many of whom went on to assume positions of social importance and authority that widened their influence on British society. By examining the physical features of a schoolboy's prize book—its binding and boards and pages—separate from the literary text, we approach our subject, the Victorian gentleman that the schoolboy eventually became, in an especially intimate way, as we cross the threshold of his private library, and its resolute occupant looks up to meet our gaze.

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Figures



Figure III.1 Front board, *Sartor Resartus* (1885), Harry Ransom Center, The University of Texas at Austin.

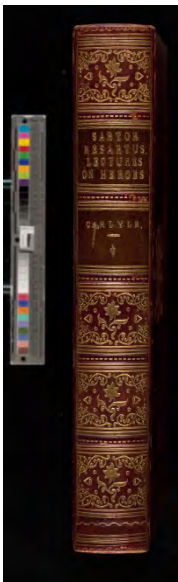


Figure III.2 Spine, *Sartor Resartus* (1885), Harry Ransom Center, The University of Texas at Austin.



Figure III.3 Front pastedown prize label, *Feats on the Fiord* (undated). Harry Ransom Center, The University of Texas at Austin.

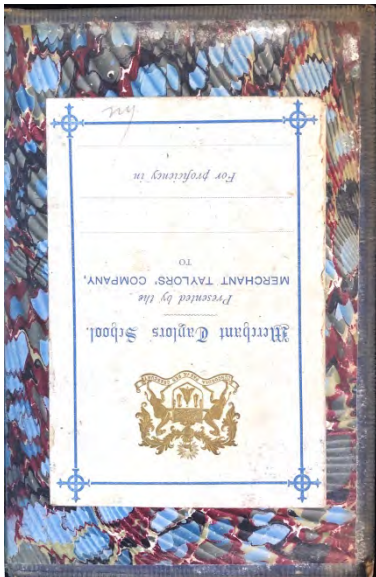


Figure III.4 Back pastedown prize label, *Feats on the Fiord* (undated). Harry Ransom Center, The University of Texas at Austin.

CHAPTER IV

THE ETONIAN LEAVING-BOOK AS A GESTURE OF MALE FRIENDSHIP

Take this in token that thoughts unspoken
With chains unbroken will bind you still;
You'll first discover how much you love her
When your time's over, for good or ill:
As misers measure their heaps of treasure,
And count it pleasure to watch them grow,
The games you've played here, the friends you've made here,
You must remember before you go.

--from "Leaving Books" by Cyril Alington

Britain in the mid-nineteenth century was the richest nation on earth. Throughout the nation a vibrant and expanding middle class was busily engaged in the economic and social activity that would eventually produce an empire on which, it was famously said, the sun never set. Growth in steel and iron production, as well as shipbuilding and railways, led to greater industrialization with corresponding growth in urban population, as people flocked to cities to take advantage of increasing economic opportunity (Damon 8-9). By mid-century, the majority of Britain's population lived in urban areas, with London alone claiming a brisk population of over 1.5 million inhabitants (Mitchell 28). Meanwhile, twenty-three miles from London, in the Berkshire Hills, schoolboys were filing to class at Eton College as they had done for hundreds of years since the school's founding in 1441. A privileged combination of the sons of the British aristocracy and those of the rising middle class, each procession of schoolboys would ultimately leave Eton for university, where they continued their preparation, so auspiciously begun at Eton, to enter the British social and political hierarchy, consistent with Eton's venerable reputation for producing statesmen and social elites. Over the course of its history, Eton

has produced a larger proportion of elite leaders, including British prime ministers, archbishops, cabinet members, and peers, than any other public school (Rodgers 34).

In the mid-nineteenth century, leaving Eton was an occasion commemorated by the presentation of books to a departing schoolboy by other, usually more junior, schoolboys at the end of the departing schoolboy's final term. The leaving-book was a tangible symbol of the schoolboy's enduring connection with the school, as rendered in Cyril Alington's poem "Leaving Books," which celebrates the materiality of the leaving-book as a "token" of remembrance sealing the schoolboy's enduring connection with the school: "Take this in token that thoughts unspoken / With chains unbroken will bind you still." The leaving-book was also a souvenir of Etonian schooldays, which Alington beseeches each schoolboy to remember: "The games you've played here, the friends you've made here, / You must remember before you go."²³ Although departing schoolboys also received leaving-books from the headmaster and their tutors, it is the leaving-book presented by other schoolboys to which the *Oxford English Dictionary* refers in its definition of the term: "(at Eton College) a book presented by friends on the occasion of a pupil's leaving for good" ("leaving book, n.").²⁴ Although other great public schools, such as Winchester, observed a version of the custom, the definition in

²³ Alington's poem is written in three stanzas and was first published in his book *Fables and Fancies* (1943) entitled "Leaving Books." According to Alington, the first stanza, which provides the epigraph to this chapter, is "a general one for everybody, about the jolly things they all want to remember" (86). The second stanza, "meant to encourage them a little" (86), urges schoolboys to remember "vows you've made here and prayers you've prayed here," which provides a fitting transition to the final stanza assuring departing schoolboys that "[t]he God who chose us and loves and knows us / Will not forget us where'er we go."

²⁴ Slightly confounding the definition are the five historical usage examples provided in the *OED* entry for the term. Documenting usage of the term from 1829 to 2004, these examples either contain general references to the term from which the specific context cannot be precisely determined or harbor references that seem to contradict the express definition, such as the citation to Henry Green's novel *Pack My Bag* (1940), which uses the term to refer to a leaving-book given by a headmaster.

the *OED* is spot-on in closely associating the term with Eton, where the giving of leaving-books by schoolboys was sufficiently pervasive to warrant special examination by the Clarendon Commission in its final report. The singularity of the definition in the *OED* testifies to the pervasiveness of the custom at Eton as a gesture of male friendship. However, if once intended to be a farewell gesture by close friends of the departing schoolboy, as the definition suggests, the custom became a highly performative gesture so encumbered by protocol and ceremony that it often merely simulated close bonds of friendship and obscured their actual existence. Sharply criticized by parents and old boys alike, the custom was abolished in 1868. Even so, when considered as material objects, these leaving-books offer a glimpse of the schoolboys' personal histories and their relationships not only to one another but also to the times in which they lived. By reconstructing the web of relationships emanating from the inscriptions on their flyleaves, leaving-books become carriers of relationships, in accordance with Natalie Zemon Davis's typology of the printed book as more than a "source of ideas and images but as a carrier of relationships . . . scattered in the pages" of the book itself (192).

Presentation of Leaving-Books by Headmasters and Tutors

Although this chapter's principal focus is the schoolboys' custom of presenting leaving-books because of the custom's significance as a gesture of male friendship in the mid-nineteenth century, it will begin with a brief discussion of the two other types of nineteenth-century leaving-books to establish a framework for that version of the custom practiced by schoolboys. Published in the mid-nineteenth century, the official *Guide to Eton* (1861) defines the term "leaving-book" as "a book presented to his friend by a boy

upon the former leaving Eton” (“Leaving Book,” p. 24), a definition that accords with the definition of the term in the *OED*. However, a successor publication, *The Eton Glossary* (1903), published over forty years later, reserves the term for editions of poetry by old Etonian Thomas Gray (1716-1771) presented by the headmaster to the departing schoolboy: “[e]ach boy on leaving Eton, unless in disgrace, is presented by the Headmaster with a copy of Gray’s Poems, very nicely printed and bound and stamped with the Eton arms” (“Leaving Book,” p. 22). The presentation by the headmaster took place at the schoolboy’s farewell visit. Although the titles of other types of leaving-books varied, this type of leaving-book was uniformly a “traditional quarto edition” of Gray’s poems, with a bookmark inserted at the page where Gray’s poem “Ode on a Distant Prospect of Eton College” (1742) appeared (*Eton College Chronicle*, Dec. 15, 1937, p. 468). The Todd Collection contains a mid-nineteenth-century quarto edition of Gray’s poems presented by Edward Balston (1817-1891), who served as Eton’s headmaster from 1862 to 1868. Measuring 11.25 x 8.5 inches, this leaving-book is an ornately bound edition of Gray’s *Poems and Letters* (1863) (Vol. 71) published by the Chiswick Press. Presented to John Edward Blackburn (1851-1927), who attended Eton from 1865 to 1867, the volume contains a bound-in label with the following inscription signed by Balston, “Johanni Edward Blackburn / Edwardus Balston. / Etonae / P2nd: Id: April: / A S MDCCCLX VII.” (Fig. IV.1).²⁵ A similar edition of Gray’s *Poems* presented in 1910 and published on behalf of Eton by Spottiswode & Co., Ltd. (Vol. 81), displays a more elaborate inscription by the headmaster Edward Lyttelton, “Hunc

²⁵ “Edward Balston, to John Edward Blackburn, Eton, April 12, 1867.”

Librum / P. Antonio M. Freeman / Etonae / Discedenti / Dono Dedit / E. Lyttelton /
Magister Informator. / Etonae / A S MCMX.” (Fig. IV.2).²⁶

A schoolboy received his leaving-book during his farewell call upon the headmaster. This farewell visit was also an occasion for the schoolboy to perform a curious leaving gesture of his own involving the placement of a five-pound note on his chair, which was unmasked as he exited the meeting:

Up to the end of Balston’s reign, when you entered the Head Master’s sanctum to say good-bye, you placed your hat on a chair, and under it a five-pound note. After the farewell shake, you rose shyly from your seat, and with a sort of delicate sleight of hand lifted your hat, leaving the five-pound note on the chair, and departed without any verbal reference on either side to this remarkable pecuniary transaction. At the door you found the butler in waiting, and handed him a sovereign, his fee (it was understood) for cutting your name or having it cut, on some panel. (*ECC*, Dec. 15, 1937, p. 468)

Thus, the headmaster’s presentation of the leaving-book was only one of several gestures orchestrated to mark the end of a schoolboy’s life at Eton. However, the presentation of leaving-books by headmasters to departing schoolboys was not exclusive to the school. The Todd Collection contains an edition of *Sertum Carthusianum* (1870) presented by its author and Charterhouse headmaster William Haig Brown (1823-1907) (Vol. 140)

²⁶ “E. Lyttelton, Master (Instructor) gave this book as a gift to P. Anthony M. Freeman, on his leaving Eton.” The Todd Collection contains six examples of editions of Gray’s *Poems* published by the Riccardi Press, which became the standard edition of the leaving-book presented by the headmaster in the twentieth century. These examples date from 1920 to 1955 (Vols. 84-89).

and bearing a handwritten inscription on the flyleaf (recto), “W.J.K. Brodrick / with the best wishes of Wm. Haig Brown. / Charterhouse. / Aug. 2. 1892.” Serving as Charterhouse’s headmaster from 1863 to 1897, William Haig Brown was among the great reforming headmasters of English public schools in the nineteenth century, earning the unofficial title of Charterhouse’s “second founder,” the school having been established in 1611 by Thomas Sutton.

A related variant of the leaving-book custom is the presentation of leaving-books to departing schoolboys by their tutors. A two-volume edition of *The Works of William Robertson, D.D.* (1851) (Vol. 64) given to William Henry Wickens by his tutor Edmond Warre contains the following inscription: “William Henry Wickens / with the best wishes / of his sincere friend and tutor / Edmond Warre / On his leaving Eton, Dec. 1863.” Warre later became headmaster at Eton, a post that he held from 1884 to 1905. The *OED* definition appears to exclude books given by a tutor upon the schoolboy’s leaving Eton, in that persons serving in this official capacity are generally distinguished from those fulfilling the less formal role of a schoolboy’s friend; however, the inscription by Warre, in which he described himself as the “sincere friend and tutor” of William Henry Wickens (Vol. 64) casts some doubt on this distinction. According to David Newsome, schoolboys used the word “love” with real sincerity to describe their feelings toward masters, and their association was often “very intimate, admitting of expression of emotion on both sides” (83).

The Todd Collection also contains an edition of *A Book of Golden Deeds of All Times and All Lands* (1864) by Charlotte Yonge (1823-1901) (Vol. 72), which was given

to Reginald Gervis Hargreaves (1852-1926) by his tutor Arthur Campbell Ainger (1841-1919) with the following inscription: “Reginald Gervis Hargreaves / from his Tutor Arthur Ainger. / “Honoris Causa” / Eton. Easter 1866.”²⁷ Complementing this volume is a leaving-book given thirty years later by this same tutor to one of Hargreaves’s sons, Leopold Reginald Hargreaves (1883-1916). Ainger selected an edition of *Insects at Home* (1887) by the Reverend J.G. Wood to give to the junior Hargreaves (Vol. 76), which contains the following inscription: “L.R. Hargreaves / from his tutor / Arthur C. Ainger / L.C. Eton. Christmas. 1896.” Other leaving-books given by tutors to departing schoolboys include an 1883 edition of the works of Horace (Vol. 75) given to A.M. Southey by his tutor F. W. Cornish (1839-1916) with the inscription, “A.M. Southey / from F.W. Cornish / Eton Christmas 1888.” Finally, an 1890 edition of Dante’s *La Divina Commedia* (Vol. 77) was given to A.J. Ralli by E.L. Vaughan (1851-1940) with the handwritten inscription, “A.J. Ralli / from / E. L. Vaughan / Eton College. / Summer, 1893.” As with leaving-books given by headmasters, the giving of leaving-books by tutors was not a custom unique to Eton. Although the Todd Collection does not contain examples of leaving-books given by tutors serving at the other great public schools, the custom appears in Thomas Hughes’s novel about life in an English public school, *Tom Brown’s Schooldays* (1857), when on his last day at Rugby, the novel’s sociable hero

²⁷ Hargreaves later married Alice Liddell (1852-1934), the child who inspired Lewis Carroll’s *Alice in Wonderland*. Together they had three sons, all of whom attended Eton.

Tom Brown bids a sorrowful farewell to his tutor “from whom he received two beautifully bound volumes of the Doctor’s Sermons, as a parting present” (367).²⁸

Presentation of Leaving-Books by Schoolboys

Aside from the sentiment inherent in Tom’s farewell to his tutor, English public schools in the nineteenth century also stressed the importance of close friendship between schoolboys. The importance of such friendships to the ethos of the public schools in the mid-nineteenth century is illustrated by the prominent role that they play in *Tom Brown’s Schooldays*, an idealized account of the author’s own days as a public schoolboy at Rugby that foregrounds the close friendship between the wan and sickly George Arthur and the robust Tom Brown as an example of the mid-Victorian ideal of close male friendship. Their friendship, which is orchestrated by the Doctor, is necessary for the development of a manliness instantiated by looking after and serving others, as explained to Tom by the young Master upon Tom’s departure from Rugby:²⁹

And so the Doctor, at the beginning of the next half-year, looked out the best of the new boys, and separated you and East, and put the young boy into your study, in the hope that when you had somebody to lean on you, you would begin to stand a little steadier yourself, and get manliness and thoughtfulness. And I can assure you he has watched this experiment ever since with great satisfaction. (365)

²⁸ The character of the Doctor in Hughes’s novel is based on celebrated Rugby headmaster Thomas Arnold (1795-1842), who is represented in the Todd Collection as either the author or biographical subject of two academic prize books (Vols. 48 and 124, respectively).

²⁹ The character of the young Master is believed to be based on the Rev. G.E.L. Cotton (1813-1866), who was an assistant master at Rugby from 1837 until 1852, when he became headmaster of Marlborough School, founded in 1843. (Hughes, 406 n351).

Tom and George Arthur's friendship originates in notions of service and sacrifice based on the Doctor's plan that entrusting Tom with caring for the sickly boy will promote Tom's "manliness and thoughtfulness." So significant is their relationship to Tom's developing manhood that the narrator identifies the friendship as "the turning point" in Tom's school career, a declaration underscored by the chapter title in which it appears, "How the Tide Turned," which begins Part II of the novel (216). The emotional apogee of the relationship occurs when Tom enters Arthur's sickroom where he is recovering from a near-fatal fever and realizes that "[n]ever till that moment had [Tom] felt how his little chum had twined himself round his heart-strings" (308). Leaving Arthur's bedside, Tom returns to his room where he find two gifts from Arthur and his mother lying on the table, a new fishing-rod with an old Eton mark and a beautifully bound Bible with an inscription on its title-page, "Tom Brown, from his affectionate and grateful friends, Frances Jane Arthur; George Arthur" (322). Much like the Etonian leaving-book, the Bible presented to Tom by "his affectionate and grateful friends" is a token representing Tom's friendship with Arthur and his mother. It symbolizes the spiritual side not only of their friendship but also of Tom's manhood, which is no longer based solely on the earthly pursuits evoked by the fishing rod, but now reflects spiritual growth as well.

The ideal of close male friendship represented in Hughes's fictional account of the friendship between Tom Brown and George Arthur corresponds with the observations of social historian David Newsome in one of the earliest scholarly commentaries on the Victorian public school. Newsome observes that while mid-Victorian attitudes toward friendship may seem at odds with later standards of outward

conduct, open displays of affection between men and their use of excessive terms of endearment were the “natural corollaries” of mid-Victorian ideals of friendship: “Of the revelations that were to come from the pens of Freud and Havelock Ellis, these generations were blissfully unaware. No exception was taken to boys linking arms or to men occasionally showing deep affection by embraces” (88). At Eton in particular, these homosocial tendencies were expressed through the leaving-book, which became a vehicle to fill the emotional void created by the all-male environment of the English public school, where women were not merely excluded as teachers and pupils but “effectively banned as points of emotional reference”:³⁰

Family photographs were frowned upon, as were fabrics and china which smacked of the feminine. No boy who valued his reputation would speak of mother or sisters. . . . The effects of this conditioning were not confined to school. It was observed that back at home boys became more formal with their mothers, more distant from their fathers, and more callous toward their sisters—tendencies which prepared boys better for the all-male society of the public sphere than for their future roles as husband and fathers. (Tosh 111)

The leaving-book channeled the schoolboy’s “tendency to emotionalism and to passionate friendship” observed by Newsome (83) by displacing those feelings with a material object that served as an expression of male friendship.

³⁰ Some of the great English public schools became co-educational in the twentieth century; however, Eton, Harrow, Winchester, Merchant Taylors’ and St. Paul’s remain exclusively boys’ schools.

Origins of the Leaving-Book Custom and Its Performativity

The origin of the leaving-book custom observed by schoolboys is obscure. One of the earliest recorded references to the custom appears in a biography of the poet Percy Bysshe Shelley (1792-1822) authored in 1858 by his friend Thomas Jefferson Hogg (1792-1862) in which Hogg reports that Shelley's rooms at Oxford were full of "an unusual number of books, Greek or Latin classics, each inscribed with the name of the donor, which had been presented to him, according to custom, on quitting Eton" (83-4). Shelley had entered Eton in 1804, leaving six years later to attend, albeit briefly, University College, Oxford.³¹ The earliest leaving-book in the Todd Collection is a three-volume edition of *Poems* by William Cowper (1817) presented in 1847 by John A. Bridges, the elder brother of poet Robert Bridges (1844-1930), to Robert Bruce Fellows (Vol. 60).

In its formative stages, the leaving-book tradition may have reflected the existence of genuine friendship between the donor and his recipient. Hogg, for example, correlated the large number of leaving-books presented to Shelley with the poet's popularity among his schoolfellows, many of whom were also at Oxford, frequently visiting him in his rooms there, and for whom Shelley expressed regard (84). However, a series of letters from Fortescue Wells to his father, documenting the son's various requests for permission to purchase leaving-books, shows that at some point in the custom's history, a sense of obligation frequently replaced genuine feeling as the driving motivation.

³¹ Shelley was expelled from Oxford in 1811 for having authored "The Necessity of Atheism."

In a letter to his father dated November 22, 1832, young Wells writes: “I would be very much obliged to you to write back to me by return of post, and in the letter give me an order for a leaving book, because I want to give one to one of my best friends, named White, and if you don’t give me an order, my Dame will not let me have one” (*Wells Letters*, vol. 120, p. 318). In a letter dated February 10, 1833, the son lodges a similar request to his father, this time stating that “Wickens leaves at the end of this half, and I ought to give him a leaving book, because I was his fag so long and he was so kind to me” (*Wells Letters*, vol. 121, p. 321). And once again the following year, Wells appeals to his father for an order for a leaving-book to be presented to one Macgregor “who had been very kind to me lately” (*Wells Letters*, vol. 121, p. 323). Wells’ father, however, declined this request, an action that was met by considerable resistance from his son in a letter dated November 28, 1833, in which he entreats his father to reconsider his decision on grounds that his reputation at school will suffer if he does not give a leaving-book to the schoolboy in question:

I am sorry to hear of your determination that I shall not give McGregor a leaving book, for really he has actually I may say bought a leaving book from me by giving me books, that I am sure would come to as much, and many other things also which I could not refuse. And besides other fellows have given him books: and, if I do not give him one, I shall be called a blacguard (sic). Therefore I should be much obliged to you, if you would send me an order, because I am bound to give him one. I

assure you it is with great reluctance that I do it, but I would rather do it than be called a blacguard (sic). (*Wells Letters*, vol. 121, p. 323).

Wells' desire to give a leaving-book to one of his best friends, White, is later coupled with his insistence on giving a leaving-book to Wickens, for whom he had fagged, and to Macgregor, in reciprocity for the books and other things that he had given Wells. The performativity surrounding the tradition in both the nature and appearance of the leaving-book and its manner of presentation troubles the leaving-book's status as a signifier of genuine friendship between schoolboys.

Much of what we know about this custom among schoolboys emanates from the pages of the *Eton College Chronicle*, the school's newspaper founded in 1863, in a series of articles likely authored by schoolboy-editors and responded to in letters to the editor written by old boys in fond recollection of the custom. According to J.A. Mangan, school magazines are invaluable as a primary research tool because they contain biographical material and the statements of staff, pupils, and old boys, "which constitute a fund of vocabularies of motive, enthusiasm and nostalgia," and "provide insights into the beliefs, attitudes and values of an era" (Mangan, *Athleticism*, App. III, 245). Various published accounts explain that leaving-books had to meet certain criteria of acceptability. Editions were desirable leaving-books "so long as they were standard works, of moderate interest, in irreproachable bindings, fitted in every way for a gentleman's library" (*ECC*, Mar. 1, 1899). The nature of the book's inscription was also governed by a "rather minute etiquette" that standardized the inscription to strike the appropriate balance between sentiment and austerity, proximity and distance: "The

general feeling was that the words ‘from his sincere friend’ were the correct formula. A few went so far as to write ‘attached friend,’ but that was thought too sentimental, and the simple word ‘from,’ with nothing else after it, was condemned as a bold innovation” (*ECC*, Mar. 1, 1899). The inscription followed what today would be described as boilerplate:

	[Name of recipient]
On his leaving Eton,	from his sincere friend,
(date)	[Signature of donor]

The act of inscription was part of the ceremony attending the presentation of the leaving-book to its recipient. We owe much of the historical transparency of this carefully-scripted ritual to the reminiscences of one old Etonian, Sir David Hunter-Blair (1853-1939), 5th Baronet of Dunskey, who attended Eton from 1865 to 1870. Although Hunter-Blair later converted to Catholicism and eventually took solemn vows as a Benedictine monk, he never forsook his standing as an old Etonian, fondly remembering the leaving-book ceremony in a series of letters, spanning the years 1899 to 1937, to the editor of the *Eton College Chronicle*. According to Hunter-Blair, the ritual was implemented in several stages, the first performed clandestinely when the donor “stealthily left the gaudily-bound leaving-book” in the recipient’s room during his absence (*ECC*, Nov. 6, 1902, p. 176).³² The recipient’s modesty would not allow him to be physically present for the leaving (*ECC*, Mar. 11, 1899, p. 636). The donor did not inscribe the book during this visit but rather performed this act “a day or two later,”

³² Hunter-Blair’s use of the term “gaudily-bound” to describe the leaving-book warrants further explanation. Although today it is chiefly used in a disparaging sense, in the nineteenth century, the adjective “gaudy,” as defined in the *OED*, meant “brilliantly fine or gay, highly ornate, showy” (“gaudy,” adj. 2). Thus, volumes highly decorated with gilt-tooling would fit this meaning in the nineteenth century.

according to Hunter-Blair, around two o'clock in the afternoon, when he re-entered the recipient's room, again in his absence. (*ECC*, Nov. 6, 1902, p. 176). After attesting to "the sincerity of his friendship on the fly-leaf of his own particular tribute," the donor "then partook of a large plum-cake (this was *de rigueur*—a seed-cake was thought shabby) left on the table *ad hoc* by the bashful owner of the room" (*ECC*, Mar. 11, 1899, p. 636). The third and final stage was the recipient's acknowledgement of the gift, which also followed a strict formula that obliged him to thank the donor the next time he met him, "whether in the passage or in the street," by shaking hands and uttering, "I say, thanks most awfully for that book: I take my oath it was the best I got" (*ECC*, Nov. 11, 1937, p. 1937).

Hunter-Blair's recollection generally accords with the reminiscence of another old Etonian about the protocol observed during the same time period of the 1860s, recalling a similar declaration by the recipient with only minor variation: "I say, I'm awfully obliged to you for your leaving-book, I take my oath it's about the best book I've got" (*ECC*, Mar. 1, 1899, p. 625). The similarity of the two recollections attests to the highly prescriptive nature of the leaving-book tradition, which regulated not only written but also oral communication. In addition to seconding Hunter-Blair's general recollection of the recipient's response, this same old Etonian revealed the surprising and somewhat unflattering detail that leaving-books were neither opened by their donors nor intended to be read by their recipients, but rather functioned as "gifts from friends who were hitherto ignorant of [the book's] existence to friends never intended to look inside it" (*ECC*, Mar 1, 1899, p. 625). In this respect, they resemble academic prize books in

that they were valued for their materiality in the gentleman's library (of which they would ultimately become a part) as a marker of social prestige, rather than for their literary content.

Criticism and Abolition of the Leaving-Book Custom

Contemporaneous accounts in the 1860s record a growing dissatisfaction with the leaving-book custom as a token of friendship from one schoolboy to another. Schoolboys increasingly felt pressured to give leaving-books to mere acquaintances, and even schoolboys to whom they had barely spoken, out of a sense of obligation, as exposed by this anonymous account published in the *Eton College Chronicle* in 1867:

Some, no doubt, very popular, boys have been known to receive as many as 180 books; but how many of those books are we to suppose were given out of pure liking and esteem. We think it would be found, upon an examination of the facts of the case, that at least one third of these were obligatory not voluntary presents; we say obligatory, because a certain amount of constraint is felt by many boys, and they feel bound to give simply because they have exchanged a few words with, or have been thrown a good deal in the way of, some one who they do not really like, but to whom they must give a book because they are ashamed to speak to him without having done so. (*ECC*, Nov. 28, 1867, p. 367)

In the opinion of the author, the practice of giving books to those for whom the schoolboy has no true liking or esteem imbues the leaving-book custom with a "false delicacy" that reduces the custom to mere ceremony instead of "wishing to give some

token of remembrance to those we really like, and whose friendship we wish to preserve in after-life” (367).

The first editor of the *Eton College Chronicle*, John Ernest Tinne, who attended Eton from 1858 to 1863, expressed a similar viewpoint in a letter to the editor, recalling that recipients of leaving-books *pro forma* included the Captain or other crewmen of the donor’s boat, their fags, those from the donor’s house or with whom he shared a tutor—gestures that were motivated not out of genuine friendship but “because he’ll meet them afterwards at College or in the army or elsewhere” (*ECC*, Nov. 24, 1864, p. 124).

Looking back on the tradition only one year after his own leaving, Tinne observed that “a Leaving Book friendship, i.e. one which is made or broken by the present of a book, or the absence of it, is a most hollow affair” (*ECC*, Nov. 24, 1864, p. 124). Instead of bringing schoolboys close together, these obligatory gestures actually alienated boys from one another. According to Tinne, “[t]he last half one spends at Eton is very trying. I confess; either a fellow is sucking up, or is rude, and a very false feeling arises in consequence” (*ECC*, Nov. 24, 1864, p. 164). Another critic similarly observed that “so widely has this extravagant folly spread, that many fellows avoid one another as much as possible at the end of the Half, because they can’t afford to give to so-and-so, as they have got so many books to give already” (*ECC*, Nov. 28, 1867, p. 367).

During this same time frame, similar complaints about the leaving-book tradition were being expressed in the Winchester school newspaper *The Wykehamist*. Winchester had its own version of the leaving-book custom. Whereas at Eton only the departing schoolboy received a leaving-book, at Winchester leaving-books were mutually

exchanged between schoolboys (*Wykehamist*, no. 13, Mar. 1868, p. 1). This mutual exchange, however, did not prevent the custom from becoming an empty obligation rather than a marker of friendship, as observed by one anonymous schoolboy-editor in charting the downward trajectory of the custom:

At first a friend gives to a friend as a mark of his esteem, and considers the present to be an additional acknowledgement of their existing friendship;—more than this, by the exclusive nature of his choice, he vindicates the principle on which he acts, and shrinks from an indiscriminate conferring of so real, though trifling, a token of esteem. But this state of matters never lasts long. Gradually, it may be, but surely, the presents lose their former distinctive character, and that from no particular fault of either givers or receivers. A vague undefined feeling prevails, which for unaccountable reason or other, prompts the gift. And it is that the claims of Friendship, if indeed any claim can rightly exist, are largely supplemented by those which mere Prominence and Popularity command . . . But that is not only the only evil. As the half-year draws to a close there seems to be rife a universal attempt on the part of each to ingratiate himself into general favour; the result of which is as far from real hearty friendship as possible. (*Wykehamist*, no. 7, Apr. 1867, p. 1)

The anonymous writer warns that a leaving-book will lose its value as a “token of esteem” if existing friendship is conflated with the schoolboy’s prominence and

popularity as the donor's motivation for the gift, which has the further mischief of inducing schoolboys to curry favor as a means to extract a gift from another schoolboy. Worried that schoolboys may not recognize this danger, the writer aims to expose these potential abuses before the practice gets out of hand at Winchester, and "the giving of Leaving Books be as extravagantly carried out here as elsewhere," an implied swipe at Eton (*Wykehamist*, no. 7, Apr. 1867).

The custom's chief beneficiaries appear to have been Eton booksellers, who apparently used it as a means to offload hundreds of unsold, unwanted books by buying up cheap editions of showy works that did not sell, binding them in the so-called gaudy bindings, and then retailing them to Eton schoolboys as leaving-books at their published prices plus the binding (*ECC*, Jan. 23, 1868 p. 378). Hunter-Blair provides a personal account of the tête-à-tête between bookseller and schoolboy, which exposes the polite manipulation of the latter by the former:

Towards the end of the summer half, the Eton Booksellers imported from London hundreds of dull (and probably unsaleable) volumes, gaudily-bound and gilt-edged; and from these we had to select a dozen or so to present to every boy in our own house, and I think our own form, who was leaving the school. I well remember going with a friend to Bicker's shop to order my little lot. "A very fine selection, sir," said Mr. Bickers: "how many would you be wishing?" "Thirteen," I promptly replied: "I'll have four blue ones, four red, one green, and four yellow." One neither

asked the price nor inspected the title-pages of the selected volumes.

(*ECC*, Nov. 11, 1937, p. 444)

Bickers and Bush, the bookseller implicated by Hunter-Blair, appears to have been especially notorious for exploiting the leaving-book custom. In his letter to the editor, Tinne insinuated a link between Bickers and Bush and “the folly of the present system of giving *unnecessary* presents of *inferior* books”: “This seems to have especially increased since Bickers and Bush first displayed so much cheap literature *among*, I am bound to say, better books in their shop at Eton” (emphasis in original) (*ECC*, Nov. 24, 1864, p. 124). It was Bickers and Bush that received the “lion’s share” of leaving-book orders (*ECC*, Mar. 1, 1899, p. 625), the bills for which were often accompanied by a circular, stating that by order of the headmaster, no goods were to be supplied without a written order from the parent or tutor, and by a general order stating, “Messrs. _____, supply my son with Books and send the bill to me” (*ECC*, Jan. 23, 1868, p. 378). Thus, the financial rewards realized by booksellers were at the expense, quite literally, of parents who were enlisted to fund the intemperate enterprise. In an anonymous article entitled “Leaving Books” published in the *Eton College Chronicle* on November 28, 1867, the writer expressed sympathy for the financial grievance suffered by the *paterfamilias* “who pulls a long face, and must also have a very long purse . . . for five or six volume books of the greatest trash ever seen” (*ECC*, Nov. 28, 1867, p. 367).

Several remedies were proposed to correct these abuses. Tinne suggested that tutors, who were required to sign leaving-book orders, refuse to do so, and recommended that schoolboys, rather than their parents, pay for their own presents.

According to Tinne, such reforms would avoid “false feelings” that had arisen from the current practice because, without virtually unlimited funding by parents, schoolboys would be encouraged to be more selective in their choices, bestowing leaving-books upon actual friends rather than mere acquaintances (*ECC*, Nov. 24, 1864, p. 124).

Another commentator, using the conciliatory nom de plume “Well-Wisher,” agreed, writing that boys should “consider what amount they can afford or think reasonable to spend in this way, and to remember that a good book given to a real friend and a meritorious school-fellow would be more truly appreciated by the receivers,—few in number—than gorgeously bound trash given to any and every ‘leaving’ boy” (*ECC*, Dec. 1, 1864, p. 128). Adding to this chorus, an “Etonian M.P.” proposed that parents should act as the agents of reform, recommending that the headmaster should induce parents “[t]o disallow Booksellers’ Bills for Leaving Books supplied to their Sons” and “[t]o throw into a Boy’s allowance the sum which the Parent considers may reasonably be expended on Leaving Books, but not to make a special advance for the purpose at the end of a Half” (*ECC*, Dec. 12, 1867, p. 374). He also suggested reforms to the leaving-book ceremony itself by prohibiting the public exhibition of leaving-books, transforming the practice from a public to a private transaction that would remove “a very material source of extravagance” (*ECC*, Dec. 12, 1867, p. 374). These recommendations for reform would improve “the motives of the giver” as well as “the gratitude of the recipient and their mutual relations in after-life,” the author observing that the current practice dilutes both the recipient’s gratitude and the donor’s regard and reduces the

custom to “a merely formal ceremony . . . involving unbounded extravagance and many hollow professions” (*ECC*, Dec. 12, 1867, p. 374).

The “hollow professions” of donor and recipient observed by the Etonian M.P. are examples of “unhappy” performative utterances, as defined by J.L. Austin in his book *How to Do Things with Words* (1962). According to Austin, things can be or go wrong on the occasion of performative utterances, which he labels infelicities (14). Austin identifies six rules that are necessary for the smooth or “happy” functioning of a performative:

- There must exist an accepted conventional procedure having a certain conventional effect, that procedure to include the uttering of certain words by certain persons in certain circumstances, and further,
- the particular persons and circumstances in a given case must be appropriate for the invocation of the particular procedure invoked.
- the Procedure must be executed by all participants both correctly and
- completely.
- Where, as often, the procedure is designed for use by persons having certain thoughts or feelings, or for the inauguration of certain consequential conduct on the part of any participant, then a person participating in and so invoking the procedure must in fact

have those thoughts and feelings, and the participants must intend so to conduct themselves, and further

- must actually so conduct themselves subsequently. (14-5)

When Austin's rules are applied to the leaving-book custom, we see that its performance meets some, but certainly not all, of these rules. The leaving-book custom satisfies the first rule in that the custom was performed using an accepted conventional procedure that included the uttering of certain words by certain persons in certain circumstances. In addition, if we assume that the donor's inscription and the recipient's acknowledgement generally conformed to the standard formula, the procedure would have been thereby executed by all participants both correctly and completely. However, the remaining three elements required for a happy performative are missing. When the donor and recipient are mere acquaintances rather than true friends, they are inappropriate for the invocation of the particular procedure invoked, i.e., the giving of a leaving-book by one "sincere friend" to another. According to Austin, inappropriateness pertains whenever the object or performer is of the wrong kind or type (35). In this circumstance, the procedure invoked is disallowed or botched, and the act itself becomes a purported act, or perhaps an attempt, that is void and without effect (16). Moreover, the status of the donor and recipient as mere acquaintances nullifies the procedure because, as participants in a procedure requiring certain thoughts and feelings, they must in fact possess those thoughts and feelings. Fittingly for our purposes, Austin labels such infelicitous acts insincerities (39), which he further characterizes as professed, hollow, and unconsummated, rather than void or without effect (16).

Without appropriate objects or participants, the leaving-book custom risked becoming a useless artifact of the mid-Victorian ethic of enthusiasm, which glorified the vitality of noble emotion as foundational to a moral life spent in delighted service of a high ideal: “In significant contrast with that of moral earnestness, the ethic of enthusiasm assumes that human nature is good; that the organ of virtue is the sensibility rather than the conscience; and that the moral life depends, not on the arduous struggle to master the passions and compel the will to a life of duty; but on the vitality of the noble emotion, inspiring the delighted service of a high ideal” (Houghton 264). The ethic of enthusiasm found expression in the mid-nineteenth century in theories of moral education that encouraged teachers to excite the imaginations of their students with objects “calculated to call for the noble emotions,” including “the setting forth of noble objects of action” (265). The ethic of enthusiasm sought to replace all selfish concern with ardent devotion to a person or a cause (282). Ironically, however, the ethic of enthusiasm often produced aspiration without an object:

If we look closely at Victorian aspiration, we discover that the ideal object, whether a great cause or an exalted conception of human nature, is often vague or nonexistent. When this is the case, aspiration has changed its characters and its dynamics. For where there is no definite goal, it becomes an end to itself: an exciting experience instead of an inspiring one, its motivation no longer being the desire to live on a higher plane, but simply to live passionately (291).

In the case of the leaving-book custom, this desire to live passionately is exemplified by the extravagance that often replaced noble emotions of friendship in the procurement and presentation of the leaving books—the schoolboys' intensity as they flocked to Eton booksellers to lavish books in bloated numbers on unfit recipients, and the grandiloquence of the ceremony attending their presentation in the recipient's room, which was followed by his ingratiating, disproportionate response days later.

The criticism directed at the leaving-book custom in the numerous letters to the editor is a measure of the dissonance between noble ideals upon which the custom was founded and their practical implementation. Aspirations of close male friendship in the mid-nineteenth century were derived from noble ideals reaching back to ancient Greece and continuing into the Middle Ages that held that the essence of manly love was a spiritual brotherhood based on notions of service and sacrifice and, therefore, superior to the love of women. Plato considered relationships between males to be the highest form of love and stressed the importance that they move from physical to spiritual communion (Richards 94). Aristotle offered a slightly different paradigm for male friendship, which exalted non-sexual friendship between men of similar age, rank, habits, and sentiments, whose attraction was based on similar character (95). Brotherly love between two good men was considered to be superior to married love because it was an association of equals, unlike married love, which was more akin to the relationship between the government and the governed (95). The Christian tradition embraced these values of close male friendship founded on spiritual relationship, which were also embodied by the chivalric love between knights in the Middle Ages (97). This chivalric tradition

likewise distinguished between the courtly love of a knight for his lady and the manly love that existed between knights, the latter considered more temperate and lasting than its impetuous and fickle counterpart (98-9).

However, these noble ideals derived from Greek and medieval thought collided with the commercialism of the industrial age: “The cry for idealism . . . was designed . . . less to convert the middle classes to nobler aims than to protect the rest of society—gentlemen and intellectuals—from being infected by the utilitarianism and commercial spirit” (Houghton 271). Thus, the noble emotions at the center of the ethic of enthusiasm were perceived as insulating the mid-Victorian gentleman from the crass forces of commercialism shaping other segments of society, serving as a marker of his elite status in much the same way that the handsome bindings of academic prize books established a cultural divide between the gentleman and the growing numbers of literate Victorians, as discussed in Chapter III. Adopting the secular ethic of enthusiasm “to save the moral foundations of society in an age of doubt,” the mid-Victorians also recognized that it had a “direct and salutary effect in an age of commercialism” (272). The leaving-book custom rests at the intersection of these cultural forces, much like the English public school itself, once a bastion for the aristocracy, which was reformed in the nineteenth century to appeal to the expanding middle-class produced by the industrial age: “And if the father was as eager as the son to curtail the political power of the aristocracy, he wanted no less to preserve the legitimate influence of its ‘great and good qualities’ in the democratic society that was emerging” (284). At the turn of the twentieth century, old Etonian Ralph Nevill observed that the tone of Eton “has of late years been impaired by

an increasing number of sons of millionaire parents anxious to forward the social success of their offspring by any kind of means” (228). According to Nevill, such parents “for the most part have no real wish that their boys be educated at all, and send them to Eton simply to form friendships and to be turned into gentlemen; or perhaps merely because Eton enjoys the reputation of being a fashionable school” (228).³³ Thus, adopting Nevill’s world view, we might reasonably conclude that despite their protestations, parents were complicit in the adulteration of the leaving-book tradition that visited so much misfortune on their pocketbooks because it facilitated their own ambitions for their sons’ social success and gentlemanly status; the commodification of the leaving-book custom could efficiently produce the elaborate network of social contacts useful for achieving social prominence in Victorian England. While applauding the custom’s potential capacity to foster “good temper, honour, manliness, and other qualities,” the Clarendon Commission acknowledged in its final report that “[Eton’s] system of giving books has become formalized, and is a matter of course,” specifically mentioning the particular abuse suffered by parents whose financial expenditures were euphemistically described by the Commission as “occasionally very inconvenient” (100-1). The Commission, however, declined to intervene, leaving the future of Eton’s leaving-book

³³ Nevill’s disputations match Squire Brown’s musings in *Tom Brown’s Schooldays* about his parental objective in sending his son Tom to Rugby, which had little to do with scholarship or intellectual achievement:

“Shall I tell him to mind his work, and say he’s sent to school to make himself a good scholar? Well, but he isn’t sent to school for that—at any rate, not for that mainly. I don’t care a straw for Greek particles, or the digamma; no more does his mother. What is he sent to school for? Well, partly because he wanted so to go. If he’ll only turn out a brave, helpful, truth-telling Englishman, and a gentleman, and a Christian, that’s all I want,” thought the Squire. (73-74)

tradition “to receive such attention from Masters of the School as it may deserve” (101). Heeding the Commission’s gentle prodding, John James Hornby abolished the leaving-book practice shortly after he assumed the position of Eton’s headmaster in 1868, a post that he held until 1884.

An expression of mid-Victorian aspirational tendencies, the leaving-book tradition was also buffeted by changing norms as the century progressed, replacing old ideals with new ones: “The fact is that an age which knew the Romantic taste, and the Victorian desire, for ideal aspirations was also an age of transition in which the old ideals were vanishing and new ones were many and half-formed” (Houghton 293). In this cultural environment, aspiration “could not easily find its objective correlative, whether a great cause to serve or a high character to strive for” (293). Hornby’s action roughly coincided with an emerging shift in the public school’s attitude toward close male friendship, an attitudinal realignment that may have contributed to his decision to abolish the custom. Even though strictly forbidden, sexual encounters between boys were inevitable in the all-male environment of the public school, as later candidly reported by Alec Waugh in *Public School Life: Boys, Parents, Masters* (1922):

A boy of seventeen is passing through a highly romantic period. His emotions are searching for a focus. He is filled with wild, impossible loyalties. He longs to surrender himself to some lost cause. He hungers for adventures. On occasions he even goes so far as to express himself in verse, an indiscretion that he will never subsequently commit . . . he is, in fact, in love with love; he does not see a girl of his own age, his own

class, from one end of the term to the other; it is in human nature to accept the second best. (qtd in Richards 111)

In the society of ancient Greece, pederasty between an older man (*erastes*) and a youth (*eromenos*) was widely accepted for its educative purpose. Respected for his experience and wisdom, the *erastes* was expected to train, educate and protect the *eromenos*, who was admired by the *erastes* for his beauty, strength, and endurance; however, both men were expected to marry and father children (Richards 94-5). However, in the late-nineteenth century, public-school administrators became increasingly wary of close homosocial relationships between schoolboys and began actively discouraging them, questioning their propriety largely on the basis of sharpened scientific definitions of, and increased social hostility to, homosexuality (Richards 117). The tendency of schoolboys “to emotionalism and to passionate friendship” observed by Newsome (83) was henceforth redirected onto the cult of sports and games that dominated English public-school life in the late nineteenth century.

Consideration of Individual Leaving-Books as Carriers of Relationships

In her recent study of the mid-nineteenth-century gift book in Britain and America, Cindy Dickinson highlights the importance of presentation pages and inscriptions in the overall reception of gift books and literary annuals. She observes that “[t]he inclusion of a presentation page among the book’s first leaves signaled most explicitly the publisher’s encouragement of the exchange of these offerings of ‘permanent regard.’” (57). Such presentation pages generally consisted of a line engraving with blank space for writing a message, using phrases such as “Presented to”

to prompt an inscription (57). Of the inscription itself, Dickinson writes that “whether written on the presentation page or elsewhere on the book’s front leaves” inscriptions helped to transfer gift books and literary annuals “from the publishers’ commercial marketplace to the world of sentiment” (57). However, an inscription without a proper object executed by a person lacking appropriate thoughts and feelings interrupts this transfer from the commercial marketplace to the world of sentiment. Ordinarily, personal inscriptions would be regarded as reflecting a relational component when approached using Davis’s typology of the printed book as a carrier of relationships; however, because of the performativity surrounding the leaving-book custom, such relationships stemming from an inscription in a leaving-book cannot necessarily be presumed. However, just as we cannot presume that leaving-books are carriers of relationships, neither can we presume that they are not, because leaving-books, at times, were presented by one friend to another: “We do not mean to say that such folly is indulged by everyone, that would be equivalent to charging all Etonians with a want of plain common sense and good feeling” (*ECC*, no. 92, Nov. 28, 1867, p. 368). Accordingly, scholars must look beyond the inscription itself to examine the personal histories of the schoolboys identified in the inscription in order to assess whether a particular leaving-book is a carrier of a relationship between them—a task made more transparent because of the digitization of the Eton School Lists, which provide short biographies of the schoolboys and pertinent details of their living arrangements, activities, and accomplishments while at Eton.

Thus, I conclude this chapter with an examination of six Etonian leaving-books to assess their qualifications as carriers of a relationship between the schoolboys named in their respective inscriptions, using for this purpose the three such leaving-books from the Todd Collection supplemented by three from my personal collection.³⁴ These six leaving-books cover an eighteen-year time period from 1847 to 1865, with four of the six books representing the decade of the 1850s. The earliest leaving-book in this group is a three-volume edition of *Poems* by William Cowper (1817) (Vol. 60) presented in 1847 to Robert Bruce Fellows, which bears a handwritten inscription on the flyleaf (recto), “Robert Bruce Fellows / from his sincere friend / John A Bridges / on his leaving Eton / Easter 1847.” The volumes are bound in pebbled black leather with elaborately decorated, gilt-tooled boards. The next in chronological order is an undated edition of *George Crabbe’s Poetical Works* (Vol. 61) presented in 1853 to Victorian poet Algernon Charles Swinburne (1837-1909). It contains a handwritten inscription on the flyleaf (recto), “Algernon C. Swinburne / from his sincere friend / Edward T D Jones / On his leaving Eton / Xmas 1853” (Fig. IV.3) and features a publisher’s binding made of green-pebbled cloth and decorated with gilt fillets and tooling. This type of binding was almost universal for new books of any bulk published since approximately 1850 (Carter 181). Also featuring a publisher’s binding is a second edition of *Nimrod’s Hunting Tour in Scotland and the North of England* (1857) by J.C. Apperley, which was presented to William Edward Marshall by Thomas Frederick Halsey in 1856. Unlike its highly

³⁴ Those from the Todd Collection will be identified by their volume number given by the archive, which serves to distinguish the source of the particular leaving-book as being from a public or private collection.

decorated boards and spine, the book's interior offers little in the way of embellishment. Relieving this austerity, however, is a prominent handwritten inscription preceding the title page: "William Edward Marshall, from his sincere friend, Thomas Frederick Halsey, on his leaving Eton, Xmas 1856" (Fig. IV.4). Next is a leather-bound edition of *The Works of Samuel Johnson, LL. D.*, Volume I (1854), that bears a handwritten inscription on its flyleaf (recto), "Valentine F. Lawless / from his sincere friend / Herbert Buller / On his leaving Eton / Election 1858." Also bound in gilt-tooled leather is a two-volume edition of *The Poetical Works of Samuel Butler* (1854) (Vol. 69) bearing a handwritten inscription on the flyleaf (recto), "Reginald Wyndham Butterworth / with the best wishes of his sincere friend / Edward Charles Follett / On leaving Eton / Xmas / 59" (Fig. IV.5). Finally, a gilt-tooled, leather-bound edition of *Cressy and Poictiers; or The Story of the Black Prince* (1865) by J.G. Edgar was presented in the same year as its publication by E. Birch Reynardson to P. Meyrick Pryce, as recorded in a handwritten inscription on the flyleaf (recto), "P. Meyrick Pryce / with the best wishes / of / E. Birch Reynardson / On his leaving Eton / Xmas 1865."

As a preliminary matter, it is worthy of observation that these leaving-books generally satisfy the previously identified criteria that leaving books must be standard works, of moderate interest, and bound in irreproachable bindings befitting a gentleman's library (*ECC*, Mar. 1, 1899). All three collections of poetry are by established writers of the period: William Cowper (1731-1800), George Crabbe (1754-1832) and Samuel Butler (1613-1680). Also worthy of note is Samuel Johnson (1709-1784), arguably the most distinguished man of letters in English, whose works *The Idler*

(1758-1760), *The Rambler* (1750-1752), and *The Lives of the Poets* (1779-1781) are represented in Volume I of his collected works given by Buller to Lawless. Aside from these canonical writers, also represented are writers who, although lesser-known today, were extremely popular in the mid-nineteenth century. Charles James Apperley (1778-1843), the author of *Nimrod's Hunting Tour*, was educated at Rugby and became an English sportsman and popular writer writing under the pseudonym of "Nimrod" (Gash). His sporting biographies, such as *Nimrod's Hunting Tour*, presented an idealization of English country life narrated by Nimrod, who speaks with the voice of provincial conservatism (Strachan 315). The printing of the second edition of *Nimrod's Hunting Tour* in 1857, fourteen years after the author's death, is an indication of the book's continuing popularity. Like Apperley, John George Edgar (1827/8-1864) was a popular writer of his day, specializing in boys' fiction. *Cressy and Poitiers, or The Story of the Black Prince*, was first serialized in S.O. Beeton's *Boys Own Magazine* and became one of Edgar's most popular books (Arnold). Set against the backdrop of the Hundred Years War between England and France (1337-1453), the novel upholds British military superiority in its narration of the exploits of Edward, the Black Prince (1330-1376), in the first and second major English victories of that war, the Battle of Cressy (1346) and the Battle of Poitiers (1356). Except for the editions of Crabbe's poetry and Apperley's *Nimrod's Hunting Tour*, both of which are bound in a publisher's cloth binding, the leaving-books display fine bindings suitable for use in a gentleman's library. An additional handwritten inscription on the free flyleaf (verso) of the three-volume edition of Cowper's poetry confirms that these volumes indeed became part of the recipient's

personal library: “From the Library of Col. Mr. Fellows, / from his Executor / Reginald [illegible middle initial] Fellows / 23 Feb. 1927 / To Mr. L. Lucas / with best wishes.” In addition, Swinburne’s leaving-book bears his *ex libris*, confirming that the book was part of his personal library, despite its more ordinary cloth binding (Fig. IV.6).

All of the leaving-book inscriptions generally follow the formulaic language that conspicuously uses the phrase “from his sincere friend” to characterize the donor’s status and sentiments, except for the inscription in Edgar’s *Cressy & Poitiers; or The Story of the Black Prince*, which merely inscribes the book “with the best wishes” of its donor. The absence of the phrase “from his sincere friend” may signify a loosening of the inscription requirements for a leaving-book presented in 1865, only three years before the custom was abolished by headmaster Hornby in 1868; however, inscriptions in other leaving-books presented over this same time period would need to be examined to establish the accuracy of this claim. But inscription deviations may also be signifiers of friendship, especially when considered with other relevant factors. For example, the inscription that accompanies the two-volume edition of Butler’s poetry given by Follett to Butterworth contains a deviation from the standard language by its substitution of the phrase “with the best wishes of his sincere friend.” The personalization of the inscription by imbuing it with the donor’s “best wishes” may signify that he was motivated by genuine regard for the recipient. Another element pointing to this conclusion is the suspected absence of a *pro forma* relationship between donor and recipient. In this regard, we recall Tinne’s averment that donors gave leaving-books as a matter of course to the Captain or other crewmen of their boat, departing schoolboys for whom they had

fagged, and those from their house or with whom they shared a tutor, in order to maintain appearances should the two schoolboys meet again at university or in the army (*ECC*, vol. 31, Nov. 24, 1864, p. 124). In the case of Follett and Butterworth, however, such obligatory contacts seem to be missing. Neither boy participated in rowing or crewing while at Eton, and although Follett participated in Eton Wall Game matches, Butterworth did not (*ECR*, 1853-1859, pp. x-xvi). Butterworth attended Eton from 1855-1859, and Follett from 1854-1861 (*ECR*, 1853-1859, p. 53b). Because Follett entered Eton one year earlier than Butterworth, it is unlikely that Follett fagged for Butterworth, a status reserved in the *Guide to Eton* “for a Lower Boy who performs tasks for an Upper Boy” (“Fag, fagging,” p. 22). In addition, both boys were together in the Fifth Form at Eton, suggesting a shared age and educational ability. Finally, Butterworth and Follett were not from the same house, nor did they share a tutor (*ECR*, 1853-1859, p. 53b).³⁵ Both schoolboys, however, were academic prizemen: Butterworth received the H.R.H. The Prince Consort’s Prize (first place) for German in 1859, and Follett became a Tomline Prizeman the same year (*ECR*, 1853-1859, pp. viii-ix). Thus, it is possible that, lacking the expected indicia of an obligatory gesture, the presentation of the leaving-book by Follett to Butterworth reflected a mutual regard springing from shared academic pursuits that prompted Follett to alter conventional practice and convey his “best wishes” to his departing comrade.

³⁵ Follett’s tutors were Edward Coleridge and the Reverend Edward Daniel Stone, and he lived in Mrs. de Rosen’s house (*ECR*, 1853-1859, p. 53b). Butterworth’s tutor was the Reverend F.E. Durnford (*ECR*, 1853-1859, p. 53b).

Showing a similar pattern is the leaving-book gesture by Edward T.D. Jones (later Foxcroft) (1837-1911) toward Swinburne in 1853. The two schoolboys were exact contemporaries, both in age and date of entrance to Eton, which occurred in 1849. They did not share a house or a tutor that might otherwise prompt Jones to present an obligatory leaving-book to Swinburne.³⁶ Notably, the leaving-book of George Crabbe's poetry was still in Swinburne's possession twenty-six years later when he moved to Putney Hill outside London in 1879, as evidenced by the bookplate that bears Swinburne's initials and identifies his residence as "The Pines, Putney Hill" (Fig. IV.7). Like Follett and Butterworth, both schoolboys were academic prizemen. Swinburne excelled in French and Italian, receiving the H.R.H. The Prince Consort's Prize (first place) in both French and Italian in 1854, having placed second in French the previous year (*ECR*, 1853-1859, p. ix). Jones was a Newcastle Select Scholar (1855) (*ECR*, 1853-1857, p. viii), one of Eton's most distinguished academic prizes. These two leaving-book gestures stand in contrast to those presented by Cowper's *Poems* and Edgar's *Cressy & Poitiers; or The Story of the Black Prince*, whose donors were younger boys who shared a tutor or house with the recipients of these leaving-books.³⁷

³⁶ Swinburne's tutor was William Johnson (aft. Cory) (*ECR*, 1853-1859, p. 4a). Jones's tutor was the Reverend James Leigh Jones (*ECR*, 1853-1859, p. 3b).

³⁷ Presented with the volume of Cowper's *Poems*, Robert Bruce Fellows attended Eton from 1844 to 1847 and lived in houses run by Mrs. Parker and Mrs. Vavasour; his tutor was the Reverend William Gifford Cooksley (*ECR*, 1841-1850, p. 44b). His donor Bridges attended Eton from 1846 to 1851 and also lived in Mrs. Vavasour's house; his tutor, however, was William Adolphus Carter (*ECR*, 1841-1850, p. 85a). Presented with Edgar's *Cressy & Poitiers; or The Story of the Black Prince*, Pryce attended Eton from 1864 to 1866 and lived in Miss Edgar's house; however, he shared a tutor, Oscar Browning, with Birch-Regnardson, who attended Eton from 1865 to 1871 (*ECR*, 1862-1868, pp. 61b, 80a).

Perhaps there is no worthier candidate for consideration as the ideal leaving-book recipient than Valentine Frederick Lawless (1840-1928), later the Honorable Valentine Lawless, 4th Baron Cloncurry. Lawless attended Eton from 1850 to 1858, and while there, participated in numerous athletic events and competitions that demonstrated his physical prowess in both field and river sports.³⁸ He was Captain of the Boats in 1858, the year of his leaving—an accolade that, according to Tinne, almost guaranteed that he would be inundated with leaving-books (*ECR*, 1853-1859, p. 30b). In that same year his team was the winner of the House Fours (*ECR*, 1853-1859, p. xi). In 1857, Lawless was the winner of School Pulling (*ECR*, 1853-1859, p. xi) as well as a member of the Field Elevens and the Oppidan Mixed Wall team (*ECR*, 1853-1859, pp. xiv, xvi). He was elected to the Eton Society in 1856 (*ECR*, 1853-1859, p. xix). Lawless shared a tutor, Wharton Booth Marriott, with his leaving-book donor Buller, who attended Eton from 1856 to 1859, dying shortly thereafter in 1861 (*ECR*, 1853-1859, pp. 30b, 57b).³⁹ Buller’s school biography is otherwise bereft of any details that would shed light on his school activities, implying their absence; thus, it is reasonable to conclude that the

³⁸ Lawless’s athletic versatility would have earned him the distinction of being both a “dry bob” and a “wet bob.” According to the *Guide to Eton*, which was published in 1861, shortly after Valentine’s departure, a boy who preferred cricket to boating, was referred to as a dry bob, and one who preferred the river to cricket was a wet bob (“Dry Bob,” p. 20).

³⁹ There are few details explaining the cause of Buller’s early death. In a biography of his older brother Sir Redvers Henry Buller (1839-1908), a decorated British Army officer who served as Commander-in-Chief of British Forces in Southern Africa during the Second Boer War, Buller’s death is briefly mentioned as evidence of his family’s overall poor health: “The Bullers were a sickly family, fevers and tuberculosis their scourge, probably because of the shocking state of the Downes drainage and its water supply” (Powell 3). The Downes was the Bullers’ ancestral estate located near Crediton, Devon. The family’s precarious medical history may explain why Buller’s school biography does not list any school activities; poor health may have curtailed his participation.

leaving-book presentation by Buller to Lawless was likely founded on their sharing of a tutor rather than on close friendship.

Much the same could be said about the seemingly obligatory presentation of *Nimrod's Hunting Tour* by Halsey to Marshall in 1856. Both boys entered Eton in 1853, and shared the same tutor, the Reverend F.E. Durnford (*ECR*, 1853-1859, pp. 32a, 33a).⁴⁰ However, we should not rush to this conclusion before we examine other details suggesting that the presentation of the leaving-book to Marshall may have been of a more personal nature. Specifically, the leaving-book reflects mutual interests of the donor and recipient. One of the book's most distinctive features is a fore-edge painting of a fox-hunting scene (Fig. IV.7). Fore-edge painting is an English technique primarily practiced in London and Edinburgh whereby the fore-edge of the book is fanned out and fastened tightly so that it can be decorated with painted views or conversation pieces (Carter 108). The edges are then squared up and gilded so that the painting is obscured while the book is closed, becoming visible only when the book is opened and the pages are fanned out (Carter 108). Quite popular in the late seventeenth and eighteenth centuries, fore-edge painting was still practiced by a few English binders in the nineteenth century (Carter 108). Coincidentally, while at Eton, Marshall kept a

⁴⁰ One year after entering Eton, Halsey was orphaned when his parents as well as a younger brother were killed in a shipwreck in the Gulf of Genoa (Ryerse 59). On holiday, the family was aboard the Italian passenger steamer *Ercolano* headed from Genoa to Marseille when, late in the evening of April 24, 1854, it was broadsided by the ironclad steamship *Sicilia*, which sliced the *Ercolano* in half (Ryerse 9-10). Of the eighty-four persons on board, thirty-six were lost, including Halsey's immediate family. Shockingly, Halsey was scheduled to accompany his family on this holiday but had been detained at Eton and not allowed to join his parents because he had been caught smoking (Ryerse 60). After the death of his parents, Halsey was raised by his maternal grandfather General Frederick Johnson, a Scotsman (Ryerse 61).

sketchbook of pen-and-ink drawings that included scenes from country life, including fox-hunting (Figs. IV.8 and IV.9). A comparison of Marshall's drawings with the fore-edge painting reveals that the fore-edge painting may be Marshall's work rather than that of a commercial artist. For example, the attitudes of horse and rider are remarkably similar, as are the strokes used to render the shape of the horses' tails. The relationship between the book's subject and Marshall's artistic interest in sporting scenes may have influenced Halsey's selection of the book as a personal, rather than obligatory, gift. In addition, with Halsey's family home located in rural Hertfordshire, the book also expresses his own affinity for this sport of country gentlemen. Popular forms of sports, ranging from fox-hunting and cricket to archery and rowing, were considered manly exercises designed to keep their participants in a state of alertness and physical fitness (Tosh 111). Fox-hunting, in particular, was considered to be "manly, patriotic, and good training for war as well as fun" (Pool 172). Therefore, the presentation of a book about this sport would have been considered to be a manly gesture befitting the culture of mid-Victorian England and one that suited the interests of both donor and recipient.

The book contains marginalia confirming a reader's engagement with the text at least until page 136, where the following is handwritten in pencil: "The learned Taliacotius would not like this termed a new invention" (Fig. IV.10). The underlining of the word "late" in the text indicates that the reader was responding to Apperley's description of an operation performed on a female patient in which a plastic surgeon made a new nose "by the late clever invention of drawing down the skin of the forehead and filling it with some soft substance" (136). "Taliacotius" is the Latinized name for

Gaspare Tagliacozzi (1545-1599), a renowned sixteenth-century plastic surgeon at the University of Bologna, who wrote the first-known book on plastic surgery, *De curtorum chirurgia per insitionem* (1597), and invented a procedure for nasal reconstruction using a skin flap from the patient's cheek (Gnudi 1, 12-13, 183, 186). The author of the marginalia is observing that Tagliacozzi would not be pleased with Apperley's characterization of nasal reconstruction performed in the nineteenth century as a "late clever invention." The comment is curious because it shows that its author possessed rather sophisticated knowledge about an arcane plastic surgery technique. But for a small notebook kept by Marshall as a schoolboy at Eton, which I now own, the author of the marginalia would remain unidentified, absent complete information on the book's provenance; however, when the handwriting of the marginalia's author is compared with Marshall's penciled handwriting in his notebook (Fig. IV.11), we see that the two hands are the same, which enables us to identify the marginalia's author as Marshall himself.

Serving as a Member of Parliament from 1874 until 1906, Halsey received the honor of a baronetcy in 1920 (*The Times*, 14 Feb. 1927).⁴¹ Upon his death in 1927, *The Times* of London said the following in his obituary:

Sir Frederick Halsey, of Gaddesden Place, Hemel Hempstead, who died there on Saturday at the age of 87, was an excellent example of the able and energetic country gentleman, versed in public affairs, kindly, courteous, and self-sacrificing. It is a type in which this country has in the

⁴¹ Baronets occupy an anomalous space between aristocrats and commoners. Although the title can be inherited, baronets do not sit in the House of Lords (Mitchell 23).

past been peculiarly rich. Halsey's long life was spent in doing his utmost for his country and his county, to both of which he was devotedly attached.

The Times' eloquent summation of Halsey's life recalls Squire Brown's meditation that specifies the production of "brave, helpful, truth-telling English gentlemen" as the principal enterprise of the English public-school in the mid-nineteenth century. One of the chief components of this endeavor was the encouragement of close friendship between schoolboys as a means to instill noble ideals of manhood based on caring for and looking after others. At Eton, the leaving-book became an expression of this manly ideal, the gesture foundering at times as it confronted competing forces of commercialism and changing norms of manliness. Even though the custom of leaving-books presented by schoolboys to their departing comrades became a performative gesture no longer necessarily emblematic of close friendship between the donor and his recipient, the leaving-book nonetheless remains a material artifact of this noble ideal, which is commemorated in Alington's poem "The Song of the Stones of School Yard." Composed in classical hexameters, the poem borrows its principal image of the stones from Luke 19:40, in which Christ rebukes the Pharisees for telling Him to quiet his disciples: "And he answered and said unto them, I tell you that, if these should hold their peace, the stones would immediately cry out" (*KJV*, Luke 19.40). Should schoolboys fail to remember, upon leaving, their debt to Eton, especially the friends they leave behind, the stones of Eton's schoolyard will "cry out" to remind them:

We've seen them all a thousand times—so like, but none the same,
Now loitering here for Absence, now hurrying to a game;
We've watched them here for many a year; we know their very tread;
We guess the things they think about; we hear the things they've said:
And if they know not what they owe for all that Eton made them,
Then ask the stones, the little stones, and they will all upbraid them.

We've seen them all five years or more: what wonder at our knowing
The Memories that fill their mind, not that it's time for going?
They're thinking mostly of the friends they work or play or mess with,
And friends perhaps of early days they shared each small success with;
Those who forget how great their debt to those they leave behind them
Must ask the stones, the little stones, and surely they'll remind them.

Friends teach a man he is not made to live and die alone,
Till in their pains and pleasures he perhaps forgets his own;
For every friend is taught of God to love and serve another;
And there be friends (saith Solomon) stick closer than a brother;
So, if they count a little thing the friends that Eton gave them,
From such a sin thy stones, O King, thy little stones shall save them. (65-
6)

Much like the stones of Eton's schoolyard, the Etonian leaving-book is a tangible reminder of the value and importance placed on schoolboy friendships by the English

public schools in the mid-nineteenth century. In certain instances, the leaving-book might indeed be a symbol of true friendship between schoolboys who “work or play or mess” together and with whom they share “small successes,” such as the friendship we imagine between Butterworth and Follett, who shared academic success as Victorian prizemen. The custom’s performativity, however, cautions that such feelings cannot in all cases be presumed and that the Etonian leaving-book may just as well signify an obligatory gesture that fails to embody close friendship between the donor and recipient. Yet it would be a mistake to reduce a leaving-book bestowed under these circumstances to such an undistinguished fate. While certain leaving-books may not signify actual friendship, they, nevertheless, are an embodiment of the mid-Victorian ideal that “every friend is taught of God to love and serve another,” imputing to both donor and recipient the noble emotions of male friendship befitting a gentleman in the mid-nineteenth century.

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Figures

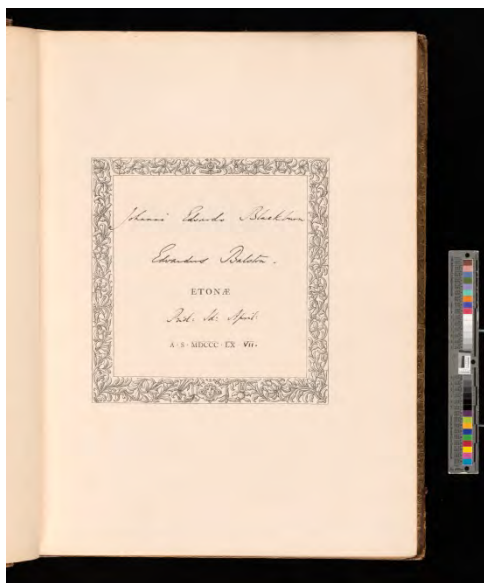


Figure IV.1 Bound-in prize label, *Poems and Letters* (1863). Harry Ransom Center, The University of Texas at Austin.

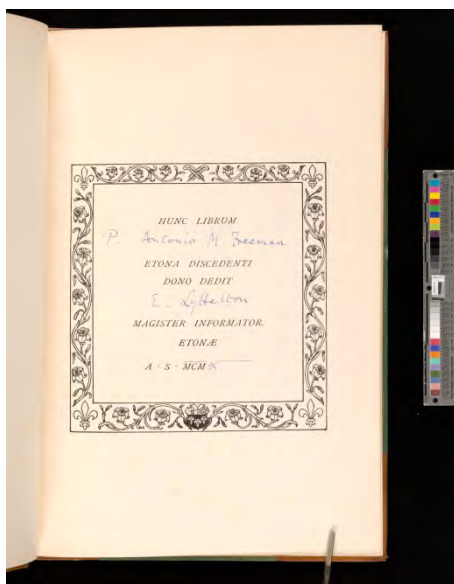


Figure IV.2 Bound-in prize label, *Poems of Thomas Gray* (1907). Harry Ransom Center, The University of Texas at Austin.

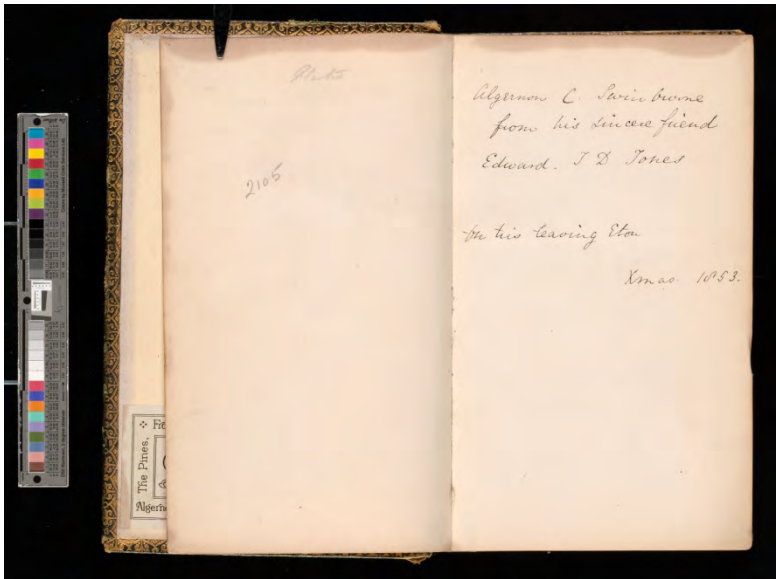


Figure IV.3 Inscription, *George Crabbe's Poetical Works* (undated). Harry Ransom Center, The University of Texas at Austin.

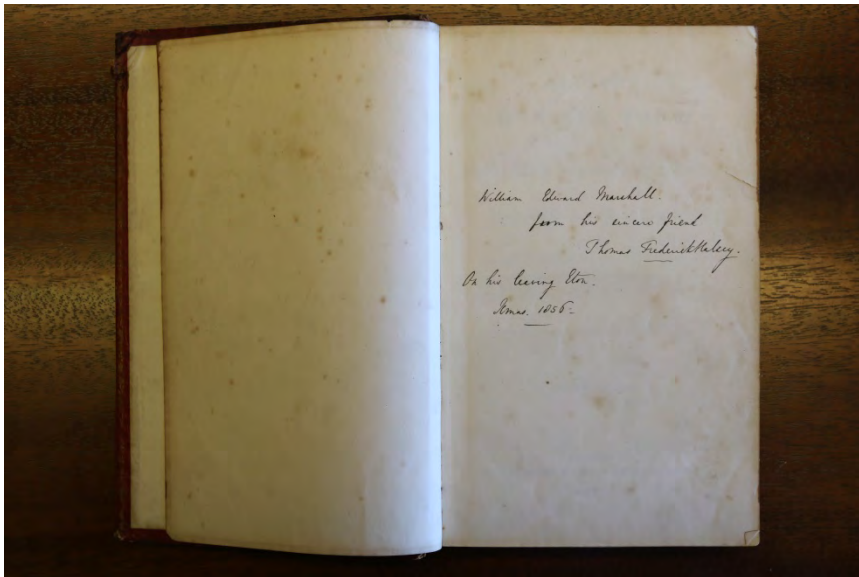


Figure IV.4 Inscription, *Nimrod's Hunting Tour* (1857).

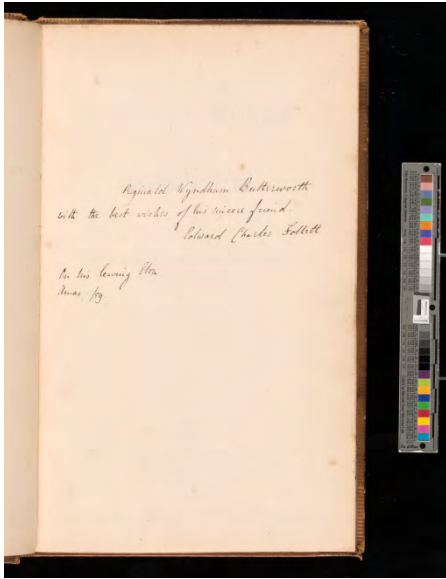


Figure IV.5 Inscription, *The Poetical Works of Samuel Butler* (1854). Harry Ransom Center, The University of Texas at Austin.

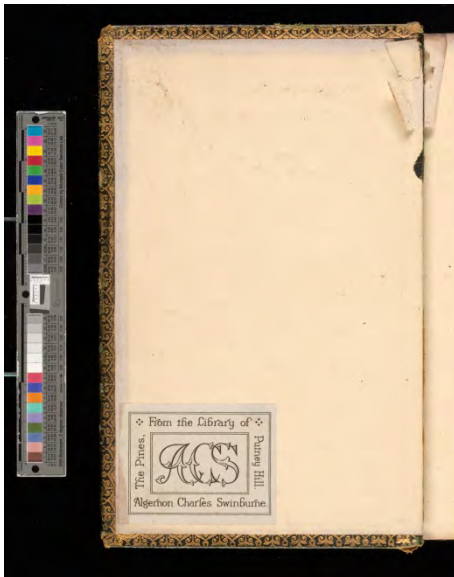


Figure IV.6 Ex libris of Algernon Charles Swinburne. Harry Ransom Center, The University of Texas at Austin.



Figure IV.7 Fore-edge painting, *Nimrod's Hunting Tour* (1857).



Figure IV.8 Sketch by William Edward Marshall.



Figure IV.9 Sketch by William Edward Marshall.

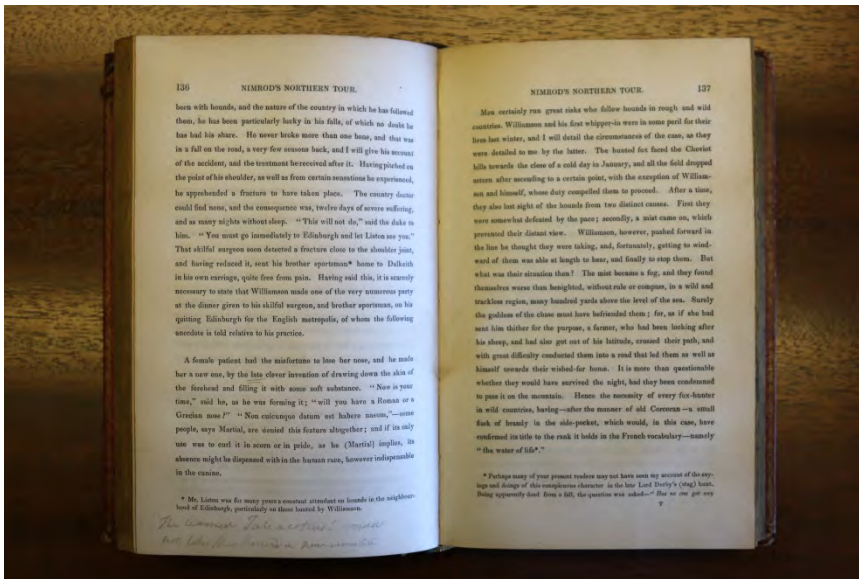


Figure IV.10 Marginalia, *Nimrod's Hunting Tour* (1857).

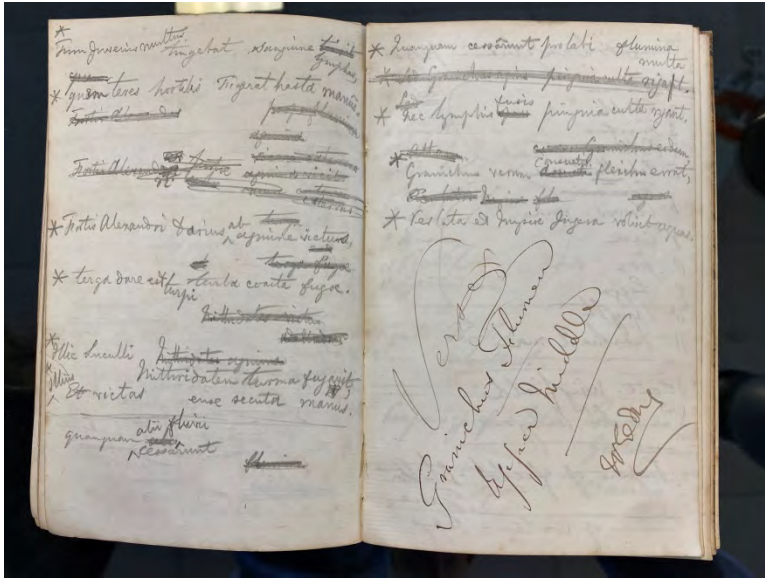


Figure IV.11 Notebook entry by William Edward Marshall.

CHAPTER V

AGAINST THE GRAIN: THE MASCULINE HETERODOXY OF TWO VICTORIAN PRIZEMEN: ARTHUR HUGH CLOUGH AND ALGERNON CHARLES SWINBURNE

“I talked of much I thought I knew,
Used all my college wit anew,
A little on my fancy drew;
Religion, politics, O me!
No subject could sufficient be.
In vain, more low in spirits grown,
At times he tried to put me down.
I own it was the want, in part,
Of any teaching of the heart.
It was, now hard at work again,
The busy argufying brain
Of the prize schoolboy . . .”

Arthur Hugh Clough, *Mari Magno*,
“The First Lawyer’s Tale,” ll. 27-38

In October, 1891, the American magazine *The Forum* published a review of a recently-revised and expanded edition of *Lyra Elegantiarum* (1891), which was advertised as “a Collection of Some of the Best Social and Occasional Verse by Deceased English Authors.” The reviewer was none other than Victorian poet Algernon Charles Swinburne (1837-1909). Swinburne’s review of the anthology was generally quite favorable, venturing in its opening paragraph that “there is no better or completer anthology than this in the language” (169). The strength of this initial praise, however, is somewhat surprising, given that Swinburne spent much of the review quibbling over the verse selected for the collection by anthologist Frederick Locker-Lampson (1821-1895) and his assistant, English novelist Coulson Kernahan (1858-1943), questioning, for example, whether Aphra Behn and Lord Rochester were “here represented by the best

examples that might have been given of their abused and wasted genius” (175) and expressing his regret “at missing that most gracious and delightful poem [by William Wordsworth] ‘The Kitten and the Falling Leaves’” (181). Nevertheless, Swinburne applauded the anthologists’ considerable attention to his idol, poet Walter Savage Landor (1775-1864), whom he regarded as having “indisputable supremacy over all possible competitors as a writer of social or occasional verse” (169). Even though Swinburne was pleased by the anthologists’ decision to “put into their casket no less than thirty-eight of [Landor’s] flawless and incomparable jewels”—more by far than any other poet anthologized in the collection—he politely assailed their editorial choices, nevertheless, importuning “but how came they to overlook a thirty-ninth yet lovelier than all?” (169).

Just as Swinburne could heap effusive praise on poets that he admired, he could visit unrelenting scorn on those who failed to satisfy his aesthetic ideals, to the point of belittling the editors’ decision to anthologize their poetry at all. Labeling one parody of Edgar Allan Poe’s “The Raven” as “the very nadir of inelegance,” Swinburne further dismissed English poet C.S. Calverley (1831-1884) as “monstrously overrated and preposterously overpraised” (182). Perhaps emboldened to write such invective because his victims were no longer alive to defend themselves, Swinburne continued his assault, reserving his most stinging insults for Arthur Hugh Clough (1819-1861) by calling him “[e]ven more out of place in such good company” than the other poets whose verse he had just tossed aside. Even though the editors had anthologized only two poems by

Clough,⁴² Swinburne's disdain for Clough as a poet was apparently so great that it stimulated a temporary shift from prose to poetry at this stage of the review: "Literary history will hardly care to remember or to register the fact that *there* was a bad poet named Clough, whom his friends found it useless to puff: for the public, if dull, has not quite such a skull as belongs to believers in Clough" (182) (emphasis added). Although wrapped in a sentence, Swinburne's attack on Clough actually takes the form of a limerick (which begins with the word "there"), an English verse form that consists of five anapestic lines rhyming *aabba*, the third and fourth lines having two stresses and the others three ("limerick," Baldick 186). One of the oldest verse forms, the limerick is also among the most lacerating in its typical use of humor to mock a person or place. Swinburne's literary *tour de force* not only makes Clough the brunt of his limerick but also implies that Clough is such a "bad poet," his verse may only be compared to the nonsense verse that this verse form usually embodies.

Other than this virtual literary engagement in the pages of *The Forum*, there are no known recorded encounters between Swinburne and Clough. Swinburne's published letters contain no references to Clough, nor do recent biographies of either man mention the other. Separated by a generation with distinctively different personalities and literary styles, the two poets did not travel in the same London circles. Clough's literary career, after all, had ended with his untimely death in 1861, just before Swinburne's was taking off with the publication of the verse-drama *Atalanta in Calydon* (1865) and the controversial *Poems and Ballads* (1866). Yet, despite Swinburne's renunciation of

⁴² The poems anthologized were "Spectator ab extra" and "Out of sight, out of mind."

Clough as a serious poet, the two bear intriguing similarities, which have produced their unlikely pairing in this dissertation. Both were products of the great public schools, where they distinguished themselves as Victorian prizemen. Clough entered Rugby in 1829, just one year after the arrival of celebrated headmaster Thomas Arnold. An outstanding student, Clough had won many prizes at Rugby by the time he left the school in 1837, the year that Swinburne was born. Swinburne, however, was destined for Eton, entering the school in 1849, where he was the recipient of H.R.H. the Prince Consort's Prize in French and Italian for two years running, placing second in 1852 and earning first place in 1853, the year of his departure. Although both men went on to attend Balliol College, Oxford, neither had particularly distinguished academic careers there: Clough failed to live up to the academic promise he had shown at Rugby, receiving only second-class honors upon graduation, and Swinburne never graduated at all. In adulthood, both men produced poetry that transgressed established cultural norms, including ideals of Victorian masculinity, earning them reputations as counter-cultural poets whose work has struggled ever since for acceptance into the canon of Victorian poetry and literature. Neither poet succumbed to pressure leveled in his lifetime to change or censor those portions of his work that, in the opinion of publishers, literary critics, or friends, violated closely held cultural norms.

In their failure to subscribe to these accepted ideologies, both Clough and Swinburne are examples of "bad subjects," a term coined by Louis Althusser in his essay "Ideology and Ideological State Apparatuses" (1970) to describe individuals who rebel against dominant discourse, often by adopting alternative or oppositional ideologies.

According to Althusser, powerful social institutions such as family, schools, churches, and the like, also known as ideological state apparatuses, reproduce dominant ideology through a dynamic process that calls or “hails” individuals to accept or participate in practices associated with these institutions (47). Althusser called this process “interpellation,” the goal of which is the production of “good subjects” who adhere to the dominant ideology through recognition, acceptance, and maintenance of its practices (41). Those who resist this indoctrination are “bad subjects,” who consequently become targets of ridicule and ostracism meted out as social punishment for their nonconforming ideologies (55).

The literary careers of both Clough and Swinburne enact this social dynamic: both poets have been consistent targets of ridicule and ostracism, both in their own time and in the present day, for their failure to uphold dominant Victorian ideologies. Only a few years after Clough’s death, in an article published in *Fortnightly Review* in 1868, English poet, literary critic, and old Harrovian John Addington Symonds (1840-1893) conceded that disturbing epithets, such as “wasted genius,” “baffled intellect,” “unfulfilled purpose,” and “disappointed life,” were already affixed to Clough’s reputation (589). Some of the harshest criticism came from Clough’s friends, including poet Matthew Arnold (1822-1888), whose monody “Thyrsis” (1865) inscribed Clough as a failed poet who irretrievably lost his poetic voice and youthful promise. It is a pronouncement from which Clough’s reputation has never fully recovered. Attempts to revive literary interest in Clough in the mid-twentieth century with several new

biographies and critical studies proved largely unsuccessful:⁴³ he is still best remembered as the forlorn subject of Arnold's celebrated monody, rather than as an accomplished poet with an unconventional point of view.⁴⁴ Swinburne faced similar reprisals. In his own lifetime, he was passed over for the office of Poet Laureate, vacated by the death of Lord Tennyson in 1892, in favor of Alfred Austin (1835-1913), despite Swinburne's considerably greater artistry as a poet. According to Swinburne biographer Jean Overton Fuller, Swinburne received the approval of the Queen herself for the appointment, but it was quashed by British prime minister William Gladstone (1809-1898), who dissented ostensibly on grounds that Swinburne's republican political views unfitted him for the office (279). Fuller intimates, however, that the real basis for Gladstone's disapproval was for more scandalous reasons that "might have been slightly

⁴³ Biographies included *Arthur Hugh Clough: Towards a Reconsideration* (1972) by Robindra Kumar Biswas and *Arthur Hugh Clough: The Uncommitted Mind* (1974) by Katherine Chorley. Critical studies included *Innocent Victorian: The Satiric Poetry of Arthur Hugh Clough* (1963) by Michael Timko, *The Poetry of Clough* (1963) by Walter E. Houghton, and *Arthur Hugh Clough* (1972) edited by Michael Thorpe as part of Routledge's Critical Heritage series. In addition, the second edition of *The Poems of Arthur Hugh Clough* (1974) edited by F.L. Mulhauser, first published in 1951, was published by the Clarendon Press.

⁴⁴ Clough is also sometimes remembered as the poet quoted by prime minister Winston Churchill (1874-1965) at the conclusion of his broadcast speech on April 27, 1941, in which he praised the resolve of the British people during World War II and offered them additional reassurance due to increased American support of the war effort by the passage of the Lend Lease Act and the extension of its naval security zone in the Atlantic Ocean. Churchill concluded the broadcast by quoting eight lines from Clough's poem "Say Not the Struggle Nought Availeth" (1849), referring to them as "less well-known but which seem apt and appropriate to our fortunes tonight, and I believe that they will be so judged wherever the English language is spoken or the flag of freedom flies":

For while the tired waves, vainly breaking,
Seem here no painful inch to gain,
Far back, through creeks and inlets making,
Comes silent, flooding in, the main.

And not by eastern windows only,
When daylight comes, comes in the light;
In front the sun climbs slow, how slowly,
But westward, look, the land is bright! (qtd in Churchill 8)

more embarrassing to lay before Queen Victoria” (279). In an article co-authored with Swinburne biographer Rikky Rooksby to introduce a special issue of *Victorian Poetry* published in 2009 on the centenary of Swinburne’s death, Terry L. Meyers contends that

[S]winburne remains . . . the last major poet in English to receive his due, banished still from the sanctuary of such canonical compilations as the Major Authors Edition of the *Norton Anthology of English Literature*. To my mind, this exile has been for moral and ideological reasons, even in this age when the canon has been expanded in so many ways. Whether it has room for someone as consistently subversive as Swinburne is still to be seen. (614)

The production of such “bad subjects” was certainly not the outcome intended by the great public schools in the nineteenth century. Harsh and brutal places throughout much of their history, where tyranny reigned as a result of governance by wild and unruly schoolboys, these schools were slowly but gradually rehabilitated, beginning in the mid-nineteenth century, due to the influential and reform-minded Arnold, Rugby’s headmaster from 1828 until his death in 1842. Under Arnold’s leadership, a new ethos arose demanding that public-school education develop character and instill gentlemanly ideals founded on religious principles and a boy’s ability to govern himself and others (Mitchell 177). The Arnoldian ideal of the Christian gentleman was challenged in the late nineteenth century by an absolute belief in British supremacy and empire-building that emphasized playing sports and games as the chief means to develop the physical and mental fortitude necessary for colonial administrators and soldiers (Holt 170).

Regardless of changing ideals, public schools in the mid- and late nineteenth century were “above all engines to produce uniformity . . . designed to reward conformity, obedience to authority, and to crush originality and rebellion” (Gathorne-Hardy 202). In other words, as state ideological apparatuses, they were sites for the production of “good subjects” who were expected to adhere scrupulously to dominant social norms and ideologies.

David Newsome has observed, however, that both ideals of manliness suffered in application from ruthlessness, arrogance, lack of sympathy, and at times an undue emphasis on the virtues of success (238). He asserts that the worst educational feature of the Arnoldian ideal was “the tendency to make boys into men too soon; the worst feature of the other, paradoxically, was that in its efforts to achieve manliness stressing the cardinal importance of playing games, it fell into the opposite error of failing to make boys into men at all” (238). This proposed dichotomy invites us to consider whether Clough and Swinburne became “bad subjects,” at least in part, due to the failures of their public-school education identified by Newsome, namely whether Clough is a casualty of Arnold’s pedagogy, which elided boyhood and, therefore, tended to make boys into men too soon, and whether Swinburne is an example of the boy who never grew up, a *puer aeternus* (eternal boy) whose exposure to violent disciplinary measures at Eton may have contributed to an arrested emotional development. As a mid-Victorian schoolboy, Swinburne does not fit precisely within Newsome’s second category as a victim of the public school’s failure “to make boys in to men at all.” As historian John Tosh has observed, the cult of sports and games that Newsome contends led to this outcome did

not become a dominant feature of public-school life until the 1870s (177). Although sports, such as cricket, were certainly popular public-school activities in the mid-nineteenth century when Swinburne was at Eton, sports played no significant role in Swinburne's own emotional development because he never participated in them: he did not even own a cricket bat, preferring walking and swimming as recreational activities (Freeman-Mitford 51). Nevertheless, Newsome's dichotomy is still a useful paradigm for analyzing Swinburne's emotional development because the idealized culture of the public school, coupled with its violent disciplinary measures, had equal potential to arrest emotional development and produce the *puer aeternus*, just as Arnold's pedagogy risked making boys into men too soon. This chapter considers the extent to which Clough and Swinburne responded to these disruptions in the public-school system in their literary output as "bad subjects," whether, like the prize schoolboy in Clough's poem *Mari Magno*, both suffered as schoolboys from "a want . . . of any teaching of the heart," an insufficiency to which they responded years later in their poetry by creating subversive, heterodox images of manhood and masculinity that were decidedly "against the grain."⁴⁵

Clough, the Honest Intellectual

Entering Rugby as a ten-year-old in 1829, Clough would become "something of a school legend" by the time he left in 1837 (Kenny 29). In a letter to his sister dated

⁴⁵ This dissertation's focus on Clough and Swinburne is not intended to suggest that their circumstances are in any way either unique or widely shared. Rather, they were chosen for investigation because, unlike the vast majority of Victorian "old boys," whose personal histories are largely unrecoverable, Clough and Swinburne left behind a substantial body of work for examination and analysis, not to mention the manifold biographies and critical studies that their work has inspired. Whether some of their kind bore similar scars may be presumed but not substantiated.

December 30, 1835, Clough reported effusively on his academic success, having just won four first-classes in composition, divinity, classics, and history and two first-classes in extras, “which will give me a prize. I shall also get a prize for being among the first in the composition of the half-year in the sixth: which means the Latin, prose and verse; Greek, prose and verse; English, prose and verse, which we have done in the half-year” (*Letters* 23). More than likely, Clough received prize books for at least some of these accomplishments, even though he does not mention that prospect in his letter. His sister recounted how Clough proudly showed “[h]is big prize-book ‘Johnson’s Lives of the Poets’” to his mother during a visit in 1831 (*Letters* 11). The awarding of books as prizes for academic achievement was elaborately practiced at Rugby under Arnold. In an earlier letter to his mother dated May 15, 1830, Clough reported on an unfortunate delay in the delivery of prize books in time for their ceremonial presentation: “Unfortunately the prizes had not arrived, and therefore Dr. Arnold was obliged to postpone the delivery of them. One morning, however, at prayers, we saw a great many books in extremely handsome bindings; and after prayers, Dr. Arnold gave them to those for whom they were intended” (*Letters* 12). Clough also won prizes for his poems, which were often published in *Rugby Magazine*, the school magazine of which Clough was an editor and frequent contributor (Kenny 17). When he reached the sixth form, Clough became head of the School-house, which was presided over by Arnold himself; the position signified that of all the boys in the school, Clough was the one closest to Rugby’s legendary headmaster (Kenny 18).

Clough's friend, American author and critic Charles Eliot Norton (1821-1908), observed that when Clough left Rugby in 1837, his career at school was of the highest distinction (3822), so much so that Arnold, who never commented in delivering prizes, broke his rule and praised Clough publicly for having won every possible honor that Rugby had to give (Lowry 11). In a letter dated October 19, 1837, to Clough's uncle, the Rev. A.B. Clough, Arnold congratulated him

on the delightful Close of [his] Nephew's long Career at Rugby;—where [Clough] has passed eight years without a Fault, so far as the School is concerned, where he has gone on ripening gradually in all Excellence intellectual and spiritual,—and from whence he has now gone to Oxford, not only full of Honours,—but carrying with him the Respect and Love of all whom he has left behind,—and regarded by myself, I may truly say, with an Affection and Interest hardly less than I should feel for my own Son—I only hope,—and indeed nothing doubt,—and that you will have the same Pleasure in watching his career in Oxford, that I have long had in watching it at Rugby. (qtd in Lowry 13)

Even though Clough won the Balliol Scholarship, one of the highest honors that any Rugbeian could attain, his career at Oxford did not live up to the brilliance that Arnold had anticipated in his letter to Clough's uncle. At the time of Clough's admission in October, 1837, Balliol had the reputation of being the most academically demanding of all the Oxford colleges (Kenny 38). It was also the center of a great religious controversy led by theologian and priest John Henry Newman (1801-1890) that sought a

renewal of Roman Catholic thought and practice within the Church of England (Norton 3822). Soon after befriending theologian William George Ward (1812-1882), one of Newman's most ardent followers, Clough found himself also drawn into "the deep waters of theological discussion," which relegated his academic study to secondary importance (Norton 3822-3). Consequently, unlike his record at Rugby, Clough's academic performance at Balliol was marked by inconsistency. During his first term, his school work was considered good but deficient in elegance and neatness of style (Kenny 38). Although his morals, by contrast, remained unblemished, judged as "excellent" and "uniformly diligent" (Kenny 38), Clough's academic work never fully rebounded, and he received only second-class honors upon graduation (66). A fellow student in attendance at Clough's failed examination for first-class honors painfully recalled the nervous Clough as "standing tongue-tied on one foot" (60). Still close to Arnold, Clough personally informed him of his disappointing examination results with the abject performative, "I have failed" (60). Yet, despite his diminished academic performance, Clough received a fellowship at Oriel College, Oxford, and, one year later, an appointment there as tutor (Norton 3823).

Clough was not a poet by profession; rather, he spent his whole lifetime in education, as a fellow and tutor of Oriel College (1842-1848), principal of University Hall, London (1849-1851), and holder of various posts within the Education Office, London (1853-1861) (Norrington xiii). He published only two volumes of poetry in his lifetime, *The Bothie of Toper-na-Vuolich* (1848) and *Ambarvalia* (1849), neither of which produced financial reward; however, even though he actually published very little,

the sheer volume of Clough's poetic output rivals that of Matthew Arnold (Norrington xiii), with whom he is often compared. Writing in *The Life of the Spirit in the Modern English Poets* in 1895, American writer and educator Vida Dutton Scudder (1861-1954) compared the two poets, observing that "[t]ranquility is the supreme end of Arnold's ambition [in his poetry]; the Truth alone could satisfy the soul of Clough" (qtd in Moulton 255). As Scudder's critical assessment implies, Clough possessed an uncompromising intellect that refused to acquiesce in the totalizing narratives of Victorian culture. One of his friends, American poet James Russell Lowell (1819-1891), remarked that Clough's poetry was the "truest expression in verse of the moral and intellectual tendencies, the doubt and struggle toward settled convention, of the period in which he lived" (qtd in Chorley 4). Likewise, Symonds observed that "Clough happened to live during a period of transition in the history of human thought, when it was impossible for a thinking man to avoid problems by their very nature irresolvable in one lifetime" (591). Although, according to Symonds, some, for whom "Truth is not all-important," would acquiesce in traditional doctrines, Clough was incapable of such dishonesty: "Loving truth for its own sake, he laid himself open with singular purity and candour of mind to all the onward forces in the world around him. He did not try to make things other than has he found them" (591). Schoolmaster and cleric Cyril Alington, who held Clough in such esteem that he devoted an entire chapter of his memoir *A Schoolmaster's Apology* (1914) to him, also affirmed Clough's intellectual honesty, declaring that Clough "represents the academic side, at least, of the nineteenth century, with much more truth than any other writer" (98). In satisfying this conviction,

Clough often produced poetry that simultaneously upheld and subverted cultural norms, as illustrated by a trio of poems composed around the same time, *Amours de Voyage* and the companion poems, “Easter Day, Naples 1849” and “Easter Day II.”

Clough deployed his dispassionate intellect in the critique of Victorian norms of manliness and masculinity in his epistolary novel-in-verse *Amours de Voyage* (1849), which has been praised by Robert Micklus as demonstrating Clough’s ability as a writer “to recognize life’s complexity and to avoid settling on a limited point of view” (409). Clough began writing *Amours de Voyage* during a visit to Rome in April, 1849, shortly after he had resigned his Oxford tutorship and fellowship. While there, he witnessed the aftermath of a second revolution begun in 1848 to establish the Roman Republic, events that form the backdrop of the poem. The poem’s composition coincided with a period of intense poetic activity in Clough’s life that began in 1848, after he decided to leave Oxford, and concluded in 1853, when he accepted a position in the Education Department in London (Norrington xiii-xiv). *Amours de Voyage*, however, would not be published until nine years later due to multiple revisions (Kenny 171). With the exception of short stanzas that open and close each of the poem’s five cantos, the poem consists of a series of letters written by the poem’s central character, Claude, a supercilious Oxford don, to his friend Eustace in London, which are interspersed with letters written by the Trevellyn sisters, Mary and Georgina, who, along with Claude, are tourists in Rome during the revolution. Clough used his own personal correspondence, written during his visit to Rome, as a basis by which to construct his epistolary narrative. This artistic move, as well as other similarities between Clough and the fictional Claude,

such as their similar-sounding names, raises questions about the autobiographical nature of the poem. Acknowledging the hazards of making a correlation between Clough's thoughts and those of his character, Anthony Kenny urges that "[i]t is a great mistake to regard Claude as nothing more than a mask or mouthpiece for his creator" (173). Nevertheless, he observes certain autobiographical elements in the poem, such as the following lines, which in his opinion reflect Clough's own conviction to work for change through existing political institutions rather than through military revolution (175): "Politics, farewell, however! For what could I do? with inquiring / Talking, collating the journals, go fever my brain about things o'er / Which I can have no control" (V.X.188-90). Renzo D'Agnillo generally agrees that by the time that Clough reached Italy in 1849, he had likely lost faith in the efficacy of political action; therefore, according to D'Agnillo, "it may be no accident that [Clough] chose to cast the main protagonist of *Amours de Voyage* in the role of the bored, snobbish, and cynical intellectual English tourist" (65). On the issue of the correlation between Clough and Claude, however, D'Agnillo poses the question differently, namely "whether Claude is intended as a sort of an alter-ego, or, perhaps more to the point, a full look at the worst of [Clough's] own skepticism and tendency to abstract himself from life around him," or even a "means through which Clough explores thoughts he himself had difficulty externalizing" (65-6).

Building on D'Agnillo's observations, I would argue that Claude provides the persona through which Clough can safely externalize alternative, unconventional theories of Victorian manhood and masculinity. As a tourist in the ancient city, Claude

wanders aimlessly through the Roman cityscape, exhibiting a fatigue or ennui that is the antithesis of accepted constructions of mid-Victorian manhood that emphasized self-discipline and hard work. Instead, Claude communicates passivity and disengagement through his feeble pronouncements that Rome is “rubbishy” (I. I.20) and “disappoints me much” (I. I.19). His sneering description of Rome as “a marvelous mass of broken and castaway wine pots” (I. I.40) characterizes the city in terms of its broken past rather than its revolutionary present. Claude also shuns domesticity and marriage, important indicia of proper mid-Victorian manhood, in his aborted relationship with fellow traveler Mary Trevellyn, to whom Claude is attracted but is unwilling to pursue in marriage: “After all, do I know that I really cared so about her? / Do whatever I will, I cannot call up her image” (V.VIII.156-7). He demonstrates a similar indifference to the Roman revolution, a cause that he cannot imagine is worth dying for: “Sweet it may be and decorous, perhaps, for the country to die; but, / On the whole, we conclude the Romans won’t do it, and I sha’n’t” (II.II.46-7). Thus, Claude demonstrates a lack of manly commitment that is a repudiation of both the mid-Victorian ideal of domesticity and its late-Victorian replacement of militarism and adventurism as the hallmark of manliness.

Clinton Machann has characterized Claude as exhibiting an “ambivalent manhood” that is riddled with philosophical uncertainties and tentative commitments (106). According to Machann, the unquestioned, dedicated manhood founded on religious conviction so central to Arnold’s construct of the Christian gentleman belongs to the “rubbishy” past in *Amours de Voyage* (86). In addition to its rejection of the Arnoldian ideal of manliness, Claude’s manhood is further fractured because it neither

fits the domestic model of the mid-Victorian era nor prefigures the later militaristic model necessary for empire-building. His aversion to marriage faintly anticipates later Victorian masculinity with its flight from domesticity; however, Claude shows no inclination to drift toward militarism and adventurism as a substitute for marriage, which was characteristic of that later model. Believing that “action is the most dangerous thing” (II.XI.270-1), Claude is a wandering misfit, an anti-hero, whose refusal to engage prefigures T.S. Eliot’s literary creation J. Alfred Prufrock.⁴⁶ Claude exhibits an alternative subversive masculinity that would be more at home in a later cultural moment than in his own, as Walter E. Houghton has observed:

Many of Clough’s virtues from our point of view—the realism and the skepticism, the refusal of evasion, the recognition of ambivalence, the strain of irony and ridicule, sometimes of bitter sarcasm, and the subtle exploration of the doubt, frustration, and despair that swept through the Victorian mind—these virtues, under the prevailing condition of taste,

⁴⁶ T.S. Eliot (1888-1965) was among the voices in the twentieth century that faulted Clough’s poetry. Under Eliot’s editorship, the *Criterion* published an article by Muriel Kent in 1930 that described Clough’s poetry as “tethered and undeveloped” though worthwhile reading for those who wish to see “the Europe and America of that period through the eyes of a contemporary” (qtd in Houghton 55). Similarities between *Amours de Voyage* and Eliot’s poem “The Love Song of J. Alfred Prufrock” (1915), however, are unmistakable. Both begin with an invocation to embark on a journey. Compare these opening lines from *Amours de Voyage* to those that follow from Eliot’s poem, especially noting the similarities in the invitation to “go” and the references to “ether”:

Come, let us go,—to a land wherein gods of the old time wandered,
Where every breath even now changes to ether divine (I.3-4).

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table” (II.1-3).

became liabilities. . . Try as he might . . . Clough simply could not, like Tennyson, submit to “the requirements of the age.” (50)

Nevertheless, despite Claude’s status as an anti-hero, he is also a satiric figure whose comic peregrinations in Rome are narrated in the hexameters used by Homer and Virgil. As Michael Timko has explained, “even one superficially familiar with the *Odyssey* or the *Iliad* would realize the incongruity of writing about a self-conscious prig like Claude in the meter used to celebrate the exploits of heroes like Odysseus and Aeneas” (140). Claude’s indifference to Victorian norms may slyly induce the Victorian reader to embrace them, demonstrating Clough’s intellectual capacity to sustain contrary points of view in authentic relationship. Commenting on Clough’s portrayal of marriage in *Amours de Voyage*, Symonds notes that although “far removed from the trivial domesticities of [Coventry Patmore’s] ‘Angel in the House,’” Clough was also not a misogynist or indifferent to marriage:

On the contrary, a great number of his poems prove that the problems of married love and life were among those which most deeply occupied his mind. But he did not shut his eyes and dream that the Englishman’s paradise of a clean hearth and a kind wife is the only object of existence, or, that if it were, it would be easy to obtain entrance to it. . . . He is able to see men and women as they are, very imperfect in their affections, often too weak even to love without an *arrière pensée* [ulterior motive], letting priceless opportunity slip by, and killing the flower of one part of their nature by the drought and dryness of the other part. (600-1)

Nevertheless, the poem's ending, "in which the lovers separate and do not marry like good Victorians and live happily ever after, could be shocking even to an admirer of Clough like [Ralph Waldo] Emerson" (Houghton 50), who disliked the poem's ending and encouraged Clough to change it (Kenny 172). Remaining true to his convictions, Clough refused (Kenny 172). It is interesting to speculate whether Matthew Arnold, in battering Clough's poetry in "Thyrsis," had Claude in mind as one of the "men contention-tossed" or "men who groan" (ll. 223-4) who registers the "stormy note" (l. 222) signifying Clough's artistic failure.

From Rome, Clough traveled to Naples, where he wrote his poem "Easter Day, Naples 1849" and its presumed companion "Easter Day II," which was found among Clough's unpublished poems after his death. Though taking opposite points of view, both poems are reflections on the spiritual truth of the resurrection that once again engages with the Arnoldian ideal of the Christian gentleman, whose faith was necessarily predicated on the doctrine of Christ's resurrection. In a sermon preached in Rugby Chapel, Arnold instructed his audience of captive schoolboys to "celebrate and give thanks to 'Christ risen'":

I speak of the necessity, if we ever hope to see God, of feeling at some time or other of our lives, what is contained in those few words, "Christ crucified, and Christ risen;" of letting our minds embrace the reason why he was crucified, and for what he rose; of learning what it is to be a sinner, and what it is to stand acquitted before the throne of God, forgiven and beloved. (Arnold, *Sermons* 162-3)

Both “Easter Day, Naples 1849” and “Easter Day II” use Arnold’s refrain of “Christ risen” as a central motif for their meditations on its theological truth, yet the two poems reach opposite conclusions. This duality proves Symonds’s contention that the “[o]ne great quality of Clough’s mind in regard to religion was its wholly undogmatic character” (594). According to Symonds, Clough was “sensitively, almost Quixotically, afraid of accepting even a respectable and harmless creed for the sake of merely being comfortable. He saw that in an age of doubt it was a sort of self-indulgence to cling to the old formulas of faith, and that, in one sense, honest questioning was less sceptical than conscious acquiescence” (594).

In “Easter Day, Naples 1849,” the poem’s speaker walks through the “great sinful streets of Naples” (l. 1) and repeatedly exclaims, “Christ is not risen!” (l. 8) as he struggles to reconcile the hopefulness of the resurrection with the “cursed world” around him: “In darkness and great gloom / Come ere we thought it is *our* day of doom, / From the cursed world which is one tomb, / Christ is not risen!” (ll. 68-71) (emphasis in original). Sensing the futility of his quest, he advises the reader to “[e]at, drink, and play, and think that this is bliss! / There is no Heaven but this! / There is no Hell” (ll.77-9). Without the prospect of a spiritual Heaven, there can be no Hell; therefore, humanity is free to indulge its fleshly appetites because it will not be held accountable for its impiety by eternal damnation. However, in making these appeals, the speaker discloses his atheism in a way that suggests spiritual error: “Of all the creatures under heaven’s wide cope / We are most hopeless who had once most hope, / We are most wretched that had most believed” (ll. 73-5). The speaker’s former state of hopeful Christian piety makes

his current atheism more wretched and hopeless than it otherwise would have been, insinuating that the speaker's enlightened atheism may violate spiritual truth. This ambiguity leaves the reader unsure whether Arnold's lasting influence on Clough was one of conflict with or adherence to with his ideal of the Christian gentleman, an uncertainty that is intensified by "Easter Day II," which finds its speaker also wrestling with the spiritual truth of the resurrection. Walking through a similar landscape in "the southern city" (l. 13), this speaker encounters a "blear-eyed pimp" (l. 1) walking beside him, who tries to entice him with various prostitutes by talking

For instance, of the beautiful danseuse,
And 'Eccellenza sure must be, if he would choose'
Or of the lady in the green silk there,
Who passes by and bows with minx's air,
Or of the little thing not quite fifteen,
Sicilian-born who surely should be seen. (ll. 3-8)

The speaker rejects the pimp's sales pitch with a "fit answer" (l. 10) and continues walking "abstracted and alone" (l. 11), holding a different type of "communion" with his "secret self" (l.12). In conversation first with the pimp and then with himself, the speaker "in a later hour" hears a third voice, this time a supernatural one reassuring him that the spiritual creed is true and that "Christ is yet risen" (l. 21). Reshaping the phrase from the negative "Christ is not risen" from "Easter Day, Naples 1849" to the affirmative, the speaker also refashions the statement of non-faith from the previous poem to one of hope and faith: "For all that breathe beneath the heaven's wide cope, / Joy with grief mixes,

with despondence hope. / Hope conquers cowardice, joy grief: / or at the least, faith belief” (ll. 42-5). “Easter Day, Naples 1849” and “Easter Day II” exemplify what Symonds vividly described as Clough’s uncommon willingness to “fling himself upon a sea of anxious questioning” (519), even if it meant transgressing the ideals of his boyhood and dominant mid-Victorian norms of manliness predicated on self-discipline, domesticity, and religious faith. But why?

In his monody “Thyrsis,” Matthew Arnold draws on the pastoral tradition of Virgil’s *Seventh Eclogue* to depict Clough as the shepherd poet Thyrsis, who lost a singing match against Corydon. Although written to commemorate Clough upon his untimely death at the age of forty-two, Arnold’s allusion to Thyrsis actually harmed Clough’s reputation as a poet, as exemplified by these lines:

What though the music of thy rustic flute
Kept not for long its happy, country tone;
Lost it too soon, and learned a stormy note
Of men contention-tossed, of men who groan,
Which tasked thy pipe too sore, and tired thy throat—
It failed, and thou wast mute! (ll. 220-25)

Arnold portrays Clough as the defeated shepherd-poet, whose “happy, country tone” was “[l]ost too soon,” replaced by a “stormy note / Of men contention-tossed” (ll. 222-224) that has rendered the poet “mute” (l. 226). These lines may also serve as a metaphor for Clough’s own boyhood, which was “lost too soon” (l. 222) when he was a schoolboy at Rugby under the headmastership of Matthew’s father, Thomas Arnold. Although an

Englishman by birth, Clough spent his early childhood in Charleston, South Carolina, where the family had moved so that his father could work in the cotton trade; however, in 1828, Clough and his older brother Charles returned to England by themselves for the purpose of receiving an elite public-school education (Kenny 1, 4). One of Clough's early poems "I Watched Them from the Window" reveals his boyhood nostalgia for his parents back in America:

Of my mother's gentle voice, and my mother's beckoning hand,
And all the tales she used to tell of the far, far English land
And the happy, happy evening hours when I sat on my father's knee—
Oh! Many a wave is rolling now betwixt that seat and me! (ll. 9-12)⁴⁷

The young Clough's reference to "happy, happy evening hours" spent with his father recalls the "happy, country tone" of Arnold's "Thyrsis" and unites both poems in their use of the term "happy" to signify an unspoiled prelapsarian state of existence in the poet's life.

The inaugural issue of *Rugby Magazine*, published in July, 1835, opens with an article entitled "Introductory" that begins with a playful exchange between an unnamed first-person narrator and his friend Berkeley. After a lively discussion, Berkeley surrenders his editorship to the narrator, whose initials "T.Y.C." appear at the end of the article, revealing the unnamed narrator's identity as Clough himself. The initials stand

⁴⁷ The poem was published in the *Rugby Magazine* in 1836. The circumstances surrounding its composition were disclosed in a footnote to an 1869 edition of Clough's poetry, which recounts that Clough was confined to his room at Rugby due to illness and, looking out of his window, could see Thomas Arnold's younger children playing outside (*Poems* 806). This sight apparently reminded Clough of his own family who, living in the United States, were not so proximately located.

for Tom Yanky Clough, a playful allusion to Clough's early childhood spent in America.⁴⁸ In the article, the young Clough opines that it is the "great good" of a school magazine to remedy the "want of judgment" found in youthful compositions that are otherwise characterized by the fancy and imagination so abundant in boyhood:

Now the innocence and almost more than innocence, and all the other beautiful characteristics which make the days of childhood days of poetry, soon pass off, and soon does the frost of school crust over its stainless snow. On the other hand, whilst these fresh feelings of childhood are dimmed, and too often forgotten for ever, the ripeness of manhood too is yet wanting. Boyhood is a state of transition from feeling to thought, and transitions are bad. We know all this, but further, we know, if none else know it, that in boyhood to counterbalance all this, Nature has given a bright fancy, a glowing imagination; there is intellect to tell of childhood's fresh feelings, and though perhaps the stars of heaven are reflected on troubled waters, yet who will say there is no beauty in a star-lit ocean. (11)

By the time that Clough wrote this article, he was sixteen years old and had been at Rugby for six years. This passage demonstrates how the school had already shaped

⁴⁸ Clough had a recurring interest in America, which he visited as an adult and even considered making his home, writing in a letter dated December 5, 1852, "I felt today as if I could be content to settle down here in America for good and all, very fairly indeed; there is less that is wrong here on the whole, though less that is great" (*Letters* 240). Clough's poetry was warmly received in America; *Amours de Voyage* was first published in the American periodical *Atlantic Monthly* in 1858. However, Clough decided against a permanent move, despite the encouragement of his literary colleagues and friends Ralph Waldo Emerson (1803-1882) and James Russell Lowell (1819-1891), the latter referring to Clough posthumously as "our passing guest . . . [w]hom we had too briefly but could not hold" (qtd in Alington 100).

Clough's understanding of the progression from boyhood to manhood as a transition during which thought replaces feeling. Clough invokes the image of frost forming a crust over fallen snow to describe the school's role in shaping manliness by concealing the child beneath the tough exterior of manhood. Clough's views are derivative of Arnold's, particularly those advanced in his essay "The Problems of Boyhood." For Arnold, the transition from childhood to manhood was marked by the acquisition of wisdom, unselfishness, and thoughtfulness, mature qualities which replace the ignorance, selfishness, and thoughtlessness of childhood (Arnold, "Boyhood" 79). Arnold further believed in the need to hasten the transition from childhood to manhood so that the inevitable changes in a boy's outward appearance as he grows older would be accompanied by inward changes in a boy's character (79). The expedited formation of Christian manhood was also necessary because of the possibility that a child could die in an unredeemed state: ". . . considering what life is, even to the youngest and strongest, it does seem a fearful risk to be living unredeemed; to be living in that state, that if we should happen to die . . . we should be most certainly lost for ever" (83). To advance these goals, Arnold practiced expulsion in an uncompromising manner, according to Rugby historian W.H.D. Rouse, in order to "get rid of unpromising boys" (221). As a champion of Rugby's scholastic reputation, Rouse writes approvingly of Arnold's policy that winnowed not merely the morally bad but also the intellectually unpromising (221). Rouse explains that for Arnold, there was "no greater danger than a boy whose strength wins the admiration of his fellows, while his mind is incapable of real culture" (221). Arnold was determined to remove boys not ready for moral and spiritual reform so that

he could “clear the way for a healthy life and growth” of the other, more governable boys (221).

In step with Althusser’s theory of interpellation, Rubindra Kumar Biswas has emphasized the disciplinary power that undergirded Arnold’s vision of Rugby as a working-model of his idea of the Christian state: “Like the State, the school was to be primarily a moral and spiritual force, a training-ground where youth could learn not only the nature of truly responsible citizenship, but also its ultimate allegiance, the allegiance Arnold himself professed to ‘the party of Christ against wickedness.’ His universe was sharply and rigidly divided” (25). In this contest between the forces of good and evil, Clough was aligned more with the masters than the pupils, according to American educator James Insley Osborne (1887-1952), who also insisted that Clough was fully aware of the significance of Arnold’s educational reforms and became Arnold’s willing agent in their implementation: “In him Dr. Arnold found a servant ready to subject his own will completely, able to win the leadership of the school, and desirous of using that leadership to no other end than the furtherance of his master’s purposes. To keep up a favourable spirit in the school was, of course, the very essence of Dr. Arnold’s success. It is almost possible to suspect that a little of the spirit of rebellion in Clough might have sealed the doom of the Rugby experiment” (24). Osborne’s characterization of Clough as Arnold’s “servant” is almost a copy of Thomas Hughes’s description of Tom Brown’s allegiance to the Doctor, which notes that “after eight long years” at Rugby . . . there wasn’t a corner of him left which didn’t believe in the Doctor” and that “[h]ad he

returned to school again . . . Tom would have supported him with the blindest faith” (366-7).

That Clough would have felt pressure to conform to Arnold’s vision and suppress his own opinions is understandable; after all, Clough had entered Rugby only one year after Arnold assumed his reforming headmastership when the stakes were high. Yet Osborne opined that, in the long run, Clough would have been better served as an individual had he possessed a rebellious spirit as a schoolboy: “However, disastrous this dash of rebelliousness might have been to the course of education and morality in England, it would, perhaps, have been an excellent thing in the long run for the happiness, the individuality, and the poetical quality of Clough” (24). Osborne’s implication that Clough’s long-term happiness and artistic creativity would have been greatly enhanced had he rebelled against the Arnold’s authoritarianism invites comparisons between Clough’s circumstances and those of Robert Southey, whom we considered in Chapter III. Southey’s boyhood rebellion against corporal punishment at Westminster by writing an article condemning its headmaster as a “priest of Lucifer” resulted in his permanent expulsion from the school, but it was also a precursor to an adulthood characterized by Southey’s adherence to conventional ideals of mid-Victorian manhood, both personally and professionally. Osborne’s observation that Clough’s obedience as a schoolboy weakened his poetry rests on the premise that Clough was an inferior poet because Rugby did not facilitate the “detachment . . . essential to the life of a boy who is to be a poet” (25). Despite Osborne’s belief in the inferiority of Clough as a poet, his observed correlation between schoolboy obedience and “poetical quality” is,

nevertheless, significant because it foregrounds rebellion, or its absence, as a factor influencing literary content, a visible facet of both Clough's and Southey's literary output. Southey's boyhood rebellion appears to have facilitated his becoming a "good subject" whose literary accomplishments, including his *Life of Nelson*, advocated ideals of imperial manliness and masculinity. Clough, in contrast, powerless to rebel as a schoolboy, emerged from that experience as a "bad subject" whose rebellion was located in poems with images of manhood that subvert the Arnoldian ideal of the Christian gentleman.

An educator himself, Osborne contended that "the Arnold spirit . . . bore within itself the seeds of its destruction" because it insisted "on looking everything straight in the face" (35). According to Osborne, Clough struggled at Oxford because the challenges he faced there were "totally incompatible with rapid progress in any single direction" (36), as opposed to, let us say, the rapid progress associated with the transition from childhood to manhood demanded by Arnold. Osborne was convinced that "[m]ore careful examination will show . . . that the training [received at Rugby] though splendid for the usual boy, was of the wrong kind for at least one boy" (191), pointing to Clough as that boy. Even Arnold admitted that expediting the transition from childhood to manhood could pose dangers to those keen on intellectual advancement: "It is seen that some young men of great ambition, or remarkable love of knowledge, do really injure their health, and exhaust their minds, by an excess of early study" (80). However, because child psychology was not established as a scientific discipline until the late-nineteenth century (Elkind 4), Arnold did not have an established body of scientific

knowledge to inform his educational theories, and therefore, was incapable of fully realizing just how faulty they were. Experts in the field of child psychology and development confirmed in the twentieth century that expediting childhood has the potential to harm children by producing undue stress and anxiety (138). Specifically, expediting childhood can cause premature structuring and personality constriction, meaning that the child has diminished potential for further growth or differentiation of personality (198). Premature structuring is often observed in child prodigies because of their overspecialization at an early age (198). Such children may perform simply out of curiosity or for the challenge of learning but often it is for the approval of parents (200). At some point, however, typically in adolescence, the prematurely-structured child realizes that parental need, rather than personal satisfaction, has been the driving motivation for their performance, a realization that often causes the child to rebel in a variety of ways, including a refusal to perform (200).

The theory of premature structuring is particularly well-suited for analyzing the effect of Arnold's pedagogy on Clough, whose own prodigious academic performance at Rugby made him a "something of a school legend." When viewed through the lens of premature structuring, Clough's life emerges as a persistent series of refusals to perform, set in motion by Arnold who, as Rugby headmaster, acted in the role of a surrogate parent to Clough for the several years that Clough was entrusted to his care. Clough's disappointing academic performance at Oxford, which failed to live up to the academic excellence he achieved at Rugby, may be explained quite simply as a refusal to perform, crystallized so compellingly in his disastrous examination performance which left him

tongue-tied. Later, Clough was forced to resign both his tutorship and his fellowship at Oriel College because of his refusal to subscribe to the Thirty-Nine Articles defining the doctrine of the Church of England (Kenny 134). As a poet, Clough refused to adopt the totalizing narratives of mid-Victorian manhood, as exemplified by *Amours de Voyage*, “Easter Day, Naples 1849,” and “Easter Day II.” Thus, Clough’s reputation as a poet who failed to live up to youthful promise, as immortalized in “Thyrsis,” which has persisted despite efforts in the twentieth century to revive scholarly interest, is the likely consequence of Clough’s premature structuring at Rugby under Arnold.

Clough appears to have possessed the insight characteristic of prematurely-structured children that his public school education had adversely affected his boyhood, remarking in one of his letters on an absence of “boyish enjoyment” while at Rugby: “Certainly as a boy, I had less of boyish enjoyment of any kind whatever either at home or at school than nine-tenths of boys who go to school, college, or the like” (qtd in Chorley 35). Clough’s admission is consistent with an observation made by Clough’s own sister that Rugby under Arnold “was practically the end of Arthur’s childhood” (qtd in Armstrong 8). Clough’s unfinished poem *Mari Magno* (1861), which unites several storytellers on a trans-Atlantic voyage inspired by Chaucer’s *Canterbury Tales*, also harbors telltale signs of Clough’s awareness, specifically “The First Lawyer’s Tale,” which is narrated in the first-person by a unnamed protagonist whose life as a schoolboy centered on books with little time for romance:

A schoolboy still, but now, indeed,
About to college to proceed,

Dancing was, let it be confessed,
To me no pleasure at the best:
Of girls and of their lovely looks
I thought not, busy with my books. (II.26-31)

However, despite these attestations, the protagonist falls in love with Emily, whom he meets during a visit to his uncle's vicarage, and who manifests a wisdom not derived from books but from experience, a circumstance that leaves the protagonist in a profound state of confusion:

For all I read and thought I knew,
She simply looked me through and through.
Where had she been, and what had done,
I asked, such victory to have won?
She had not studied, had not read,
Seemed to have little in her head.
Yet of herself the right and true,
As of her own experience, knew. (II.42-9)

Emily is suspicious of the protagonist's schooling, which emphasizes academic success based on hard work and leaves little time for social activities, such as dancing:

She asked me of my school, and what
Those prizes were that I had got,
And what we learnt, and 'oh,' she said,
'How much to carry in one's head!'

And must be upon my guard,
And really must not work too hard;
Who were my friends? and did I go
Ever to balls? I told her no. (II.89-96)

The protagonist echoes the sentiments expressed by Clough in the first issue of *Rugby Magazine* about the difficult transition facing boys as they progress from boyhood to manhood: “How ill our boyhood understands / Incipient manhood’s keen demands!” (II.140-1), a transition made even more unsettling as the protagonist compares his own mastery of the world with Emily’s:

And where had Emily obtained
Assurance, and had ascertain?
How strange, how far behind was I,
And how it came, I asked, and why? (II.154-7)

Returning on a visit the following year, the protagonist reflexively assumes the role of the “intellectual” (III.21), in contrast to other family members and guests, by talking in a superior tone “of much I thought I knew” (III. 27) and exercising “[t]he busy argufying brain / Of the prize schoolboy” (III. 37-8), which lacks “any teaching of the heart” (III.35). Two years later, the protagonist again encounters Emily, who has since married. When the protagonist announces his plans to remain at the university, Emily encourages him to leave, pleading that college is only for “play” by indolent men who may not do as other men do by marrying: “And for your happiness in life / Sometime you’ll wish to have a wife” (IV.21-8). The protagonist can think of nothing worse,

telling her that when he has heard “how people match themselves and wed, / I’ve sometimes wished that both were dead.” (V.45-6). The two part company, meeting again the following year simply as “friends” (V.103-4).

The same intellectual honesty displayed in *Amours de Voyage* characterizes “The First Lawyer’s Tale,” whose protagonist, much like Claude, shuns a life of action in the form of marriage and domesticity in favor of a life of ideas. The poem’s inverted gender roles, which voice the superiority of experience over book-learning as the pathway to knowledge through the female, rather than the male, protagonist, add to the poem’s masculine heterodoxy. On a personal level, however, “The First Lawyer’s Tale” suggests Rugby’s lingering effect on Clough in its observation that the “absence of any teaching of the heart” produces the “busy argufying brain / Of the prize schoolboy.” This confession recalls the childhood losses wrought by the over-zealous school patron Thomas Gradgrind in Charles Dickens’s novel *Hard Times* (1854), who, in crafting for his children an academic environment bereft of fancy, assured that “[n]o little Gradgrind had ever seen a face in the moon” (16). Dickens intuited what specialists in the field of child development would later expressly articulate in the twentieth century—the importance of play in the healthy adaptation of children and the need to segregate play from work: “If adults feel that each spontaneous interest of a child is an opportunity for a lesson, the child’s opportunities for pure play are foreclosed. At all levels of development, whether at home or at school, children need the opportunity to play for play’s sake” (Elkind 218). Pure play reduces stress in children and allows them to experience joy (218). Citing Tennyson’s first-hand account, Biswas reports that Clough

broke down in tears when he read the finished sections of the *Mari Magno* aloud to Tennyson while the two were together in France (469), an anecdote that coheres with the claim made by Symonds in his 1868 tribute to Clough published in *Fortnightly Review* that Arnold's influence had infected Clough's "singularly conscientious tone of mind . . . to an almost morbid degree" (589).

Symonds's observation bears an uncanny similarity to a charge made by Matthew Arnold, in a letter to Clough dated February 12, 1853, that Clough possessed a "morbid conscientiousness," characterized by a "poking and patching and cobbling," a "looking after this and that," which Arnold claimed "spoiled [Clough's] action." According to the editor of Arnold's letters to Clough, Howard Foster Lowry, these charges arose out of concerns expressed by Clough that Arnold was distancing himself from him (128), to which Arnold issued a lengthy response:

You ask me in what I think or have thought you going wrong: in this: that you would never take your assiette⁴⁹ as something determined final and unchangeable for you and proceed to work away on the basis of that: but were always poking and patching and cobbling at the assiette itself . . . were looking for this and that experience, and doubting whether you ought not to adopt this or that mode of being of persons qui ne vous valaient pas [who were not worthy of you] because it might possibly be nearer the truth than your own . . . You have I am convinced lost infinite

⁴⁹ The French word for "seat" or "site," "assiette" is also a term used in bookbinding to refer to a composition laid on the cut edges of books previous to gilding them ("assiette, n"). This is the only definition of the word given in the *Oxford English Dictionary*.

time in this way: it is what I call your morbid conscientiousness—you are the most conscientious man I ever knew: but on some lines morbidly so, and it spoils your action. (*Letters of Matthew Arnold* 130)

Although R.C. Townsend has claimed that Arnold later recanted these charges in a subsequent letter to Clough dated October 10, 1853, in which Arnold asked Clough to “[f]orgive my scold the other day” (237), it is hard to comprehend that these charges did not in some way influence Arnold’s lasting depiction of Clough in “Thyrsis,” that the shepherd whose “stormy” notes rendered him “mute” and the poet whose “morbid” lines “spoiled” his action are one and the same. Ironically, Arnold’s personal criticism of Clough’s methods, which so negatively shaped impressions of Clough in “Thyrsis,” can also stand as an important piece of literary criticism by Arnold, who, albeit unwittingly, identified that element of Clough’s poetry which distinguishes it from the poetry produced by so many of his contemporaries, namely Clough’s intellectual honesty and unwillingness to adopt what Arnold referred to as a “final and unchangeable” position from which “to work away.” Lowry points to a further irony to be found “in watching Dr. Arnold’s son endeavour to remove from Clough an excessive habit of mind that Dr. Arnold had himself engendered, or at least fixed” (7).

In 1853, Clough accepted a position in the Education Office in London, a position for which he was apparently well suited because he quickly advanced. By 1856, he had risen to examining candidates for the Royal Engineers and Royal Artillery in English composition, literature, and history, and he was later appointed as the private secretary to the Vice President of the Privy Council Committee on Education (Chorley

295). In a paper delivered before the Literary and Philosophical Society of Liverpool in 1898, Richard J. Lloyd adverted that Clough had been interested in education from his youth, especially sharing his sister's enthusiasm for the management of the Welsh School in Clough's birthplace of Liverpool (25). Lloyd maintains that it is for this reason that, despite his "brightening prospects" in America, Clough had accepted the position in the Education Office (25). Previously having served as the Chair of English Literature and Language at University College, London (Kenny 207), Clough expressed his preference for his work in the Education Office in one of his letters: "I like the quill-driving very well. I did not know how tired I had become of pedagogy or boy-driving til I learnt something of it by the change" (qtd in Chorley 294). Clough's metaphor of "boy-driving" to describe teaching is especially significant because its origins would seem to be inevitably based on his own personal experiences as a schoolboy at Rugby. With these experiences still firmly in mind, as indicated by his allusion to the "prize schoolboy" in "The First Lawyer's Tale," Clough understandably preferred "quill-driving" (the nineteenth-century equivalent of "paper-pushing") to the "boy-driving," redolent of his missed boyhood at Rugby, which arguably produced the most intellectually honest and overlooked poet of his age.

Swinburne, the Little Elf

Swinburne entered Eton in 1837, the same year that Clough left Rugby for Oxford. Like Clough, Swinburne distinguished himself as a Victorian prizeman, earning first and second place prizes in French and Italian in his last two years at the school. Swinburne's first biographer, his friend Edmund Gosse (1849-1928), described

Swinburne at the time of his arrival at Eton as “a queer little elf, who carried about with him a Bowdlerised Shakespeare, adorned with a blue silk book-marker” (9). Gosse’s remarkable sketch distills the poet’s essence. Swinburne was an unapologetic bookworm who could recite multitudinous lines of poetry from memory. His cousin and schoolmate Algernon Bertram Freeman-Mitford, the 1st Baron Redesdale (1837-1916), recalled that Swinburne’s “pleasure for reading was done in the boys’ library in Weston’s yard. I can see him now sitting perched up Turk-or-tailor-wise in one of the windows looking out on the yard with some huge old-world tome, almost as big as himself, upon his lap, the afternoon sun setting on fire the great mop of red hair” (Freeman-Mitford 48-9). Gosse’s key characterization of Swinburne as “a queer little elf” is memorable in its economy, capturing in a single metaphor two essential aspects of Swinburne’s persona: his physical features and his affinity for childhood and children, the first described by Gosse as being “so remarkable as to make him almost unique” (36). Lord Redesdale described his cousin as “strangely tiny. His limbs were small and delicate, and his sloping shoulders looked far too weak to carry his great head, the size of which was exaggerated by the tousled mass of red hair standing almost at right angles to it” (Freeman-Mitford 46). Swinburne moved his arms and legs restlessly, alternately dancing as if on wires or sitting in a state of absolute immobility (Goss 36).⁵⁰ Redesdale recounts that, while at Eton, “[o]ther boys would watch him in amazement, looking upon him as a sort of inspired elfin-something belonging to another sphere” (Freeman-Mitford 50). Others

⁵⁰ Analyzing Swinburne’s physical features in the twentieth century, physician William B. Ober suggested that Swinburne may have suffered brain damage at birth based on his hyperkinetic behavior, dysgraphia, choreiform movements and tics and that his overly large head probably resulted from arrested hydrocephalus (48).

would gaze with similar amazement at Swinburne as an adult, when in later life and still possessing an otherworldly elfishness, both in attitude and behavior, Swinburne took his daily walks on Putney Heath, habitually stopping to admire babies in prams. A self-confessed lover of childhood and children, Swinburne was, much like the tiny objects of his affection, an elf himself, a state of being that makes the scandalous poetry that he produced at once incomprehensible and entirely plausible.

Swinburne was born in London, the second of six children of Admiral Charles Henry Swinburne (1797-1877) and Lady Jane Henrietta (1809-1896), the daughter of George, third earl of Ashburnham (1760-1830); however, his childhood was spent at East Dene, a large country house on the Isle of Wight that overlooked the English Channel. It was there that Swinburne developed his love of swimming, at which he became quite accomplished despite his tiny, uncoordinated frame (Wilson 34). William Ober has suggested that swimming may have given Swinburne an opportunity to compensate for the physical awkwardness that he experienced on dry land (58). It was also there that Swinburne received early training in the French and Italian languages (which would serve him so well at Eton) from his mother and his paternal grandfather Sir John Edward Swinburne (1762-1860), sixth baronet of Capheaton, Northumberland, who had been born and brought up in France (Goss 7-8).

In 1849, at the age of twelve, Swinburne left East Dene for Eton, where he was introduced to writers, such as Sappho, Catullus, Victor Hugo, and Walter Savage Landor, for whom he developed lifelong admiration (Rooksby 30). As we already know, he excelled in French and Italian, receiving the H.R.H. The Prince Consort's Prize (first

place) in French and Italian (1853), having placed second in French the previous year (*ECR*, 1853-1859, p. ix). Swinburne received books as prizes for his dual performances in French and Italian, as recorded in a letter to Swinburne from his younger sister Edith dated October 5, 1853, which addressed Swinburne as “[m]y darling Hadji”: “I am so very glad that you have got both prizes you darling Boy! how very delightful IT is! I hope you will get dreadfully lovely books; . . . I wonder what the books will be; when shall you have them? I wish you were here that I might give a real hug but as I can’t, I send you a very hard one by post” (qtd in Rooksby 41). One of these prize books may have been an edition of *Introduction to the Literature of Europe* by Henry Hallam (1777-1859), which Rooksby indicates was given to Swinburne in 1853 “as a prize,” although he does not indicate the academic achievement for which it was awarded (41). Rooksby also records several leaving-books that Swinburne received when he left Eton in 1854: an edition of *Astronomy and General Physics* by English polymath William Whewell (1794-1866) from headmaster Rev. Charles O. Goodford (1812-1884); an edition of *Household of Sir Thomas Moore* by Anne Manning (1807-1879) presented to Swinburne in November, 1853, by his former tutor James Leigh Joynes (1824-1908); an edition of *Lady of the Lake* by Sir Walter Scott (1771-1832) presented to Swinburne on December 5, 1853, by Rev. Edward Coleridge (1800-1883), the Head of the Lower School at Eton from 1850 to 1856, and later appointed Fellow of Eton; and a three-volume edition of the poetry of William Cowper presented by “W.S. Lascelles,” with the

undated inscription “on his leaving Eton” (41-2).⁵¹

The presentation of these books in the fall, 1853, is curious because by most accounts, Swinburne left Eton for the last time in summer, 1853. Biographer Jean Overton Fuller indicates that Swinburne left in the summer, relying on Gosse’s narrative that Swinburne was “making no real progress at school, and was chafing against discipline; in the summer of 1853 he had trouble with Joynes, of a rebellious kind, and did not return to Eton” (qtd in Fuller 27). Biographer Philip Henderson narrows the timing of Swinburne’s departure to July, 1853, when Swinburne was sixteen (19). This timeframe accords with official records in the *Eton College Register*, which indicate that Swinburne entered Eton in 1849 at the second schooltime or Easter half and left in 1853 at the third schooltime, or summer half (*ECR*, 1853-1859, p. 4); however, Rooksby places Swinburne’s departure either late in 1853 or early 1854 (Rooksby, *ODNB*), the timing of which accords with the dates on Swinburne’s leaving-books but appears at odds with Eton’s records.⁵² In any event, it is well established that Swinburne entered Clough’s old alma mater, Balliol College, in 1856, where, like Clough’s, his academic

⁵¹ Rooksby does not identify all of these books as leaving-books; however, my research on Etonian leaving-books indicates that this could be their status. Although Rooksby identifies him only as Swinburne’s “tutor,” Charles O. Goodford was the newly appointed headmaster of Eton in 1853; therefore, the edition of *Astronomy and General Physics*, which Rooksby indicates was given to Swinburne by Goodford, could be an example of the customary leaving-book given by the Headmaster to leaving schoolboys, unless it was given to him in his former status as tutor, which seems unlikely. It is also likely that the books given by Swinburne’s former tutor Joynes and by Coleridge as Head of the Lower School are examples of a similar custom of the giving of leaving-books by tutors. As to the leaving-book given by “W.S. Lascelles,” the *Eton College Register* for the period 1853-1859 does not identify a W.S. Lascelles as either a master or aschoolboy. It does, however, identify a “Walter Richard Lascelles,” who was in the Upper School, Fifth Form, with Swinburne in 1853, and who also had Joynes as his tutor (*ECR*, 1853-1859, p. 8), so this Lascelles may have been the actual donor of the leaving-book.

⁵² As discussed in Chapter IV, the Todd Collection contains a leaving-book given to Swinburne from Edward T.D. Jones with the following inscription on the flyleaf, “Algernon C. Swinburne / from his sincere friend / Edward T D Jones / On his leaving Eton / Xmas 1853” (Vol. 60). The date on this inscription is consistent with the dates of the other leaving-books.

performance was unsteady. In November 1859, he was rusticated, i.e. temporarily expelled, for failing an examination and showing contempt for the college's authority (Rooksby, *ODNB*). Swinburne re-entered Balliol the following year to retake his examination in classics, which he passed, and to obtain an honors degree in law and modern history; however, a riding accident interrupted his studies, Swinburne writing to his mother: "At the beginning of last week, I had a bad fall from a horse in leaping a gate. It was in the end lucky that I had alighted full on my chin and the lower part of my face—but as some teeth were splintered, the jaw sprained and lips cut up it was not pleasant. For a week I have been kept in bed and fed on liquids, and still I can eat nothing but crumb of bread and such like" (qtd in Henderson 43). Swinburne's fall proved to be the end of his academic career. He never returned to Oxford to complete the examinations necessary to receive his degree.

Thereafter, Swinburne relocated to London to pursue a writing career, publishing *Atalanta in Calydon* (1865) and *Poems and Ballads* (1866), the second establishing Swinburne as "not only the leading new poet of the day but an international icon for progressive thinkers" (Rooksby, *ODNB*). *Poems and Ballads* challenged the sexual taboos of Victorian literature not only about heterosexual love but also by invoking lesbianism, hermaphroditism, necrophilia, and sadomasochism (Rooksby 133). Kristie Blair contends that many of the poems from *Poems and Ballads* are comparable to those written by poets of the spasmodic school, a loosely affiliated group of poets, briefly popular in the 1850s, who largely came from working-class or lower middle-class dissenting backgrounds and whose poetry featured unusual imagery, extremes of

emotion, insanity, violence, and sexual desire (181). According to Blair, Swinburne's poetics were similar to those of spasmodic poets by often featuring a tormented poet-hero and sharing an interest in the physical body and its pathological sensations and impulses (186). Because these involuntary impulses were medically associated with feminine illness in the nineteenth century, spasmodic writers were often troped as effeminate or bisexual (186). Blair contends that the physical descriptions in the most notorious poems from *Poems and Ballads* are spasmodic in their presentation of "nightmarish visions of a body fragmented, dispersed, with detached organs acting independently outside the control of the mind or will" (188), such as this example from Swinburne's masochistic poem "Laus Veneris," in which Venus engages in the physical act of weaving nerves and bone to produce heightened sexual pleasure from intense pain:

Their blood runs round the roots of time like rain:

She casts them forth and gathers them again;

With nerve and bone she weaves and multiplies

Exceeding pleasure out of extreme pain. (ll. 117-20)

Despite the similarities of their poetics, Swinburne outdoes the spasmodic poets, according to Blair, in disturbing Victorian gender norms by assigning the same symptoms indiscriminately to male or female speakers, perceiving no difference between feminine and masculine feelings in his depiction of women, in contrast to spasmodic poetry "where women seldom experience the same debilitating passions as the men and are . . . generally sweet, noble, or childlike in their insanity" (189). For example,

Swinburne depicts the Greek poetess Sappho in “Anactoria” as collapsing gender boundaries in her desire to penetrate and remake her lover (189):

Take thy limbs living, and new-mould with these
A lyre of many faultless agonies?
Feed thee with fever and famine and fine drouth,
With perfect pangs convulse thy perfect mouth,
Make thy life shudder in thee and burn afresh,
And wring thy very spirit through the flesh?
Cruel? but love makes all that love him well
As wise as heaven and crueller than hell. (ll. 138-46)

The closed couplet in lines 145 and 146, ennobling the excesses of masochistic love, makes those crafted by his immediate literary predecessors in the eighteenth century, such as Alexander Pope (1688-1744), seem a distant, wistful memory.

Blair ventures that one of the reasons why Swinburne’s audience perceived his poems to be dangerous was their potential effect on the reader, specifically that Swinburne’s rhythms and his command of language had the potential to induce physical changes in blood pressure and breathing in the reader (191). Returning to the above-quoted lines from “Laus Veneris,” Blair observes that the alliteration in the first line, “Their blood runs round the roots of time like rain,” creates a discordant and disturbing image that is almost impossible to visualize (191). In “Anactoria,” Swinburne exerts so much pressure on the metrical pattern that the lines are neither clearly iambic or dactylic, creating metrical distortions that simulate the fluctuations of the lovers’ bodies (191).

The union of Swinburne's poetics in *Poems and Ballads* with those of the spasmodic school implies that Swinburne subverted class hierarchy as well as gender norms in his poetry. By concentrating on physical motions shared by poet and reader in both form and content, spasmodic poetry can be read "as profoundly democratizing" because it suggests "a universal humanity linked by sympathetic affects, equality on the level of body responses" (192). To the extent that *Poems and Ballads* supports those spasmodic principles, Swinburne's poetry may be seen as transgressive of both gender and class (193).

Swinburne's willingness to manipulate gender boundaries is also apparent in an earlier critical review of *Les Fleurs du mal* (1862) by the French poet Charles Baudelaire (1821-1867), published in the September 6, 1862 issue of the *Spectator*. In a comparative study of the aesthetics of Swinburne and a contemporary, the essayist and critic Walter Pater (1839-1894), Thais E. Morgan argues that both men celebrated androgynous beauty and evoked homoeroticism in order to reimagine masculinity at the margins of conventional middle-class notions of masculinity (315); however, unlike Pater, Swinburne was not committed to legitimizing homoeroticism and homosexuality but rather, to aestheticizing all kinds of sexualities (330). Morgan invokes Swinburne's review of *Les Fleurs du mal*, written just nine years after he left Eton, as manifesting Swinburne's ideal of masculine androgyny in its construction of Baudelaire as a "vigorous beauty" capable of creating a style so beautiful that it could almost be said to be feminine; however, any feminine qualities are subordinated to the masculine so that

Baudelaire remains a virile genius who is exceptional both as an artist and as a man (318).

The critical reviews that followed the publication of *Poems and Ballads* were scathing. *The Saturday Review* denounced the book for its “attitude of revolt against the current notions of decency and dignity and social duty” and for its depiction of the “animal side of human nature,” attacking Swinburne personally for behaving “with the feverish carnality of a schoolboy” (qtd in Rooksby 136). *The London Review* was especially emotive in its denunciation of the book, confessing that “we do not know when we have read a volume so depressing and misbegotten” and dismissing the book as the product of “a diseased state of mind” (qtd in Rooksby 136). The day after publication of these reviews, the publisher, Moxon and Co., withdrew the book; however, after prolonged negotiation, in which Swinburne was asked to expurgate certain passages but indignantly declined, the book was returned for sale the following month (Rooksby 137-41). At one point in these travails, one of Swinburne’s old master at Eton, Rev. Edward Coleridge, intervened by asking critic John Ruskin (1819-1900), whom Swinburne had met at Oxford (Henderson 33), to exert pressure on Swinburne to redact or edit certain passages, an appeal that Ruskin refused (Rooksby 139). Also in the aftermath of the publication of *Poems and Ballads*, Swinburne received an anonymous letter that threatened bodily harm, as recorded in a letter dated January 11, 1867, to Sir Richard F. Burton (1821-1890): “One anonymous letter . . . threatened me, if I did not suppress my book within six weeks from that date, with castration. The writer, ‘when I least expected,

would waylay me, slip my head in a bag, and remove the obnoxious organs; he had seen his gamekeeper do it with cats” (qtd in Boulet 755).⁵³

The threat is particularly appropo in that Swinburne often compared literary censorship to castration. Jason Boulet, noting the inclination of contemporary reviewers to associate Swinburne’s poetry with the prurient verse of the Roman poet Catullus, contends that Swinburne exploited this connection by embedding allusions to Catullus in his poetry as oblique commentary on the state of moralistic Victorian criticism, literary censorship, and even the pedagogical and curricular polices of public-school education (748). Swinburne bristled at the suggestion that he sanitize some of his verse prior to publication: “It would be to me a violation of principle to submit a child of my begetting to the knife of castration even to enable it to sing in the Sistine Chapel” (qtd in Boulet 750). For Swinburne, the poet’s internalization of literary censorship by moralistic critics was a form of figurative self-castration (754). Thus, ironically, Swinburne upended and subverted cultural norms of masculinity by using them in the context of literary censorship to attack moralistic critics. Victorian moralists who would uphold cultural norms of masculinity were, in Swinburne’s view, figuratively promoting male castration and impotency, in contrast to Swinburne, whose defiance of literary censorship was aligned with male virility.

Yet Swinburne also fashioned a paradigm of masculinity centered on enabling female sensuality in his epic poem *Tristram of Lyonesse* (1882), which is a retelling of

⁵³ Swinburne was especially proud that he never succumbed to pressure to censor portions of *Poems and Ballads*. Writing in 1876 to his publisher Andrew Chatto (1841-1913), who was preparing a new edition of the work, Swinburne suggested that it contain a declaration that “from the first day of publication to the present not one line, not one word, not one syllable has been changed or cancelled” (*Letters* III.199-200).

the medieval love story of Tristan and Isolde in nine cantos. An example of Swinburne's later work, the poem undercuts the phallic model of desire and replaces it with a sexual model that highlights female subjectivity and female desire (Louis 647). According to Margot K. Louis, this feature is most prominent in the second half of Canto II, entitled "The Queen's Pleasaunce," in which Tristram and Iseult retreat to a bower in the woods to consummate their love, which Louis contends is "anything but a Tennysonian . . . construction of masculinity": "Knight, minstrel, rescuer, Tristram is an ethereally nurturing lover, multiple as snowflakes or raindrops, and he is to be absorbed by the woman he loves as flowers absorb rain. . . . While he occasionally acts in a dominant way for a line or two, he always rapidly dissolves again, making way for the palpitant expansion of Iseult's sensuality" (655). Louis contends that Swinburne depicts Tristram as a "fluid figure of change, both assertive and self-effacing," who offers a "new construct of male heroism, far from the firmly defined action hero which too often appears in Victorian Arthuriana" (655). Composed in the late nineteenth century, Swinburne's epic poem presents a model of masculinity in the figure of Tristram to counter the emerging model based on adventurism and militarism, which produced men "with a veneer of good manners and social poise, but with scant respect for women of their own or any other class" and induced a flight from the domesticity that had been so central to the mid-Victorian masculine model (Tosh 177).

Tristram at Lyonesse was written after Swinburne had moved in 1879 to a house at the bottom of Putney Hill in southwest London called The Pines, which was owned by his friend and literary advisor Theodore Watts-Dunton, and where he would live with

Watts-Dunton and several members of his family for the next thirty years until Swinburne's death in 1909. Gosse records that Swinburne's last years "were spent in great placidity, always under the care of his faithful companion [Watts-Dunton]" (35). This relocation would end a tumultuous phase in Swinburne's life that began in the 1860s, a period of almost two decades that was characterized by Swinburne's dissipated lifestyle, including periods of heavy drinking that often left the poet bruised, bloody, or unconscious. During this period, in the early 1860s, Swinburne shared lodgings at Cheyne Walk in London with pre-Raphaelite artist and poet Dante Gabriel Rossetti (1828-1882), who was once awakened in the middle of the night by a loud knocking and looked out of his window only to see Swinburne "being held up in the arms of a policeman, with a whole bevy of gutter-boys accompanying him; he had been out on a spree, and no one knew where. Rossetti went out and let him in, and had a fearful time with him . . . before he got him to bed" (qtd in Rooksby 83). On another occasion, at the home of old Etonian John Hungerford Pollen (1820-1902), who had met Swinburne at Oxford, the poet became so violent after drinking some sherry that Pollen's wife insisted that Swinburne never be allowed to visit them again, to which Pollen replied, "Oh! my dear, we must never be unkind to him; he is just a child!" However, it was this very quality, Swinburne's childlike disposition, to which Pollen's wife objected, labeling him a "very, very spoilt child" whom she had never liked (qtd in Rooksby 83).

Jeffrey Richards has observed that, particularly in the last decades of the nineteenth century, the Victorian male was a *puer aeternus*, the boy who never grew up, whose preferred activities of hunting, empire-building, exploring, and warring instilled

and fostered a state of permanent adolescence (106). According to Richards, many of the great men of Empire were essentially boy-men (107), a term that conjures up images of rag-tag males running around the Empire like the “lost boys” made famous by James Barrie (1860-1937) in his play *Peter Pan, or the Boy Who Wouldn't Grow Up* (1904) and whose main character of Peter concretized the child-man as a social metaphor. A “lost boy” himself, Peter explains to Wendy that the lost boys “‘are the children who fall out of their perambulators when the nurse is looking the other way. If they are not claimed in seven days they are sent far away to the Never Never Land to defray expenses. I'm captain’” (*Peter and Wendy* 44). Yet, despite these seemingly childish images, Richards's claim has a foothold in the culture of the Victorian public school, where many of these so-called boy-men were educated. These public schools were manufactories of manliness in which the cult of sports and games in the late nineteenth century elevated the playing field as an important site of adolescent development. In fact, Ann Yeoman contends that both Barrie's play and subsequent novel are “steeped in the ethos and mystique of the public school,” shown, for example, by Peter's “insistence on good form and playing the game” (168). Much more ominous than this superficial detail, however, is Yeoman's contention that the values and dynamics of the public school are embedded in the structure of the story of Peter Pan and that Neverland stands as a metaphor for the public school:

Neverland suggests the exclusive boys' club, apart from parents, in a world of its own, with its singular population and hierarchy, moral code and set of values; Neverland, like Pop [the nickname for the exclusive

Eton Society], is reserved for an elite set of, in this case, “lost” boys, and the enemy the boys all love to hate is Old Age, father, prefect and master, adult responsibility and sexuality, each represented to various degrees, or satirized, in the figures of Mr. Darling and Captain Jas. Hook. (168)

Under Yeoman’s theory, the production of boy-men by the English public school is not tethered to the cult of sports and games or to the specific time period of the late nineteenth century, but rather, is inherent in the public-school culture that idealized the public-school as “a world of its own,” which continued to beckon its graduates long after they had left.⁵⁴ Former students were encouraged to keep in touch and relive in detail the contests and adventures of school life (Chandos 76). This continuing state of relationship was instantiated by the term “old boy” to refer to a former student, the earliest reference to which, as recorded in the *Oxford English Dictionary*, is a quotation from the title page of *Tom Brown’s Schooldays* (1857), whose authorship by Thomas Hughes was originally identified as being “By an Old Boy of Rugby” (“old boy,” n. 5). By defining grown men in terms of their former status as schoolboys, the term “old boy” implicitly validates a stoppage of emotional growth at boyhood. Edward Carpenter (1844-1929)

⁵⁴ Yeoman’s conception of the public school as “a world of its own” is not new. In an essay published in October, 1835, in *Rugby Magazine* entitled “School a Little World,” the public school is conceptualized as a microcosm of public life: “A society of boys, then, will be of necessity be analogous to a society of men, whose moral and intellectual is not fully cultivated—whose nation is in its earliest stages, namely, of barbarism” (100). “School a Little World” is often considered to be the definitive statement of the nature of public-school life in the nineteenth century, first gaining attention when Thomas Hughes inserted the following quote from the essay in the preface to the first edition of his novel *Tom Brown’s Schooldays* (1857): “As on the one hand it should ever be remembered that we are boys, and boys at school, so on the other hand we must bear in mind that we form a complete social body . . . a society, in which, by the nature of the case, we must not only learn, but act and live; and act and live not only as boys, but as boys who will be men” (qtd in Hartley 216). The irony lies in the inversion describing the outcome of the public-school experience, whether the schoolboys are “boys who will be men” or future “boy-men.”

would later observe that Britain at the turn of the twentieth century was being run by a bunch of “ungrown” men: “Remove the distinctive insignia of their clique and office, and you find underneath—no more than a public school-boy. Perhaps, indeed, rather less, for while the school-boy mind is there, and the school-boy code of life and honor, the enthusiasm and the promise of youth are gone” (32).

Perpetual adolescence was also encouraged by school songs, which frequently carried the message that old boys would retain their capacity to be childlike even unto their dotage, as exemplified by the concluding stanza from the school song “Harrow”:

And when at last old age is ours, and manhood’s strength has fled,
And young ambition’s fire is cold, and earthly hopes lie dead,—
Once more amid our early haunts, we feel our boyhood’s thrill,
And keep a niche within our hearts for Harrow-on-the-Hill.

For, searching England far and wide, no school can well be found,
That sends forth truer gentlemen, or stands on higher ground. (*Harrow Song Book* 65)

These inclinations were never more in evidence than at Eton, where, as Jenny Holt has observed, the reminiscences by “old boys” of their bygone school days became a recognizable part of the publishing trade in the nineteenth century:

Old Etonians alone published so many memoirs that some like Lionel Cust felt obliged to apologize for adding to the pile. For a man to revisit his schooldays by writing such as history may have helped him to make sense of the social changes that had occurred in his lifetime. He might

also have been searching for the key to his own successes or failure, in order to give some idea of the best way to raise the coming generation.

(21)

Holt asserts that school stories such as *Tom Brown's Schooldays* were not only a means of educating the young but also functioned as regression fantasies, providing a kind of therapy to world-weary adults (23). "The Eton Boating Song" (1865) exemplifies this nostalgic regression into childhood, which, excerpted below, depicts old boys reliving their boyhoods "with youth still in our faces" and, as much older men, leaving their office stools to once again "swing together" as they had done in youth:

Others will fill our places,
Dress'd in the old light blue.
We'll recollect our races;
We'll to the flag be true.
And youth will be still in our faces
When we cheer for an Eton crew,
And youth will be still in our faces
When we cheer for an Eton crew.

Twenty years hence this weather
May tempt us from our stools.
We may be slow on the feather
And seem to the boys old fools.
But we'll still swing together

And swear by the best of schools,
But we'll still swing together
And swear by the best of schools.⁵⁵

Social scientists in the twentieth century glanced backward to Barrie's play as a point of reference for the psychological condition of transageism in adult men, commonly referred to as the Peter Pan syndrome, or an inability to grow up or to engage in adult behavior. First introduced into popular culture by Dan Kiley in his book *The Peter Pan Syndrome: Men Who Have Never Grown Up* (1983), this condition is characterized by several behavioral symptoms, including a piratical lifestyle, exemplified by Swinburne's lifestyle in London until Watts-Dunton took him under his care. Using analogies from Barrie's play to guide his analysis, Kiley finds a stage direction from Act V, Scene 1, which, for him, summarizes this behavior pattern: "The

⁵⁵ The lyrics to the "Eton Boating Song" were written by William Johnson (later Cory) (1823-1892), who was an assistant master at Eton and is identified in the *Eton College Register* as Swinburne's tutor in 1853, the year of his departure (*ECR*, 1853-1859, p. 4). Johnson also wrote these lines of poetry, which express a similar refusal to grow old:

I'll borrow life and not grow old;
And nightingales and trees
Shall keep me, though the veins be cold,
As young as Sophocles.

And when I may no longer live,
They'll say, who know the truth,
He gave whate'er he had to give
To Freedom and to Youth. (qtd in Yeoman 156).

Although an exceptional teacher, Johnson was forced to resign in 1872, for reasons that remain obscure but were somehow related to the nature of Johnson's relationships with schoolboys. According to Tim Card, Johnson was "dangerously fond of a number of boys," although Card doubts Cory advanced those relationships to a physical level (Card). Newsome comments that the reasons for Cory's resignation were few "save that it was dangerous for a schoolmaster to allow his emotions to carry him so far that they were capable of being misunderstood" (87). After he resigned, Johnson changed his last name to Cory (Card).

curtain rises to show Peter a very Napoleon on his ship. It must not rise again lest we see him on the poop in Hook's hat and cigars, and with a small iron claw" (qtd in Kiley 32). This stage direction, which follows Peter's defeat of Captain Hook and Hook's suicide by throwing himself overboard into the waiting mouth of the crocodile, crystallizes Hook as Peter's alter ego, helping to unlock a key element of the Peter Pan syndrome (Kiley 32). Often jolly, happy-go-lucky rogues with a penchant for drink, such boy-men engage in this raucous behavior as "a temporary relief from an otherwise stormy life" (32-3). Urging his reader to "stop and consider" the underpinnings of this behavior, Kiley observes that "pirates have no home. They yearn for a place to call their own. They are consumed with a wanderlust that forces them on a never-ending journey to find peace of mind" (33). Important in regard to the boy-man's search for home is the timeline constructed by Kiley on the syndrome's progression. It first emerges in early adolescence with behaviors such as irresponsibility, anxiety, narcissism, and chauvinism. In early adulthood, those afflicted by Peter Pan syndrome typically begin to realize that they may have a problem and enter a crisis stage characterized by social impotence (149). This phase is followed by despondency in mid-life resulting from the boy-man's growing realization that his pattern of behavior is not working as "harsh realism displaces illusory fantasies": "He was supposed to stay young forever; instead he dozes on the couch and wakes up with stiff muscles. The meadows of his nightlife were to be alive with everlasting playmates . . . Under these circumstances, depression is inevitable, despondency unrelenting" (169-70). It was at this critical moment in Swinburne's own life, in 1879, when Swinburne was forty-two years old, that he was essentially rescued

by Watts-Dunton, an intervention that ended Swinburne's search for home at a critical moment in the course of his affliction. Alcoholic excess became a thing of the past due to Watts's parent-like insistence that Swinburne have only one bottle of ale at lunch (Rooksby 242).

Swinburne also manifested a fascination for dangerous sports that is similarly characteristic of the *puer aeternus*. According to Marie-Louise von Franz, this behavior often centers on high-altitude sports, such as flying and mountaineering, because they symbolize the need of the *puer aeternus* to escape the earth and ordinary life (2-3). Gosse affirmed Swinburne's recklessness in riding (as demonstrated by the riding accident that ended his academic career at Oxford) and climbing, reporting that Swinburne "swarmed up the Culver Cliff [on the Isle of Wight] hitherto held to be impregnable, a feat of which he was proud to the end of his life" (11). In a letter to his cousin Mary Gordon, Swinburne records the entire experience of climbing Culver Cliff during the Christmas holiday in 1851, specifically highlighting the danger that it posed:

It was about the middle of the holidays, and I went out for a good hard tramp by the sea until I found myself at the foot of Culver Cliff; and then all at once it came upon me that it was all very well to fancy or dream of "deadly danger" and forlorn hopes and cavalry charges, when I had never run any greater risk than a football "rooge"; but that there was a chance of testing my nerve in face of death which could not be surpassed. So I climbed a rock under the highest point, and stripped, and climbed down again, and just took a souse in the sea to steady and strengthen my nerve,

which I knew the sharp chill would, and climbed up again, thinking how easy it would be to climb the whole face of the cliff naked. . . . So I dressed and went straight at it. (qtd in Henderson 21)

One of Swinburne's childhood poems, entitled "Stanzas," registers a similar fascination with heights. Published in *Fraser's Magazine* in March, 1849, just one month before Swinburne entered Eton, the poem consists of four quatrains, in which the awestruck poet contemplates the migration of symphonic sound into the atmosphere, as exemplified by the poem's opening quatrain:

Where shall I follow thee, wild floating Symphony?
I cannot wander in ether away!
While the soft volumes of vibrating harmony
Melt into the atmosphere, here I must stay. (288).

The poet expresses his frustration that he "must stay" tied to the earth, unable to follow the "soft volumes of vibrating harmony" into the atmosphere.

Gosse was among the first to acknowledge Swinburne's arrested development and to use that precise terminology in writing about him:

It is a very remarkable circumstance . . . that his opinions, on politics, on literature, on art, on life itself, were formed in boyhood and that though he expanded he scarcely advanced in any single directions after he was twenty. If growth had continued as it began, he must have been the prodigy of the world, but his development was arrested, and he elaborated

during fifty years the ideas, convictions, the enthusiasm which he possessed when he left college. (37)

Consistent with Gosse's assessment, English portraitist and printmaker William Rothenstein (1872-1945), visiting the aging Swinburne at The Pines, observed that the poet had retained the same physical demeanor that he had as a schoolboy: "Swinburne gets up as I enter . . . the same chétif boy, narrow shoulders and nervous twitch of the hands, however strong and fine. . . . He speaks with the accent of an Oxford don, and with a certain gaiety, with gracious and rather old-fashioned manners. He behaves charmingly to old Watt . . . He was like a schoolboy let out of school, when I said I would not bother him any longer" (qtd in Rooksby 274). On a similar occasion at The Pines in 1899, when Swinburne was sixty-two, English writer and humorist Max Beerbohm (1872-1956) described Swinburne, despite his advancing baldness, as "something of a beautifully well-bred child" (qtd in Rooksby 278).

The happiness of Swinburne's schooldays at Eton is contested. Gosse denied that Swinburne had been bullied at Eton, claiming Swinburne's formidable personality "kept other boys at a distance" (10). According to Gosse, Swinburne "did not dislike Eton" but cultivated few friendships there, loving to talk long walks in Windsor Forest, always with a single friend (10). He was "looked upon as odd and unaccountable, and so left alone to his omnivorous reading" (10). In her introduction to a mid-twentieth-century anthology of Swinburne's poetry, British poet Edith Sitwell (1887-1964), an ardent admirer of Swinburne's poetry, related an anecdote that disputes Gosse's claim:

But to counter the story of the non-bullying of Swinburne at school, I must recall to my readers Sir Osbert Sitwell's report of a conversation an old gentleman of eighty held with him. "I remember well when I went to Eton," said the old gentleman, "the head boy called us together, and, pointing to a little fellow with curly red hair, said 'kick him if you are near enough, and if you are not near enough, throw a stone at him.' I have often wondered what became of him. His name was Swinburne." (qtd in Sitwell 2)

His cousin Lord Redesdale, however, insists that there were no grounds to rumors that Swinburne disliked Eton and claims that, in fact, Swinburne "looked back upon the gray towers . . . with an affection . . . that never left him," citing Swinburne's "Ode to Eton" written to commemorate Eton's tercentenary in 1890 (Freeman-Mitford 52). This ode and the circumstances surrounding its composition were also the chief evidence cited by the school itself to establish Swinburne's love for Eton. In a tribute to Swinburne published in the *Eton College Chronicle* on May 13, 1909, approximately one month after his death, the editors cite the following lines from the ode: "Still the reaches of the river, still the light on field and hill, / Still the memories held aloft as lamps for Hope's young fire to fill," adding that "[i]f any doubt could be left by the Eton Ode of Swinburne's kindly and loyal bond with his old School, the letter posted to the Vice-Provost with the poem . . . must remove it by its charming intimate expressions" (*ECC*, no. 1270, May 13, 1909, p. 471). In this letter, which was published in a subsequent issue of the *Eton College Chronicle*, Swinburne apologizes that his ode is only twenty-

seven lines long, instead of the regular thirty lines, but expresses his hope that some will recognize the ode's allusion to "the undisputed fact that Eton was the mother of English comedy," referring to the first printed comedy *Ralph Roister Doister* written by Headmaster Nicholas Udall (1504-1556) and performed in Eton's College Hall in 1525 (*ECC*, no. 1272, May 20, 1909, p. 491).

Others, however, such as Ian Gibson, point to another poem that Swinburne composed around the same time (but attributed to his alter-ego "Alfred Cecil Sherburne") entitled "Eton: Another Ode" that offers an alternative viewpoint on his love of the school, as shown by the following excerpt:

Dawn smiles sweet on the fields of Eton, wakes from
slumber her youthful flock,
Lad by lad, whether good or bad: alas for those who at
nine o'clock
Seek the room of disgraceful doom, to smart like fun on
the flogging block! (qtd in Gibson 132)

Asserting that Swinburne both suffered and witnessed floggings at Eton, Rooksby believes that the combination of Swinburne's peculiar sensibility and Eton's tradition of birching, which frames "Eton: Another Ode," was fatal to Swinburne's sexual life and played a significant role in nurturing his masochism. (33, 39). Sitwell also pointed to Eton as a turning point in the young poet's life, claiming that Swinburne's nature "had been twisted as a boy at Eton by a horrible sadistic tutor" (45), a reference to Swinburne's tutor James Leigh Joynes, whom Gibson also contends violently flogged

Swinburne (122). In order to apprehend the possible ramifications of these claims, they must be put in the broader context of the administration of corporal punishment by the English public schools.

Historically, a schoolmaster was allowed to administer corporal punishment because he was considered to stand *in loco parentis* to the schoolboys under his care (Gibson 64). As practiced at Eton, every entering schoolboy was first committed by his parents or guardian to the care of a tutor, who was responsible for approximately forty pupils, the majority of whom would board in his house, except for those on scholarship, who lived at the school (112).⁵⁶ The tutor's house contained a pupil room where he instructed the schoolboys under his care and helped them in the preparation of their schoolwork (113). The depth and complexity of the relationship between a schoolboy and his tutor was delineated by old Etonian Oscar Browning (1837-1912), who was Swinburne's exact contemporary:

The tutor was in the place of a parent, and did more for his charge than many parents do or can do. He had complete control of the boy, body, mind, and spirit, for six years. His duty was to know him thoroughly, to understand his character, the quality of his disposition, and how he might be trained and moulded to the greatest advantage. (qtd in Gibson 113).

⁵⁶ King's Scholars had different boarding arrangements than other Eton schoolboys. They lived off the main schoolyard within the college, earning them the nickname "Collegers" (Stone 50). Other schoolboys whose parents paid their fees lived in the town outside the College's original buildings and were known as Oppidans, from the Latin *oppidum*, meaning town (Stone 25). Oppidans lodged either with their tutor or with a dame—the name of anyone, male or female, except a tutor, who kept a boarding house (Gibson 112). Swinburne was an Oppidan.

As a surrogate for the parent, a tutor was entitled to inflict corporal punishment on a schoolboy as part of his “training,” a particularly dreaded prospect at Eton, which had the reputation among the great public schools as having the highest incidence of corporal punishment (135). The instruments of punishment were birches, described by Gibson as “grotesque instruments consisting of three feet of handle and two feet of a thick bunch of birch twigs,” which were supplied and prepared by one of the headmaster’s servants (100-1). Floggings of schoolboys in the Lower School, when administered by the headmaster, were public events held in the Schoolroom, where there was plenty of seating for spectating schoolboys (101). The site of Upper School birchings was the headmaster’s room, also known as the Library (103). Floggings by tutors were apparently not so restricted in their location, Swinburne having once recounted a flogging that he received from a tutor, presumably Joynes, who flogged him over the fallen trunk of a tree (125). Regardless of where they were administered or by whom, the flogging itself was humiliating for the schoolboy, who had to drop his trousers to expose his naked posterior and then kneel before the flogging block or other suitable platform to receive the punishing strokes, which would cause considerable reddening of the buttocks often accompanied by bleeding.

Idealized accounts of Swinburne’s schooldays notwithstanding, Gibson has singled out Swinburne as a case study on the effects of corporal punishment, devoting an entire chapter to this phase of Swinburne’s life entitled “Eton, the Birch and Swinburne,” and directly linking Swinburne’s schooldays at Eton with later sexual deviancy in the form of flagellation. Gibson believes that Swinburne was already fascinated by

flagellation before he went to Eton, suggesting that he may have been flogged by the master who prepared him for Eton, the Rev. Collinwood Forster Fenwick (1799-1858) (133). Regardless of these antecedents, however, Gibson contends that it was at Eton that Swinburne's flagellant obsession "became fixed and confirmed" (135). American writer and critic Edmund Wilson (1895-1972) asserts that the floggings that Swinburne received at Eton "seem to have conditioned a crippling of the whole of his emotional life" (7), directly linking Swinburne's floggings with his emotional development.

Only recently has the public had convenient access to a mock-epic written by Swinburne over an approximate twenty-year period entitled *The Flogging Block, An Heroic Poem in a Prologue and Twelve Eclogues*, that, until its publication by Birchgrove Press in 2011, was only available in manuscript in the British Library. Comprising ninety-two folios, many of which are written on both sides, and totaling 42,000 words, the work is probably the longest English poetic work on flagellation in a scholastic context (McDougal viii). The poem presumes to be authored by Rufus Rodworthy, Esq. (Algernon Clavering) with annotations by Barebum Birchingham, Esq. (Bertram Bellingham) in London, 1777. In a satiric homage to Virgil's *Aeneid*, whose famous opening line is typically translated, "I sing of arms and the man," Rodworthy begins his epic, "I sing the Flogging-block," invoking the "red-cheek'd Muse" (13), whose identity the helpful Birchingham embellishes in a footnote: "The Muse who presides over the Ceremony of Flagellation & inspires the Song which attempts to celebrate the Flogging-Block is so styl'd from the Hue produced by the first Strokes of the Rod on the nether Cheeks of the Boy chastised" (18). Each of the twelve eclogues

concerns the flogging of a different schoolboy. The first eclogue, entitled “Algernon’s Flogging,” is significant not only because its title suggests the poet himself as the unfortunate schoolboy but also because its opening lines provide a roster of the principal elements of a flogging, including the procurement of birch switches for the master by a schoolboy-bystander, the audience of schoolboys that has assembled to watch the proceedings, and the unbuttoning of the schoolboy’s trousers to expose his bare bottom to the crowd of onlookers. Written in dialogue form, the eclogue begins with the Master barking orders:

Come here, Master George, take Algernon’s breeches down;

(Holding Algernon by the collar.

And you, Master Reginald, hand me the switches down,

The tough birchen switches that keep the school jogging;

And I’ll give Master Algy a thorough good flogging.

(Shaking Algernon by the collar.

A thorough good flogging shall Algernon get;

His posteriors have never been whipped enough yet.

So in sight of his equals in age & superiors

(George begins unbuttoning Algernon’s trousers,

I’ll do justice on Algernon’s naked posteriors.

I’ll cut up his buttocks; I’ll tickle his hide;

(Reginald comes forward with a stout birch rod.

With a thorough good flogging I’ll warm his backside.

(George leaves Algernon's trousers half unbuttoned.

See, boys, how he blushes! How red his cheeks are!

(Algernon takes down his trousers, and kneels down
on the flogging block.

But his other end soon shall be redder by far.

(George takes up Algernon's shirt. (21)

Eclogue XII, entitled "Rufus's Flogging," reveals a sadistic schoolmaster who appears to take special delight in switching the buttocks of a schoolboy with a chubby posterior, a perversion punctuated by the schoolmaster's deranged query whether God made the birch for the specific purpose of switching the bottoms of schoolboys: "Now, Rufus, my lad, can you tell me now, come, / Was the bum made for the birch, or was birch for the bum? . . . Should you guess, Master Rufus, that nature or God / First moulded the bottom—then thought of the rod? / Or after the birch, with its spreading green sprays" (177).

Swinburne committed offenses at Eton that were likely punishable by flogging, suggesting that the elaborate content of *The Flogging-Block* was based on personal experience on the infamous block. Edmund Warre (1837-1920), Swinburne's exact contemporary and also Eton's headmaster from 1884 to 1905, recalled how Swinburne would invariably arrive late for early school in a disheveled state with unbrushed hair and untied shoelaces (Rooksby 29). In a letter to his cousin Mary Gordon, Swinburne recounted another episode where he got into trouble, this time for writing a poem in the ancient galliambic meter, which the master declared was "no meter at all," an act of

apparent impertinence for which, according to Swinburne, “the consequences were tragic” (*Letters* I.109-10).⁵⁷ The public nature of floggings could also have been the poem’s inspiration, given the likelihood that Swinburne witnessed their violence at least as a spectator, if not as an unfortunate victim. However, both the poem’s length and its extended composition over a period of almost twenty years from 1862 to 1881 suggest that the poem may hold a darker purpose, especially in light of its salacious content recreating the violence of the act itself, of which the following excerpt from “Rupert’s Flogging,” that describes “[e]ach cut [as] hurt[ing] him more than the last,” is only a small sample:

Swish!—Swish!—Rupert winces, & draws his breath hard—and it

[sounds] like a sob.

Swish!—Swish!—Rupert flinches, & draws his lips in—& the stripes

burn & throb,

Swish!—Swish!—Rupert writhes, & reflects that rebellion turns out a bad

job. (172)

This dimension of the poem suggests that Swinburne may have returned to the poem again and again over the course of nearly twenty years not merely as a rhetorical exercise but as a means of sexual gratification. Gibson has described Swinburne as being “bottoms-mad,” his poems being “notable for their rampant voyeurism, for their insistence on the pleasure with which the boys view the sufferings inflicted . . . and [t]he

⁵⁷ For those not as “well-versed” as Swinburne, the galliambic is a meter of poetry which is used line by line rather than as part of a stanza and which falls naturally into two halves (Kirby 63). Scholars have noted a similarity between the galliambic and the dactylic hexameter (64). The most famous, and apparently only surviving, example of the galliambic is Catullus 63.

master portrayed as deriving overt pleasure from the performances at which he is only too happy to officiate” (120).

In 1920, Gosse authored a supplement to his *Life of Swinburne* previously published in 1912, providing new details about Swinburne’s private life that had been excluded from the original so as “not to betray [Swinburne’s] secrets to the coarse public, nor render him an object of ridicule and disgust” (*Supplement* 235). Gosse amended his decision on grounds that he owed a “duty to posterity” to provide these new details “as the chief and almost only surviving depository of exact knowledge about Swinburne” (234) especially during the period 1871 to 1879, when Gosse “was most frequently” in Swinburne’s company (233). In his supplement, Gosse documented numerous instances of Swinburne’s drunkenness, which he contended “had completely seized him” by 1864 or 1865 (238), reporting that Swinburne “would be sober one moment, and quite drunk the next—quite drunk, yet able still to talk, recite, and alas! to shout” (239), and noting the importance of keeping wine or beer out of his reach at meals to avoid a scene in which the poet would “pounce upon it, like a mongoose on a snake, drawing it towards him as though it resisted and had to be struggled with” (241). In addition to piling up evidence of Swinburne’s alcoholism, Gosse provided new information about Swinburne’s masochism implicated by *The Flogging-Block*, emphatically declaring that Swinburne “not only liked to be whipped, but [that] he experienced an ecstatic pleasure in letting his mind rest on flagellation, and in conjuring up scenes of it” (244). According to Gosse, Swinburne’s “taste for this punishment had come to him at Eton” but had lain dormant until 1861 when it was “violently developed”

by his exposure to the licentious novella *Justine* (1791) authored by the Marquis de Sade (1740-1814) (244). Swinburne's revived interest in masochism led him to "a mysterious house in St. John's Wood, where two golden-haired and rouge-cheeked ladies received, in luxuriously furnished rooms, gentlemen whom they consented to chastise for large sums" (245). Rossetti apparently at one point became so concerned about Swinburne's sexual habits that he introduced him to American actress and poet Adah Isaacs Menken (1835-1868), with whom Swinburne began a notorious affair; however, at the end of six weeks, Menken ended the relationship, reporting to Rossetti that "she didn't know how it was, but she hadn't been able to get him up to the scratch," unable to make Swinburne understand "that biting's no use" (246). Wilson joined Gosse by also contending that Swinburne "had made a cult of the traditional British practice of flogging [which] had become inseparable from his capacity for sexual gratification, which seems to have been exclusively masochistic" (29).

The portrayal of masochism as a means to achieve sexual gratification is a consistent feature of *Poems and Ballads*, as exemplified by these lines from "Anactoria":

I feel thy blood against my blood: my pain
Pains thee, and lips bruise lips, and vein stings vein.
Let fruit be crushed on fruit, let flower on flower,
Breast kindle breast, and either burn one hour. (ll. 11-14)

Like the floggings Swinburne undoubtedly either witnessed or personally experienced at Eton, the sexual experience he described in "Anactoria" is one characterized by bleeding, reciprocal pain, bruised body parts, and stinging. Swinburne's imagery is

primarily tactile: the speaker in “Anactoria” “feels” the blood rather than sees it, much like the punished schoolboy who can only feel the sensation of flogging because of his kneeling position. Swinburne’s choice of verbs in the active voice are likewise tactile in nature, “bruise,” “stings,” “crushed,” “kindle” and “burn,” all which could also be used to describe the physical act and sensation of flogging.

Claudia Nelson points to a general instability of age categories in the Victorian era that can be perceived in the rhetorical tendency of the period, especially its fiction, to liken adults to children and children to adults (3-4). Specifically, Nelson reveals the ambivalence with which Victorian writers at times approached the figure of the arrested child-man; however, they reserved little ambivalence for the selfish child-man, who, by the end of the nineteenth century, was considered “a warped child inhabiting a man’s body,” with Swinburne cited as one example (55). Yet despite the darker elements of the *puer aeternus* that produce the provisional life, the *puer* also possesses a positive side, serving as a vision of our own first natures, our primordial golden shadow, and an angelic messenger of the divine (Samuels 126). Swinburne was consistently described by his contemporaries in terms that fit this profile of the *puer aeternus*, using metaphors, such as “fairy” or “elf” in their descriptions of the poet. Lord Redesdale, for example, described Swinburne as having led “a sort of charmed life—a fairy child in the midst of a commonplace, workaday world” (Freeman-Mitford 51), an assessment that accords with Gosse’s description of the poet as “a kind of fairy, a privileged creature” (10). Beerbohm described Swinburne in later years as having “the eyes of a god, and the smile of an elf” (qtd in Henderson 249).

The construct of the *puer aeternus* as a divine messenger permeates English Romanticism, particularly the poetry of William Wordsworth (1770-1850) whose influence was deeply felt in the Victorian period. In his masterpiece “Ode: Intimations of Immortality from Recollections of Early Childhood” (1807), Wordsworth described birth as “but a sleep and a forgetting” (l. 59), in which the infant comes “trailing clouds of glory . . . [f]rom God, who is our home” (ll. 65-6). Although “[h]eaven lies about us in our infancy” (l. 67), in adulthood, these adumbrations “fade into the light of common day” (l. 78) but not entirely:

Hence in a season of calm weather
Though inland far we be,
Our Souls have sight of that immortal sea
Which brought us hither,
Can in a moment travel thither,
And see the Children sport upon the shore,
And hear the mighty waters rolling evermore. (ll. 163-9)

Swinburne adopts this view of the child as a divine messenger in his own poems about childhood, such as “Herse,” the poem that introduces the posthumous *The Springtide of Life* (1918), in which the speaker asks the child whether it has “news from heaven” (l.

16).⁵⁸ Swinburne pursued this theme in another poem from this anthology, “A Birth-Song” (1876), whose speaker queries the newborn for similar news:

By what so lovely way

Could love send word to say

He lives and is not dead?

Such word alone were fit for only thee,

If his and thine have met

Where spirits rise and set,

His whom we see not, thine whom scarce we see. (ll. 64-70)

The speaker wonders whether, in “the crossing sails of death and birth” (l. 57), the infant on its way to earth may have passed the decedent on his way to heaven and thereby be able to reassure the speaker that “[h]e lives and is not dead.” In the next stanza, Swinburne even raises the possibility that the newborn may be a reincarnation of the deceased:

If lights that change their sphere in changing meet,

Some ray might his not give

To think who wast to live,

And make thy present with this past life sweet? (ll. 77-80).

⁵⁸ Gosse edited and published *The Springtide of Life* after Swinburne’s death, explaining in the preface that the volume was published to fulfill Swinburne’s intention “to extract from his various volumes those poems which were addressed to children, or were descriptive of child life, and to publish them in a separate collection” (v). Some of the poems published in *The Springtide of Life* were originally published in *A Century of Roundels* (1883).

Swinburne wrote “A Birth-Song” to commemorate the birth of Olivia Frances Madox Rossetti, the firstborn daughter of William Michael Rossetti (1829-1919), brother to Dante Gabriel Rossetti. In a letter to William Michael Rossetti dated October 19, 1875, Swinburne expatiated on the immortality of the soul, which he defined as “the survival or renaissance of conscious and individual personality after death,” stating that “I have always thought such transmigration of consciousness an open field for speculation or belief, and even a fair and perhaps not unreasonable ground for hope” (*Letters* III.78-9).

Swinburne’s belief in the divine nature of infants appears in other poems anthologized in *The Springtide of Life*, such as “Babyhood,” in which the poet declares that “[a]ll heaven, in every baby born” (l. 1) and in “A Baby’s Death,” which depicts the baby’s soul returning to God:

A little soul scarce fledged for earth
Takes wing with heaven again for goal
Even while we hailed as fresh from birth

A little soul. (ll. 1-4)

Swinburne invoked this image of the divine child to manage his grief on the death of his mother in November, 1896, as recorded in a letter to his sister Alice, dated December 4, 1896: “I know so much comfort in sorrow as the sight of little children. A look or smile from them not only re-assures one that “of such is the kingdom of heaven,” [quoting Matthew 19:14] but takes one thither and makes one a denizen of that kingdom—for a few minutes, anyhow” (*Letters* VI.199). The letter is significant because it enlarges Swinburne’s construct of the divine child: the child is not only a divine messenger but also

a presence that takes the poet “thither and makes [him] a denizen of that kingdom.” In other words, the child is a modality by which the *puer aeternus* can re-connect with his first true nature and perpetuate his childhood.

In her book *Men in Wonderland*, Catherine Robson has identified certain Victorian writers, such as John Ruskin and Lewis Carroll, who, mourning the loss of their own childhoods—a state that Robson contends was gendered as female by the Victorians—sought their recovery through creative production and relationships with little girls. In support of her contention of the Victorian gendering of childhood as female, Robson relies heavily on Wordsworth’s poetry, such as the Lucy poems and the depiction of Wordsworth’s sister Dorothy in *Tintern Abbey*, which, according to Robson, portray childhood in terms of the feminine (32-4). Swinburne’s attitude and behavior toward children, however, does not neatly fit with Robson’s paradigm because his affection for them was directed to children generally rather than exclusively to little girls. Gosse reported that Swinburne possessed a “passionate love for very little children” that was “entirely genuine and instinctive” (36). After moving to The Pines, Swinburne liked to take long walks, just as he did as a schoolboy at Eton, walking up Putney Hill every morning, except on Sundays, and pausing to admire the babies in prams that he

encountered along his route (Rooksby 269).⁵⁹ This behavior, which involves the replication of Swinburne's boyhood habit of walking, suggests an identification with children and a regression into childhood stemming from arrested development, rather than the recovery of a lost childhood by developing relationships with little girls.

To the extent that Swinburne's affection for children was gendered, it favored boys over girls, a behavioral feature that accentuates the use of the child by the *puer aeternus* as a means of self-identification and regression. Shortly after Swinburne moved to The Pines with Watts-Dunton in October, 1879, he was joined by Watts-Dunton's two sisters and five-year-old nephew Bertie Mason. In a letter to his mother dated November 11, 1879, Swinburne records the arrival of "my small friend": "It makes such a pleasant difference having a child in the household to rule over you, and make everything bright about him" (*Letters* IV:110-1). Swinburne again invokes the reference to Matthew 19:14, presenting the child as a metaphor for heavenly existence, in a letter to his mother dated March 10, 1881: ". . . 'of such is the kingdom of heaven.' I am very sure it is so here on earth—where nothing—except age in its brightest beauty of goodness and sweetness and kindness—is so adorable as a little child is. At the same time—to be practical and candid—I must admit it is a noisy quarter of Paradise which is occasionally occupied when I am (so to speak) admitted to it by little Bertie" (*Letters* IV:201-2). One of

⁵⁹ Swinburne's love of walking, first reported by Gosse when Swinburne was at Eton, characterized his later years. In a letter dated June 16, 1886, Swinburne told his mother that he had "been walking this afternoon over the roads we drove over yesterday . . . and going over in my mind every minute and every incident of the drive which I shall always remember" (*Letters* V:146). In another letter to Watts-Dunton dated July 16, 1886, written while the poet was visiting Bradford-on-Avon, Wiltshire, Swinburne recounted: "I took a walk of more than twelve—perhaps about fifteen or sixteen miles—yesterday afternoon and evening through some of the most beautiful roads I ever saw—and found myself after some hours bearing right upon Bath instead of returning hither" (*Letters* V:155).

Swinburne's favorite pastimes, when he was admitted to this "noisy quarter of Paradise," was introducing Bertie to things that had characterized Swinburne's own childhood, another means of conflating Bertie's childhood with his own to facilitate his regression into childhood. Thus, he introduced Bertie to Shakespeare, whose works Swinburne carried around with him at Eton as a twelve-year-old: "If you [writing to his mother] could but have seen him the last two days that I have been reading and explaining Shakespeare to him—that is, since he has been introduced to Falstaff! Both his father and his mother tell me he talks of nothing else—literally both day and night" (*Letters* IV:201-2).

Swinburne's attempts to entice Bertie with foreign languages (which, as we know, had been Swinburne's specialty at Eton), however, were less successful, as related by Swinburne in a letter to English children's writer Mary Louisa Molesworth (1839-1921) dated May 30, 1889, which he began by thanking her for the gift of her book *French Life in Letters* (1889):

Bertie and I unite in thanks to you for your very kind present to him. I hope it may induce him to take more interest in languages; it is funny that he and I, who are such good friends, should be so unlike in our respective capacities. Bertie has no turn for languages—the only thing I had any turn for as a schoolboy, and a great delight for mechanics, geography and arithmetic—subjects on which, during all the five years of my stay at Eton, I was in an acknowledged condition of not intermittent but perpetual disgrace as the lowest boy in the lower division—til at last they gave up expecting me to do a decent sum or a decent map: Bertie's triumphs in

sums I cannot of course appreciate, but I can admire the beautiful drawing and colouring of his maps, which he sometimes brings to show me. (*Letters* V:264)

Swinburne's several letters to Molesworth were usually prompted by Molesworth's generosity in giving copies of her children's books to Bertie. In one such letter dated November 15, 1884, Swinburne regales Molesworth with so many stories about Bertie, whom he had the "honour of entertaining in his idler hours," that he feels that an apology might be in order "for all this baby-worshipping babble" (*Letters* V:85-7).

The extent of Swinburne's affection for Bertie is revealed in a letter to his sister Alice dated March 29, 1886, in which Swinburne reflects on how much he missed the child, who had been bedridden for several days with "some damp affecting those poor little organs and stopping up his throat" (*Letters* V:139). Separated from Bertie on this account for several days, although to Swinburne it seemed "more than a week . . . since I saw my darling," Swinburne comforts himself by remembering how the two would sit together in Swinburne's armchair: "He just comes and sits into the same armchair with me and puts his little arm about my neck and rests his little head on my breast or shoulder. It is all I can do to remember that he is uncomfortable and not rejoice in having him again on the old terms . . ." (*Letters* V:139). In April, 1881, Bertie left The Pines on what was supposed to be a month-long trip with his parents; however, he did not return until September (Rooksby 243). Swinburne wrote the verse sequence "A Dark Month" (1909) during Bertie's absence, in which he uses the image of an empty house to depict the child's absence:

I pass by the small room now forlorn
Where once each night I passed I knew
A child's bright sleep from even to morn
Made sweet the whole night through. (XXVII.1-4)

Swinburne compares his longing for Bertie to the physical hunger of the poor:

As a poor man hungering stands with insatiate eyes and hands
Void of bread
Right in the sight of men that feast while his famine with no least
Crumb is fed. (IX.1-4)

In Bertie's absence, the poet must be content with the sights and sounds of other children playing nearby "when the goodlier child I love / Is away" (IX. 5-8). Bertie's absence is so deeply felt by Swinburne because it is not only the child that is "away" but also Swinburne's connection to his own childhood, which Bertie's physical presence helped to perpetuate and sustain.

In an anonymous postscript to a reminiscence authored by Swinburne's cousin Mary Gordon, later Mrs. Disney Leith, the unnamed editor identified Swinburne's child-like quality as "among [his] most attractive features, to those who knew him, in a personality hard for the outward world to understand, and which will perhaps never really be fully understood" (Leith 241). For our own postscript on Swinburne, we return to *Lyra Elegantiarum*, the subject of Swinburne's book review with which we began this chapter, and more specifically, to its assistant editor Coulson Kernahan. As we have seen, Swinburne's life inspired several posthumous reminiscences, including one by

Kernahan entitled *Swinburne As I Knew Him* (1919). Not lengthy at 108 pages, the book ends with an elegiac tribute to Swinburne, the outmoded sentimentality of which may be forgiven for its superb insight into Swinburne's complicated selfhood, at least that portion nearest Heaven:

Some who are no longer young, some of us, indeed, who are already old, can still take up our Swinburne and dream ourselves back into the days when we and all that seemed loveliest in the world were young together. . . . Perhaps it is only upon those who are young in years, or those who, if middle-aged or actually old, still retain some youthfulness of heart, that the spell and the glamour of Swinburne fall. He is to some of us—as he will be to many a man and woman, many a youth and maiden, a hundred, or perhaps hundreds of years hence—the divinest and most majestic singer of the Sunrise and the Sea, yet, none the less, an immortal youth, a Peter Pan of poetry who never grew old, but remained in love with Life, in love with Love, and in love with Song, to his own life's end. (107-8)

The study of the public school's influence on the literary careers of Clough and Swinburne deepens our understanding of how the ideals of manliness fostered by the great public schools through the academic prize book and leaving-book traditions could in certain cases be undermined by other types of public-school practices that interfered with the planned interpellation of schoolboys. We have seen how Clough and Swinburne rebelled against Victorian norms of manliness in their poetry to present alternative,

unconventional ideals of masculinity: Clough relentlessly interrogated the Christian orthodoxy that was foundational to the Arnoldian ideal of the Christian gentleman and satirized the self-discipline that was one of its principal components, and Swinburne challenged the Victorian ideal of heterosexual love by exploring alternative modes of sexual gratification and manipulating gender roles to highlight female subjectivity and desire. This masculine heterodoxy no doubt troubled their literary reputations, yet, ironically, it also assured a modest but secure place for them in Western literary history: Clough's *Claude* is a precursor of the high modernism of the early-twentieth century, and Swinburne's masculine heterodoxy helped open the stuffy Victorian doors to artistic freedom.

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CHAPTER VI

CONCLUSIONS

In 2017 representatives from the London School of Economics, the University of Oxford, and the University of Oslo published a joint study assessing the extent to which educational reforms in the modern era have reduced the preparatory power of elite secondary schools as gatekeepers of elite formation and recruitment.⁶⁰ Although the authors acknowledged that countries such as the United States, Australia, Canada, Japan, and France have private secondary schools that have acted as key training grounds for future leaders, they settled on the United Kingdom as providing “an ideal context” to explore this question because of its “centuries-old legacy of gendered public schools, which carry a remarkable legacy for incubating male leaders,” including a former and current British Prime Minister in the modern era, David Cameron and Boris Johnson, both of whom are old Etonians (Reeves 1140). In addition, Britain’s *Who’s Who*, the leading biographical dictionary of influential people in the United Kingdom, which includes members of Parliament, peers, judges, ambassadors, poet laureates, FTSE100 chief executive officers, and fellows of the British Academy, provided the requisite large-scale longitudinal data source of 120 years of biographical data from 1897 to 2016, by which to determine the elite access provided by British secondary public schools

⁶⁰ These educational reforms are the 1890 reform of the Elementary Education Act, which reduced fees for state elementary schools and was extended under the Fisher Act of 1918, and the Education Act of 1944, which raised the compulsory school leaving age to 15 (later 16) and abolished all fees. These reforms also introduced a standardized qualification, the School Certificate, which became the first unified secondary school examination system, and differentiated credentials by providing subject specific grades (Reeves 1143). When credentials are not standardized, elite gatekeepers are more likely to make decisions based on informal criteria and the perception that a candidate’s school represents a strong status marker (1142).

(1140, 1145). Although not exclusively focused on the continuing influence of the great public schools, the study prominently features them due to their historical status as “the building block of a strong version of elite schooling” and the ones most synonymous with the term “old boys” (1147).⁶¹

The study found that the power of Britain’s elite schools has significantly declined over the last 120 years, due in part to the weakening representation of military and religious elites and the rise of women in the labor force (1140-1). Among those boys born in the 1840s, approximately twenty percent had attended one of the great public schools, compared to eight percent among the recent birth cohort (1148). As a corollary, boys born in 1847 who attended one of the great public schools were approximately 274 times more likely to appear in *Who’s Who* than other boys who did not attend one of these schools (1148); however, this figure has declined to sixty-seven times for boys born in 1967 who attended one of the great public schools (1149). The study found that in the modern competitive environment, even though elite secondary schools are effective producers of educational attainment, their relative power is far weaker than when the school acted as an unquestioned proxy for status (1159), consistent with my claim in Chapter III that the materiality of the academic prize book’s prestigious binding was a marker of the gentlemanly status of its owner.

⁶¹ The study examined four types of secondary public schools: (1) the nine great public schools, referred to in the study as “Clarendon schools” because they were the schools selected for investigation by the Clarendon Commission in the mid-nineteenth century; (2) private schools in the Headmasters’ and Headmistresses’ Conference (“HMC”), which include a wider network of 209 largely male-only public schools; (3) private schools currently registered as private schools in the United Kingdom; and (4) previously private schools with available histories (Reeves 1147).

Despite this decline, however, the study stressed the “dogged persistence of the old boy,” finding that public secondary schools remain powerful channels of elite formation. Alumni of the great public schools, for example, are approximately ninety-four times more likely to reach the British elite than individuals attending other schools (1160). Even at their lowest ebb, the great public schools still produced one in ten of all *Who’s Who* listings (1153). According to the study, elite secondary schools “endow alumni with a particular way of being in the world that signals elite status to others” (1160). While “no longer endanger[ing] the antiquated embodied style of the British gentleman,” such schools are, nevertheless, focused on “cultivating broader (yet similarly gendered) dispositions of self-presentational polish that have currency across a range of prestigious occupational settings” and “manifests in particular ways of speaking and dressing but also in more diffuse ‘ways of knowing’” (1160-1). It is apparent from the authors’ description that the great public schools remain committed to subject formation by instilling in their graduates “a particular way of being in the world that signals elite status to others,” much like academic prize books lining the shelves of a private library in the nineteenth century had signaled their owner’s status as a Victorian gentleman. And even though the authors wish to dismiss the figure of the British gentleman as “antiquated,” in some ways their representation of a modern version of manhood that displays “self-presentational polish” and that places its subject at ease in “a range of prestigious occupational settings” has much in common with John Henry Newman’s nineteenth-century definition of the “true gentleman” who “carefully avoids whatever may cause a jar or a jolt in the minds of those with whom he is cast;—all

clashing of opinion, or collision of feeling, all restraint, or suspicion, or gloom, or resentment, his great concern being to make every one at their ease and at home” (Discourse VIII, 147). Finally, the authors’ reference to “self-presentational polish” that manifests itself in “particular ways of speaking and dressing” and a certain “way of knowing” reflects the great public schools’ enduring commitment to the self-fashioning of schoolboys and the successful performance of a version of masculinity premised, at least in part, on self-projection and the power of outward appearance, much like the prestige of the fine bindings of academic prize books was imputed to their owners and male friendship was objectified by the performative gesture of the leaving-book in the nineteenth century.

The study itself demonstrates that the influence of the great public schools on British culture remains a vital topic in the twenty-first century, and what I hope this dissertation has shown is that this influence may be investigated using the book as a material object. Inspired by the finding of the Clarendon Commission in 1864 that the nine great English public schools had likely made the largest contribution to molding the English gentleman, it has used the academic prize book and the Etonian leaving-book as its primary research tools to reach two principal conclusions: first, that the academic prize-book influenced masculine subject formation in the Victorian period by privileging the materiality of the book in a gentleman’s private library as a marker of healthy Victorian manhood, and second, that the Etonian leaving-book’s standing as a signifier of actual friendship between schoolboys was obscured due to the extreme performativity surrounding its presentation, which eventually led to the its abolition, yet it remained an

embodiment of the mid-Victorian ideal of close male friendship that marked its owner as a gentleman committed to noble ideals. The material significance of the Victorian gentleman's library and the performativity of male friendship at Eton are only visible when the physical features of the book, rather than its literary content, are the focus of examination. Otherwise, the Etonian leaving-book, *Nimrod's Hunting Tour*, presented by Halsey to Marshall in 1856, for example, is simply a book about the sport of fox-hunting rather than a book that reveals the transactional nature of male friendship at Eton in the mid-nineteenth century, as foretold by the inscription on its flyleaf. Similarly, if the physical features of academic prize books are ignored, their handsome bindings adorned with prestigious school arms are merely containers housing literary text, rather than books that boast of their owner's pedigree and status as a Victorian gentleman. Having established how the great public schools used the materiality of the book as part of masculine subject formation in the Victorian period, we can then discover how interpellation using such means could be subverted by other, less agreeable public school policies and practices, as revealed in the lives of specific schoolboys such as Clough and Swinburne, resulting in the corruption of the normal progression from boyhood to manhood.

As one of the largest catalogued collections of academic prize books, the Todd Collection is an excellent resource for investigating masculinity using the book as material object; however, an even larger data set of books for examination would provide further opportunities for insight. Those academic prize books and leaving-books that have survived likely either remain in the private hands of descendants or have been

dispersed widely around the world as the prizemen's libraries were liquidated. Some of these are in private collections or part of an institutional research library, such as the Harry Ransom Center, home of the Todd Collection. Accessing these collections will increase our knowledge and understanding of the public-school tradition of awarding academic prize books, which appears to have been such an accepted part of public-school life that it was not widely reported in its day, other than as part of the reporting of the awards ceremony itself.

Such further research could continue to focus on academic prize books or leaving-books from the great public schools, given their formative influence as so-called "incubators of manhood." However, research using the book as a material object by which to investigate masculine subject formation could be extended to other elite secondary schools, such as Marlborough College or Haileybury College, and even more broadly to include prize books awarded by grammar schools, to investigate the nature of public school interpellation of even younger schoolboys. The Todd Collection, for example, holds over seven hundred books representing the time period from 1494 to 1959, which present avenues for research extending across time periods and capturing additional schools, either in the United Kingdom or on the European continent. It also provides opportunities for comparative gender study because it includes academic prize books awarded not only by male-only public-schools but also by schools for girls.

This dissertation has focused on the privileging of academic prize books in the gentleman's library as a marker of Victorian manhood and the implications of the performative gesture of the leaving-book as expression of male friendship, especially at

Eton. While it has noted trends in subject matter and authorship that are representative of Victorian culture more broadly, more extensive mapping of the relationship between specific prize books and the timing of their presentation with trends in the culture more broadly would yield greater insight on the extent to which the public-school mirrored these broader cultural trends or was simply an outlet for the disposition of unpopular or overstocked books. In addition, inscriptions in the various prize books and leaving-books provide rich opportunities to research the personal histories of prizemen and, thus, examine history based on the relationship of individuals to the times in which they lived. The Todd Collection Gazetteer compiled by the Harry Ransom Center appropriately describes the Collection's academic prize books as "testimonials to our cultural history." The books representing the great public schools alone span a series of breath-taking cultural events that take us from the imperial rise of Britain through two World Wars, which are captured in the personal histories of the schoolboys. For example, in later life, Captain Robert Turing (Vol. 83) was affiliated with the Sudan Plantation Syndicate in the former British province of Sudan (*ECR*, 1909-1919, p. 59a). Thomas Harvey French (Vol. 73) became the tutor to the children of the Maharaja of Baroda, who ruled parts of present-day Gujarat, a state in western India (*ECR*, 1871-1880, p. 83b), and James Bertram Lionel Brooke (Vol. 88) was the son of Anthony Walter Dayrell Brooke, the Rayah Muda of Sarawak (in present-day Malaysia) ("Anthony Walter Dayrell Brooke"). These personal histories also reflect the terrible cost of war when measured in human life. Leopold Reginald Hargreaves (Vol. 72), son of Alice Liddell Hargreaves, who inspired Lewis Carroll's *Alice in Wonderland* (1865), perished in World War I, along

with his older brother Alan (Cohen). Major Morice John St. Aubyn (Vols. 78 and 80) was killed in action at Jussy on March 23, 1918 (*ECR* 1909-1919, p. 180a), and Pilot Officer John Monroe-Hinds (Vol. 86) was killed in action on November 15, 1939, during a training mission near Blenheim when his plane stalled on approach to the airfield and crashed (“Accident”).

Finally, academic prize books may record either the casual sharing of books or the reading habits of their owners and, thus, have the potential to shed light on trends in the culture more broadly. For example, the second volume of an edition of *The Poetical Works of Samuel Butler* (1854) (Vol. 69), the leaving-book discussed in Chapter IV that was given by Follett to Butterworth in 1859, contains a small loose calling card inserted at page 133 and inscribed “Archdeacon of Bath” with the handwritten message “I return these 2 vols of Samuel Butler, with my very best thanks for letting me have a look at them. Aug. 27, 1931.” Similarly, an 1881 edition of the works of Horace (Vol. 74), which was awarded to publisher and noted scholar of English book production and illustration Thomas Balston (1883-1967) in 1899, contains significant marginalia commenting on Horace’s *Libri Carminum* and *Libri Epodon*, which the reader has written primarily in English but occasionally in Latin and Greek. Given this level of erudition, the reader could well have been the book’s original owner Balston, who provides his understanding of the historical context, comments on Horace’s literary style, compares passages of the text to Ovid and Virgil, and notices idiosyncrasies of the Latin language. Also found in this volume is a loose slip of yellow-lined paper found between pages 46 and 47 with the inscrutable handwritten notation “81 / 99 12°.”

Whether this notation somehow relates to the text or was merely an unrelated reminder inserted in the book for safe-keeping by its owner remains, at least for the time being, a mystery.

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APPENDIX A
DESCRIPTIVE BIBLIOGRAPHY –
THE TODD COLLECTION OF ACADEMIC PRIZE BOOKS
THE UNIVERSITY OF TEXAS AT AUSTIN
VOLUMES 45-143

The William B. Todd Collection of Academic Prize Books was donated to the Harry Ransom Center (“HRC”) in 2000. The collection was assembled by Professor Todd and his wife Ann Bowden and consists of 728 titles and 918 volumes, representing 390 institutions in fifteen countries. In 2001, HRC created a master inventory of the collection by country and then by individual school in chronological order, giving the date of publication and the year of the prize award and assigning a volume number to each title. This bibliography provides a descriptive catalog for Volumes 45 through 143, whose awarding institutions are noted in HRC’s master inventory as The Principal Public Foundations, a category which includes the nine great English public schools investigated by the Clarendon Commission in the mid-nineteenth century. To avoid interruption in the volume sequencing, this bibliography also includes Christ’s Hospital, represented by Volumes 108 and 109, which, although not one of the schools investigated by the Clarendon Commission, is nonetheless one of the principal public foundations whose prize books are identified in this section of the master inventory.

This bibliography retains the chronological order established by the master inventory. It employs Times Roman font, except for the use of italics for prize labels inscribed in Latin and to identify research sources in the References section. Brackets are used to for explanatory purposes to indicate rubricated letters or Gothic or italic type. Brackets are also used for the purpose of translating certain Latin phrases. Quotation marks are used to identify exact language or inscription. Thus, if a period is inside quotation marks, this notation means that the period was part of the title or inscription, or appeared on the binding. To avoid confusion, periods are used sparingly in this bibliography. In addition, commas are sometimes placed outside quotation marks to avoid mistaking them as a physical feature of the book. The Notes section is used to provide information on extraneous matter found inside a book, to indicate the presence of marginalia in the book that may warrant further examination, or to highlight significant details about the book’s physical features or provenance.

Winchester College (Volumes 45-57)

Volume 45.

Title Page: Poems. / By / John Dyer, L.L.B. / viz. / I. Grongar Hill. / II. The Ruins of Rome. / III. The Fleece, in Four Books. / [Printer's Device] / London: / Printed for J. Dodsley, in Pall-mall. / M.DCC.LXX.

Physical Appearance: 7 x 4 ½ inches, Roman type, 190 p.

Contents: Advertisement, text of Poems: Grongar Hill, The Ruins of Rome, and The Fleece in Four Books

Language: English

Illustrations: Unsigned copper-plate engraving entitled "Grongar Hill" facing text of the poem by the same name, copper-plate engraving entitled "Ruins of Rome" signed "R Green S" facing text of poem by the same name, copper-plate engraving entitled "The Fleece: signed "R Green J" facing the title page introducing the poem by the same name

Provenance: Front pastedown prize label, book plate in upper left corner of flyleaf "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "*Hoc Praemium / Ricardo Cox / to (?) / E Med Parte 4 Classis / Collegii Wintoniensis Com incensi (?) Ci / Quod / Literis colendis diligentissime incuberit / Et in Moribus optime se gesserit / Adjudicatum / D.D. / Vir Honoratissimus / Ricardus Comes de Temple / Die Nonc Mensis Iu Cie (?) / A.D. / MDCCC.IX. / Robbins, Printer, Winton.*"

Binding: Smooth brown leather with gilt-tooled crest "Winchester College 1809," "Templa Quam Dilecta" ["How lovely are thy temples"] centered on the front boards outlined in gilt tooling, marbled end papers, plain edges, spine divided into six panels, the third decorated with the initial "T" topped by a crown against a black ground, the other panels undecorated

Notes: The reference to "Ricardus Comes de Temple" on the prize label signifies that this prize book was purchased with funds donated by Richard Temple-Nugent-Brydges-Chandos-Grenville, the first Duke of Buckingham (1776-1839). Formerly Earl Temple (1784-1813), the Duke acquired the estate of Avington, which was located near Winchester College, upon his marriage in 1796, with the heiress of house of Chandos. The Duke became familiar with the nearby school, which then consisted of 200 boys, and made provision for an annual sum to be used for the purchase of prize books, which were given at the close of each half-year to the two boys of five parts, or divisions of classes, who were found, by the daily return during the preceding period, to have continued the longest time at the head of their competitors for the prize. Twenty sets of

books, handsomely bound, with the Duke's arms stamped on the cover, were annually distributed, with a standard inscription or prize label affixed to the inside acknowledging the Duke's contribution, as shown on the prize label in this volume, which has been modified only to accommodate the schoolboy's name, his academic rank and date. The motto "Templa Quam Dilecto" on the front board and the initial "T" on the prize volume's spine are further reminders of the former Earl Temple's generosity to the school.

Shelf Mark: None

References: Grace, Sheffield. *Memoirs of the Family of Grace*, London: 1823, pp. 77-8.

Volume 46.

Title Page: D. Junii Juvenalis / Aquinatis / Satirae XVI. / Ad Optimorum Exemplarium Fidem Recensitae, / Perpetuo Commentario / Illustrae, / Atque / Prooemio et Argumentis Instructae, / A / Georgio Alex. Ruperti. / Secundum Editionem Göttingensem. / Accedit / Index Copiosissimus. / Oxonii, / Sumtibus J. Cooke et J. Parker; / F. et C. Rivington, J. Payne et J. Mackinlay, / R.H. Evans, et W.H. Lunn, Londini. / MDCCCVIII.

Physical Appearance: 8 ½ x 5 ¼ inches, Roman type, xxxii + 372 p. + 29 unnumbered leaves (Index Verborum)

Contents: Colophon "Printed by S. Collingwood, Oxford.", Prooemium de D. Junii Juvenalis vita et de Ejus Aliorumque Poetarum Rom. Satis, D. Junii Juvenalis Aquinatus Satirarum Liber Primus, Satira I-V, D. Junii Juvenalis Aquinatus Satirarum Liber Secundus, Satira VI, D. Junii Juvenalis Aquinatus Satirarum Liber Tertius Satira VII-IX, D. Junii Juvenalis Aquinatus Satirarum Liber Quartus, Satira X-XII, D. Junii Juvenalis Aquinatus Satirarum Liber Quintus, Satira XIII-XVI, Corrigenda, Appenda I and II, Index Verborum

Language: Latin

Illustrations: None

Provenance: Front pastedown prize label with bookplate directly beneath "William B. Todd / Collection of Academic Prize Books"

Prize Label: "*Hoc Praemium / Thomae Vivian / vi tae / E Sen Parte V. Classis / Collegii Wintoniensis Commensali / Quod / Literis colendis diligentissime incubuerit / Et in moribus optime se gesserit / Adjudicatum / D.D. / Vir Honoratissimus / Ricardus Marchio de Buckingham / Die XVIII. M. Mensis Dec: bris / A.D. MDCCCXIV.*"

Binding: Smooth brown leather binding, gilt-tooled border on front and back boards with Winchester crest centered on front board "Winchester College 1814," "Templa Quam

Dilecta,” [“How lovely are thy temples”] marbled end papers, gilt edges, raised gilt-tooled spine divided into six panels, the first decorated with crown atop the initial “B,” the second bearing the author and editor “Juvenal / Ruperti” and the other panels decorated with identical gilt-tooled images

Notes: Like Volume 45, this prize book was purchased with funds donated by the first Duke of Buckingham. Awarded in 1814, the prize book records the ascension of the Duke, who formerly held the title of Earl Temple (which is reflected on the prize label and binding of Volume 45) until 1813 when he became the second marquess of Buckingham. This volume’s prize label reflects the Duke’s newly-acquired status as “Ricardus Marchio de Buckingham” as does the volume’s spine, which is decorated with the initial “B” instead of the “T” that adorns the spine of Volume 45.

Shelf Mark: None

Volume 47.

Title Page: Callimachi / Quae Supersunt / Recensuit / Et cum Notarum Delectii / Edidit / Carolus Jacobus Blomfield A.M. / Collegii SS. Trinitatis apud Cantabringienses / Nuper Socius / Londini / Impensis Josephi Mawman / typis R. et A. Taylor / MDCCCXV.

Physical Appearance: 8 ½ x 5 ¼ inches, Roman type, xii + 400 p.

Contents: Dedication to Georgio Ioanni Comiti Spencer by the publisher Carolus Jacobus Blomfield, Praefatio, text of Callimachi Vita, Annotatio in Callimachum, Callimachi Fragmenta a Ricardo Bentleio collecta cum notis variorum, Rich. Bentleii Notae, de Callimacho Testimonia Veterum, Index Graecum, Addenda et Corrigenda, Colophon “Typis R. & A. Taylor, Shoe-Lane, London.”

Language: Latin and Greek

Illustrations: None

Provenance: Front pastedown prize label (prize label provides the pastedown), bookplate centered on loose endpapers “Mr. W. A. Halsted,” bookplate in upper left corner of same end paper “Prof. William B. Todd / Collection of Academic Prize Books”

Prize Label: “*Hoc Praemio / Donatus Est / Eximiae Spei Adolescens, / Gulielmus Antonius [William Anthony] Halsted / Commensalis Scholae Wintoniensis / Quod, Haris Subsecivis, / Medea Euripidea, et Liviano Libro Primo / Accurate Perlectis, / Idoneum Se Fecerat, / Qui / E. Quinta, / In Sextam Classem, / Extra Ordinem, / Eveheretur. / Die XV. To mensis Decem: / Ann. Sacro M.D.CCC.XXII, / Quod testor Ibenricus D. Gabell, Informator.*”

Binding: Black striated leather binding with elaborate gilt tooling on perimeter of front and back boards, grey endpapers, gilt edges, raised gilt-tooled spine forming five panels, the second containing the author's name "Callimachus," the fourth containing the publisher's name "Blomfield," and the others decorated with identical gilt-tooled images with an image of a Greek key at the tail

Shelf Mark: None
Volume 48.

Title Page: Introductory Lectures / on / Modern History, Delivered in Lent Term, MDCCCXLII. / with / The Inaugural Lecture / Delivered in December, MDCCCXLI. / By / Thomas Arnold, D.D. / Regium Professor of Modern History in the / University of Oxford, / and Head Master of Rugby School. / Fourth Edition. / London: B. Fellowes, Ludgate Street. / 1849

Physical Appearance: 8 ⁵/₈ x 5 ¹/₂ inches, Roman type, xi + 315 p.

Contents: Colophon "London: / R. Clay, Printer, Bread Street Hill." Dedication to the Rev. Edward Hawkins, D.D. Provost of Oriel College "inscribed with true respect and regard by his sincerely attached friend, the Author.", short statement by the author that the lectures were printed "almost exactly as they were delivered" and signed and dated "Rugby, May 5th, 1842.", Contents, text of Inaugural Lecture, Appendix to Inaugural Lecture, text of Lectures I-VIII, Colophon "R. Clay, Printer, Bread Street Hill, London."

Language: English

Illustrations: None

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "*Hoc Praemium / Granville Baker / E media Parte Quinta clasis / Collegii Wintonienses Scholari / Quod / Literis colendis diligentissime incuberit / Et in moribus optime re gesserit / Adjudicatum / D.D. / Fredericus B. Baro de Saye et Sele. / Die XX m. Mensis Decembris / A.D. M, DCCC, LII*"

Binding: Green pebbled leather with gilt tooling at perimeter of front and back boards and gilt-tooled Winchester crest centered on front and back boards with the motto "Fortem Posce Animum" ["Put forward a stout heart"] marbled end papers, gilt edges, raised gilt-tooled spine forming six panels, the first decorated with a gilt-tooled crown atop the initials "S & S," the second bearing the title "Lectures / on / Modern / History.", the third bearing the author's name "Arnold," and the others decorated with identical gilt-tooled images

Notes: This prize volume was given under the auspices of the Baron Saye and Sele Frederick Fiennes, as evidenced by its front and back boards, which are decorated with the gilt-tooled arms of the Baron Saye and Sele along with its armorial motto "Fortem Posce Animum" ("Put forward a stout heart"). The volume's gilt-tooled raised spine is decorated with a gilt-tooled crown atop the initials "S & S" further indicates the book's funding source.

Shelf Mark: None

Volume 49 (v. 1).

Title Page: The / History of Christianity, / From the Birth of Christ to the Abolition of / Paganism in the Roman Empire. / By Henry Hart Milman, D.D., / Dean of St. Paul's. / In Three Volumes.—Vol. I. / A New and Revised Edition. / London: / John Murray, Albemarle Street. / 1867 / The Right of Translation is reserved.

Physical Appearance: 7 x 4 ⁵/₈ inches, Roman type, viii + 472 p.

Contents: Colophon "London: Printed by William Clowes and Sons, Stamford Street / and Charing Cross.", Preface, Contents of Vol. I, text of The History of Christianity, Book I (Chapters I-VII) and Book II (Chapters I-III), Appendix to Book II, Book III (Chapters I-III), Colophon "London: Printed by William Clowes and sons, Stamford Street, / And Charing Cross."

Language: English

Illustrations: None

Provenance: Front pastedown bookplate decorated with arms bearing the motto "Labor omnia vincit" and the name "Rowland Haydork Hill / Canon: Sarisburiensis.", with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize label: Handwritten inscription on flyleaf (recto) "C.A.H. Hill / 1868. / Moore & Stevens Divinity Prize."

Binding: Smooth brown leather with gilt-tooling at perimeter of front and back boards and gilt-tooled Winchester crest centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second bearing the abbreviated title "History / of / Christianity" against a red ground, the third bearing the author's name and the volume number "Milman / Vol. I" against a black ground, and the others decorated with identical gilt-tooled images

Notes: Marginalia in the form of penciled underlining or various passages or sentences in the text.

Shelf Mark: None

Volume 49 (v. 2).

Title Page: *The / History of Christianity, / From the Birth of Christ to the Abolition of / Paganism in the Roman Empire. / By Henry Hart Milman, D.D., / Dean of St. Paul's. / In Three Volumes.—Vol. II. / A New and Revised Edition. / London: / John Murray, Albemarle Street. / 1867 / The Right of Translation is reserved.*

Physical Appearance: 7 x 4 ⁵/₈ inches, Roman type, iv + 474 p.

Contents: Colophon “London: Printed by William Clowes and Sons, Stamford Street / and Charing Cross.”, Preface, Contents of Vol. II, text of *The History of Christianity, Book II (Chapters IV-IX) and Book III (Chapters I-VI)*, Colophon “London: Printed by William Clowes and sons, Stamford Street, / And Charing Cross.”

Language: English

Illustrations: None

Provenance: Front pastedown bookplate decorated with arms bearing the motto “*Labor omnia vincit*” and the name “Rowland Haydork Hill / Canon: Sarisburiensis.”

Prize Label: Handwritten inscription on flyleaf (recto) “C.A.H. Hill / 1868. / Moore & Stevens Divinity Prize.”

Binding: Smooth brown leather with gilt-tooling at perimeter of front and back boards and gilt-tooled Winchester crest centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second bearing the abbreviated title “History / of / Christianity” against a red ground, the third bearing the author’s name and the volume number “Milman / Vol. II” against a black ground, and the others decorated with identical gilt-tooled images

Shelf Mark: None

Notes: Penciled marginalia

Volume 49 (v. 3).

Title Page: *The / History of Christianity, / From the Birth of Christ to the Abolition of / Paganism in the Roman Empire. / By Henry Hart Milman, D.D., / Dean of St. Paul's. /*

In Three Volumes.—Vol. III. / A New and Revised Edition. / London: / John Murray, Albemarle Street. / 1867 / The Right of Translation is reserved.

Physical Appearance: 7 x 4 ⁵/₈ inches, Roman type, iv + 518 p.

Contents: Colophon “London: Printed by William Clowes and Sons, Stamford Street / and Charing Cross.”, Preface, Contents of Vol. III, text of The History of Christianity, Book III (Chapters VI-XI), Book IV (Chapters I-V), Index, Colophon “London: Printed by William Clowes and sons, Stamford Street, / And Charing Cross.”

Language: English

Illustrations: None

Provenance: Handwritten inscription on flyleaf (recto)

Prize Label: Handwritten inscription on flyleaf (recto) “C.L.H. Hill / 1868. / Moore & Stevens Divinity Prize.”

Binding: Smooth brown leather with gilt-tooling at perimeter of front and back boards and gilt-tooled Winchester crest centered on front board, plain end papers and edges, raised gilt-tooled spine forming six panels, the second bearing the abbreviated title “History / of / Christianity” against a red ground, the third bearing the author’s name and the volume number “Milman / Vol. III” against a black ground, and the others decorated with identical gilt-tooled images

Notes: Marginalia appearing on page 190 of Chapter XI entitled “Jerome—The Monastic System.”

Shelf Mark: None

Volume 50.

Title Page: Balaustion’s Adventure: / Including / A Transcript from Euripides. / By / Robert Browning. / Third Edition. [Gothic type] / London: / Smith, Elder, & Co., 15 Waterloo Place. / 1881.

Physical Appearance: 6 ³/₄ x 4 ¹/₄ inches, Roman type, three unnumbered leaves + 170 p.

Contents: Dedication to the Countess Cowper by the author signed and dated “R.B. / London, July 23, 1871.”, the text of Balaustion’s Adventure, Colophon “Spottiswoode & Co., Printers, New-street Square, London.”

Language: English

Illustrations: None

Provenance: Front pastedown bookplate "Prof. William B. Todd / Collection of Academic Prize Books", handwritten signatures and dates on flyleaf (recto) beginning in upper right corner "Michael Holroyd," center "G.R. Northcote. / May 1884." [different ink], lower right corner, "BNC, Oxford, 1922."

Prize Label: None

Binding: Smooth red leather with gilt-tooled perimeter on front and back boards with rosette at each corner and gilt-tooled crest with motto "Manners Makyth Man", marbled end papers and edges, raised gilt-tooled spine forming six panels with the second bearing the title and author "Balaustion's / Adventure / Browning" against a black ground and the other panels decorated with identical gilt-tooled images

Shelf Mark: None

Volume 51.

Half-title: Poems and Lyrics / The Joy of Earth

Title Page: Poems and Lyrics / of / The Joy of Earth / By / George Meredith / London [Gothic type] / Macmillan and Co. / 1883

Physical Appearance: 6 $\frac{3}{4}$ x 4 $\frac{1}{2}$ inches, Roman type, ix +181 p.

Contents: Colophon "Printed by R. & R. Clark, Edinburgh.", Inscription to James Cotter Morison, Contents, text of twelve poems in untitled section, section entitled Sonnets consisting of twenty-two poems, page containing scansion of "Phoebus with Admetus," "Melampus," and "Love in the Valley"

Language: English

Illustrations: None

Provenance: Front pastedown bookplate centered at head "From the Library of / Robert Arthur Johnson", front pastedown bookplate in lower left corner "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: None

Binding: Smooth tan leather with gilt-tooled perimeter on front and back boards with rosette at each corner, crest of Winchester encircled by phrase "Honi Soit Qui Mal Y

Pense” and the banner “Manners Makyth Man” on front and back boards, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title “Poems / and / Lyrics”, the third containing the author’s name “Meredith”, and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 52.

Half-title: Ballads and Poems / of / Tragic Life

Title Page: Ballads and Poems / of / Tragic Life / By / George Meredith / London [Gothic type] / Macmillan and Co. / And New York / 1887 / All rights reserved [italic type]

Physical Appearance: 6 $\frac{3}{4}$ x 4 $\frac{1}{2}$ inches, Roman type, four unnumbered leaves + 157 p.

Contents: Binder’s stamp “Bound by Wells, Winchester”, Contents, text of nineteen poems, Notes entitled “Theodolinda” and “Phathon, The Galliambic Measure,” Colophon “Printed by R. & R. Clark, Edinburgh”

Language: English

Illustrations: None

Provenance: Front pastedown bookplate centered at head “From the Library of / Robert Arthur Johnson”, front pastedown bookplate in lower left corner “Prof. William B. Todd / Collection of Academic Prize Books”

Prize Label: None

Binding: Smooth tan leather with gilt-tooled perimeter on front and back boards with rosette at each corner, crest of Winchester encircled by phrase “Honi Soit Qui Mal Y Pense” and the banner “Manners Makyth Man” on front and back boards, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title “Ballads / and / Poems”, the third containing the author’s name “Meredith”, and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 53.

Half-title: William of Wykeham.

Title Page: Life of / William of Wykeham, [rubricated] / sometime Bishop of Winchester, / And Lord High Chancellor of England; / With Appendices / By / George Herbert Moberly, M.A. / (late fellow of Corpus Christi College, Oxford.) / Winchester: [rubricated Gothic type] / Warren & Son, Printers & Publishers, High Street. / London: [rubricated Gothic type] / Castle & Lamb, 133, Salisbury Square, Fleet Street. / MDCCCLXXXVII. / All rights reserved.

Contents: Printer's device and colophon "Winchester: Printed by Warren and Son, High Street.", Frontispiece facsimile of autograph letter (fold-out), Dedication to "one of the greatest living Wykehamists, Roundell, Earl of Selbourne", Contents, Preface by author signed and dated "Swanage, / February 24th, 1887.", Note upon the Frontispiece, Directions to Binder, main text consisting of twelve chapters, Appendices A-E, Index, Errata

Language: English

Illustrations: Map entitled "Southeast Winchester in 1350" (fold-out) by Warren & Son, publishers, Winchester, and also signed "J. Smith, Deli / (Mr. Pickstocks) / Winchester / 1-2-87"

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books", illustrated bookplate on flyleaf (recto) "*Ex Libris* / The Rev. Hugh Scott-Charles / From T. Bewick's Woodcuts, 1805"

Prize Label: "*Hoc Praemium / Johanni Blonam / E media Prate V (tal) Classis / Collegii Wintoniensis / Quod / Literis colendis diligentissime incubuerit / Et in moribus optime se gesserit / Adjudicatum est. / Die XXVI. (to) Mensis Julia / A.D. / M,DCCC, LXXXVII*"

Binding: Black pebbled leather with gilt-tooling at perimeter of front and back boards, gilt-tooled Winchester crest centered on front and back boards, marbled end papers, gilt edges, raised gilt-tooled spine forming six panels, the second bearing the abbreviated title and author "William / of Wykeham / Moberly." and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 54.

Half-title: Literary Essays

Title Page: Literary Essays / By / Richard Holt Hutton / M.A. (London) / Third Edition—Revised and Enlarged / London [Gothic type] / Macmillan and Co., / And New York / 1888 / All rights reserved [italic type]

Physical Appearance: 7 x 4 ¾ inches, Roman type, vi + 490 p.

Contents: Publication history, Advertisement signed by the author, Contents, nine essays entitled "Goethe and His Influence," "The Genius of Wordsworth," "Shelley and His Poetry," "Mr. Browning," "The Poetry of the Old Testament," "Arthur Hugh Clough," "The Poetry of Matthew Arnold," "Tennyson," and "Nathaniel Hawthorne," Colophon "Printed by R. & R. Clark, Edinburgh"

Language: English

Illustrations: None

Provenance: Front pastedown bookplate centered at head "From the Library of / Robert Arthur Johnson", front pastedown bookplate in lower left corner "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: None

Binding: Smooth tan leather with gilt-tooled perimeter on front and back boards with rosette at each corner, crest of Winchester encircled by phrase "Honi Soit Qui Mal Y Pense" and the banner "Manners Makyth Man" on front and back boards, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title "Literary Essays", the third containing the author's name "Hutton", and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 55

Half-title: Atalanta in Calydon.

Title Page: Atalanta in Calydon: / A Tragedy. / by Algernon Charles Swinburne. / [two-line quotation in Greek from Medea by Euripides] / A New Edition. / London: Chatto & Windus, Piccadilly. / 1892.

Physical Appearance: 7 ½ x 4 ¾ inches, Roman type, xvi + 98 p.

Contents: List entitled "Mr. Swinburne's Works.", Colophon "Printed by / Spottiswoode and Co., New-Street Square / London", Dedication to the memory of Walter Savage Landor, unattributed passage in Greek, text of Atalanta in Calydon, Colophon "Printed by / Spottiswoode and Co., New-Street Square / London", Printer's device

Language: English and Greek

Illustrations: None

Provenance: Front pastedown bookplate centered at head "From the Library of / Robert Arthur Johnson," front pastedown bookplate in lower left corner "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: None

Binding: Smooth tan leather with gilt-tooled perimeter on front and back boards with rosette at each corner, crest of Winchester encircled by phrase "Honi Soit Qui Mal Y Pense" and the banner "Manners Makyth Man" on front and back boards, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title "Atalanta in Calydon," the third containing the author's name "Swinburne", and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 56.

Half-title: St. Paul's / Life and Epistles

Title Page: The Life and Epistles / of / St. Paul / By / The Rev. W. J. Conybeare, M.A. / Late fellow of Trinity College, Cambridge / And the Very Rev. J.S. Howson, D.D. / Formerly Dean of Chester / New Edition / London / Longmans, Green, and Co. / and New York: 15 East 16th Street / 1892

Physical Appearance: 7 ½ x 4 ⅞ inches, Roman type, xxi + 850 p.

Contents: Colophon "The Aberdeen University Press", Contents, List of Illustrations, Introduction, Postscript, main text consisting of twenty-eight chapters, Appendices I-III, Index, Colophon "The Aberdeen University Press", fold-out maps

Language: English

Illustrations: Forty-four unsigned illustrations interspersed throughout text

Provenance: Front pastedown bookplate centered at head "From the Library of / Robert Arthur Johnson," front pastedown bookplate in lower left corner "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: None

Binding: Smooth tan leather with gilt-tooled perimeter on front and back boards, crest of Winchester encircled by phrase "Honi Soit Qui Mal Y Pense" and the banner "Manners

Makyth Man” on front and back boards, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title and authors’ names “Life and / Epistles of / St. Paul / Conybeare and Howson” against a black ground and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 57.

Title Page: A Handbook / of / Greek Sculpture / By / Ernest Arthur Gardner, M.A. / Late Fellow of Gonville and Caius College, Cambridge and formerly / Director of the British School of Archaeology at Athens; / Yates Professor Archaeology in University / College, London / London [Gothic type], Macmillan and Co., Limited / New York: The Macmillan Company / 1905 / All rights reserved [italic type]

Physical Appearance: 7 ¼ x 5 inches, Roman type, xxxii + 590 p.

Contents: Publication history, Preface to the Revised Edition signed and dated “University College, London, / October 1905.”, Preface to the First Edition dated October 1895, Preface to Part II. of the First Edition signed and dated “University College, London, / November 1896”, Contents, Select Bibliography, Commonest Abbreviations Used in the Notes, List of Illustrations, Introduction, main text A Handbook of Greek Sculpture consisting of six chapters, Appendix, Index, Index to Appendix, Index of Sculptors, Colophon “Printed by R. & R. Clark, Limited, Edinburgh.”

Language: English

Illustrations:

Provenance: Front pastedown prize label with bookplate directly beneath “Prof. William B. Todd / Collection of Academic Prize Books”

Prize Label: “*Hoc Praemium / Benedick St. Sumner / E sen parte V Classes / Collegii Wintoniensis / Quod / Literis colendis diligentissime incubuerit / Et in moribus optime se gesserit / Adjudicatum est. / Die xxx^o Mensis Marti:” / A.D / M,DCCCXCIX / H M / Burge / Informator.*”

Binding: Black pebbled leather with gilt-tooled perimeter on front and back boards, gilt-tooled crest of Winchester centered on front board, marbled end papers, gilt edges, raised gilt-tooled spine forming six panels, the second bearing the title “Handbook of Greek / Sculpture.”, the third containing the author’s name “Gardner.”, and the others decorated with identical gilt-tooled images

Shelf Mark: None

Eton College (Volumes 58-99)

Volume 58.

Half-title: Thomas Carlyle's Works. / "The Ashburton Edition" [Gothic type] / In Seventeen Volumes. / Vol. III. / *Sartor Resartus*. / *Lectures on Heroes, Hero Worship*

Title Page: *Sartor Resartus* / The / Life and Opinions of Herr Teufelsdröckh / In Three Books / By / Thomas Carlyle / London: Chapman and Hall, Ltd. / 1885 [handwritten]

Physical Appearance: 8 ¾ x 5 ½ inches, Roman type, six unnumbered leaves + 216 p. [Sartor Resartus and Appendix: Testimonies of Authors] + 215 p. [On Heroes, Hero-Worship and The Hero in History, Summary of Lectures, and Indices]

Contents: Two-line inscription in German by Goethe [Gothic type], Contents, text of *Sartor Resartus* in three volumes, Appendix: Testimonies of Authors, Summary of Books I-III, text of *On Heroes, Hero-Worship and the Heroic in History*, Summary of Lectures I- VI, Index to *Sartor Resartus*, Index to *Heroes, Hero Worship and The Hero in History*

Language: English

Illustrations: None

Provenance: Front pastedown bookplate "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: None

Binding: British armorial binding of smooth red leather, front board decorated with the royal coat of arms of Albert (1819-1861), prince consort of Queen Victoria, with the inscription "honi soit qui male y pense" and banner underneath inscribed "Treu und Fest," back board decorated with the Eton arms, marbled endpapers and edges, raised, gilt-tooled spine forming six panels, the second containing the abbreviated title *Sartor Resartus. / Lectures / On Heroes*, the third containing the author's name "Carlyle" and the others decorated with identical gilt-tooled images of a flower and stem

Notes: The inscription "honi soit qui male y pense" ("Shame on him who thinks ill of it") is also the motto of the Order of the Garter, into which Prince Albert was inducted as a Knight of the Garter in 1839. Albert's personal motto was the German "Treu und Fest" ("Loyal and Sure"). Born at Schloss Rosenau near Coburg, Germany, Albert was

the second son of Ernest III, Duke of Saxe-Coburg-Saalfeld, and his first wife Louise of Saxe-Gotha-Altenburg.

Shelf mark: None

References:

1. University of Toronto Libraries,
http://armorial.library.utoronto.ca/stamps/lALB001_s1
2. University of Toronto Libraries,
<https://armorial.library.utoronto.ca/content/albert>
3. *Honi Soit Qui Mal Y Pense*, Order of the Garter,
https://www.bibliotecapleyades.net/sociopolitical/sociopol_garter03.htm

Volume 59.

Title Page: The / Poetical Works / of / James Beattie, LL.D. / Collated with the Best Editions: / By / Thomas Park, ES2. F.S.A. / London: / Printed at the Stanhope Press, [Gothic type] / By Charles Whittingham, Union Buildings, Leather Lane; [italic type] / For John Sharpe, Opposite York-House, / Piccadilly. / 1805.

Physical Appearance: 5 ¼ x 3 ½ inches, Roman type, vi + 80 p.

Contents: Advertisement dated January, 1777, by the author, Contents, Preface to The Minstrel, or, The Progress of Genius, *The Minstrel* Books I and II, "Retirement," "Elegy," "Ode to Hope," "Ode on Lord H**'s Birth's-Day," "Pigmaeo-gerano-machia: The Battle of the Pigmies and Cranes," "The Hares: A Fable," "Epitaph: being Part of an Inscription for a Monument, to be Erected by a Gentleman to the Memory of His Lady," "The Hermit"

Language: English

Illustrations: Copper plate engraving of the poet drawn by Richard Westall, R.A., engraved by P.W. Tomkins, and published by John Sharpe, Piccadilly

Provenance: Front pastedown bookplate "Les Livres / Sone Des Am / Qui ne se / Trompent Pas / ["Books are friends who do"] Frederick, J.O. Montagu" with "Louis" handwritten underneath and the printed name "Frederick, J.O." crossed out with black ink, with a separate bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books", back pastedown bookseller's plate in upper right corner "Sold by J. Booth, / Bookseller, Stationer, and Binder, / Duke Street, Portland Place, / London."

Prize Label: None

Binding: Ribbed-morocco grain leather binding, marbled end papers, gilt edges, front board containing the title "A Reward.", raised, gilt-tooled spine forming five panels, the second containing the abbreviated title "Beattie's Poems" with gilt-tooling at the head and tail

Shelf Mark: None

Volume 60 (v. 1).

Title page: Poems, / By / William Cowper, / Of the Inner Temple, Esq., / In Three Volumes. / Vol. I. / Sicut aquae tremulum labris tibi lumen ahenis / Sole repercussum, aut radiantes imagine lunae, / Onmia pervolitat late loca, jamque sub auras / Erigitur, summique ferit laquearia tecti. / Virg. Aen. viii. / So water, trembling in a polished vase, / Reflects the beam that plays upon it's (sic) face; / The sportive light, uncertain where it falls, / Now strikes the roof, now flashes on the walls. / A New Edition. / London: / Printed for F. C. and J. Rivington; Law and Whitaker; / Longman and Co.; Caddell and Davies; Black, Parry, and / Co.; J. Black; John Richardson; James Richardson; J. / Hatchard; Sherwood, Neely, and Jones; R. Scholey; / J. Booker; Suttaby and Co.; John Sharp; Baldwin, / Cradock, and Joy/ Gale, Curtis, and Fenner; T. Hamil- / ton; R. Hunter; Cowie and Co.; John Robinson; and / Simpkin and Marshall: and for Robinson, Son, and / Holdsworth, Leeds. / 1817.

Physical appearance: 6 5/8 x 4 inches, Roman type, x + 368 p.

Contents: Colophon "Bensley and Son, / Bolt Court, Fleet Street.", Preface to the First Volume by John Newton, Charles Square, Hoxton, and dated February 18, 1782, Contents, text of fifty-four poems, Colophon "Bensley and Son, / Bolt Court, Fleet Street London."

Language: English and Latin ("Idem Latine Redditum," "Idem Latine Redditum" [two separate poems with identical titles], "Votum," Latin translation of the poems "The Glow Worm" ("Cicindela"), "The Jackdaw" ("Cornicula"), "The Cricket" ("Ad Grillum Anacreonticum"), and "The Parrot" ("Simile Agit in Simile") by Vincent Bourne (1731-1800), and "Prior's Chloe and Euphelia"

Illustrations: Frontispiece copper plate engraving of the poet William Cowper (1731-1800) by T. Lawrence R.A. del., sculpted by C. Watson, and published by J. Johnson, London, Jan. 1, 1806

Provenance: Front pastedown bookplate in lower left corner "Prof. William B. Todd / Collection of Academic Prize Books," front pastedown bookseller's plate in the upper left corner "G. Cartland, / Bookseller, Eton.", free flyleaf (verso) handwritten inscription "From the Library of Col. Mr. Fellows, / from his Executor / Reginald [illegible middle initial] Fellows / 23 Feb. 1927 / To Mr. L. Lucas / with best wishes," flyleaf (recto)

handwritten inscription "Robert Bruce Fellows / from his sincere friend / John A Bridges / On his leaving Eton / Easter 1847."

Prize Label: None

Binding: Pebbled black leather binding, plain endpapers, gilt edges, elaborately decorated, gilt-tooled boards with right triangles at each corner and central oval cartouche featuring a lyre, spine divided into six panels, the second containing the abbreviated title "Cowper's / Poems", the third containing the volume number "Vol. / I." and the others decorated with identical gilt-tooled images

Shelf mark: None

Volume 60 (v. 2).

Title page: Poems, / By / William Cowper, / of the Inner Temple, Esq. / In Three Volumes. / Vol. II. / A New Edition. / London: Printed for F. C. and J. Rivington; Law and Whitaker; / Longman and Co.; Caddell and Davies; Black, Parry, and / Co.; J. Black; John Richardson; James Richardson; J. / Hatchard; Sherwood, Neely, and Jones; R. Scholey; / J. Booker; Suttaby and Co.; John Sharp; Baldwin, / Cradock, and Joy/ Gale, Curtis, and Fenner; T. Hamil- / ton; R. Hunter; Cowie and Co.; John Robinson; and / Simpkin and Marshall: and for Robinson, Son, and / Holdsworth, Leeds. / 1817.

Physical Appearance: 6 5/8 x 4 inches, Roman type, five unnumbered pages + 368 p.

Contents: Colophon "Bensley and Son, / Bolt Court, Fleet Street.", Advertisement providing a history of the volume, Contents, the text of twenty-five poems, "Account of the Author's Treatment of His Hares," dated May 28, 1784, Colophon "Bensley and Son, / Bolt-court, Fleet-street."

Language: English and Latin ("Epitaphium Alterum")

Illustrations: None

Provenance: None

Prize Label: None

Binding: Pebbled black leather binding, plain end papers, gilt edges, elaborately decorated, gilt-tooled boards with right triangles at each corners and central oval cartouche featuring a lyre, spine divided into six panels, the second containing the abbreviated title "Cowper's / Poems", the third containing the volume number "Vol. / II.", and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 60 (v. 3).

Title page: Poems, / By / William Cowper, / Of the Inner Temple, Esq. / In Three Volumes, / Vol. III / Containing / His Posthumous Poetry, / and / A Sketch of His Life / By His Kinsman, / John Johnson, LL.D., Rector of Yaxham with Welborne, / in Norfolk. / His Virtues Form'd the Magic of His Song. / Cowper's Epitaph. / London: Printed for F. C. and J. Rivington; Law and Whitaker; / Longman and Co.; Caddell and Davies; Black, Parry, and / Co.; J. Black; John Richardson; James Richardson; J. / Hatchard; Sherwood, Neely, and Jones; R. Scholey; / J. Booker; Suttaby and Co.; John Sharp; Baldwin, / Cradock, and Joy/ Gale, Curtis, and Fenner; T. Hamil- / ton; R. Hunter; Cowie and Co.; John Robinson; and / Simpkin and Marshall: and for Robinson, Son, and / Holdsworth, Leeds. / 1817.

Physical Appearance: 6 5/8 x 4 inches, xciv + 359 p.

Contents: Colophon "Bensley and Son, / Bolt Court, Fleet Street.", Dedication to the Right Honourable Earl Spencer by John Johnson, Preface by John Johnson, Bedford, dated April 1815, "Sketch of the Life of Cowper" by John Johnson, Contents, and text of 205 poems, Colophon "Bensley and Son, / Bolt Court, Fleet Street, London."

Language: English and Latin (various poems)

Illustrations: None

Provenance: None

Prize Label: None

Binding: Pebbled black leather binding, plain end papers, gilt edges, elaborately decorated, gilt-tooled boards with right triangles at each corner and central oval cartouche featuring a lyre, spine divided into six panels, the second containing the abbreviated title "Cowper's / Poems", the third containing the volume number "Vol. / III.", and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 61

Half title: George Crabbe's / Poetical Works, / Life by Allan Cunningham, Esq. / And / Illustrations / [vignette of man on horseback addressing gypsies] / London / Charles Daly, 17, Greville Street, / Hatton Garden.

Title page: George Crabbe's / Poetical Works: [Gothic type] / Preface to the Tales: / Life / By / A.C. Cunningham Esq. / And / Illustrations / Charles Daly. 17, Greville Street, / Hatton Garden.

Physical Appearance: 6 ½ x 4 inches, Roman type, xvi + 523 p.

Contents: Contents, Life of Crabbe, Preface to the Tales, text of twenty-one tales, five poems: "The Library," "The Village" Books I and II, "The Parish Register" Parts I-III, "The Borough" Letters I-XXIV, Miscellaneous Poems: "The Birth of Flattery," "Reflections," "Sir Eustace Grey," "The Hall of Justice" Parts I and II, "Woman," and "Inebriety; a Poem"

Language: English

Illustrations: Frontispiece unsigned engraving of the poet, nine unsigned engravings interspersed throughout the text to illustrate various scenes from the poems

Provenance: Front pastedown bookplate with the central monogram "ACS" blocked by the inscription, "From the library of / Algernon Charles Swinburne / The Pines, / Putney Hill", handwritten inscription on flyleaf (recto): "Algernon C. Swinburne / from his sincere friend / Edward T D Jones / On his leaving Eton / Xmas 1853."

Prize Label: None

Binding: Green pebbled cloth binding, plain end papers, gilt edges, elaborately decorated boards with gilt fillets and tooling, raised spine forming five panels, the second containing the title "Crabbe's Poetical Works" in gilt lettering and the other panels decorated with identical gilt images

Shelf Mark: None

Volume 62.

Title page: The / Dramatic Works / of / Shakespeare. / [vignette of wreath enclosing the motto Perennis / et / Fragens] / London. / William Pickering. / M.DCCC.XXVI.

Physical Appearance: 6 ½ x 4 inches, Roman type, four unnumbered pages + 783 p.

Contents: Contents, text of thirty-seven plays beginning with The Tempest and concluding with Othello, Glossary

Language: English

Illustrations: Frontispiece copperplate engraving of Shakespeare by H. Robinson SC and published in London by William Pickering, 1832

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "*Hoc Libro / Donatus est / Arthurum Entwisle / Honoris Causa / Etonae / AD MDCCC LX*"

Binding: Black pebbled cloth, plain end papers, gilt edges, raised spine forming six panels, the second identifying the book by the author's name "Shakespeare" and the other panels undecorated

Shelf Mark: None

Volume 63 (v. 1).

Title page: Correspondence / of / The Right Honourable Edmund Burke; / Between the Year 1744, / And the period of His Decease, in 1797. / Edited by / Charles William, Earl Fitzwilliam, / And Lieutenant General / Sir Richard Bourne, K.C.B. / In Four Volumes. / Vol. I. / London: Frances & John Rivington, / St. Paul's Church Yard, & Waterloo Place. / 1844.

Physical Appearance: 8 ½ x 5 ½ inches, Roman type, ix + 518 p.

Contents: Colophon "London: / Gilbert and Rivington, Printers. / St. John's Square.", Preface, Contents of Vol. I (Jan. 9, 1744-Dec. 20, 1774), Correspondence, Colophon "Gilbert & Rivington, Printers, St. John's Square, London."

Language: English

Illustrations: Frontispiece copperplate engraving of Edmund Burke by Sir Joshua Reynolds, engraved by E. Finden, and published by F. & J. Rivington, London, Feb. 1852

Provenance: Front pastedown bookplate in lower left corner "Prof. William B. Todd / Collection of Academic Books"

Prize Label: None

Binding: Smooth red leather binding with the Eton arms centered on the front and back boards, marbled end papers and edges, raised tooled spine forming six panels, the second containing the abbreviated author and title "Burke's / Correspondence", the third

containing the volume number "Vol. / I.", both in gilt lettering against a black ground, and the other panels decorated with identical tooling

Shelf Mark: None

Volume 63 (v. 2).

Title page: Correspondence / of / The Right Honourable Edmund Burke; / Between the Year 1744, / And the period of his Decease, in 1797. / Edited by / Charles William, Earl Fitzwilliam, / And Lieutenant General / Sir Richard Bourke, K.C.B. / In Four Volumes. / Vol. II. / London: Frances & John Rivington, / St. Paul's Church Yard, & Waterloo Place. / 1844.

Physical Appearance: 8 ½ x 5 ½ inches, Roman type, viii + 492 p.

Contents: Colophon "London: / Gilbert and Rivington, Printers, St. John's Square.", Contents of Vol. II (Jan. 10, 1775-July 3, 1782), Correspondence.

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth red leather binding with the Eton coat of arms centered on the front and back boards, marbled end papers and edges, raised tooled spine forming six panels, the second containing the abbreviated author and title "Burke's / Correspondence", the third containing the volume number "Vol. / II.", both in gilt lettering against a black ground, and the other panels decorated with identical tooling

Shelf Mark: None

Volume 63 (v. 3).

Title page: Correspondence / of / The Right Honourable Edmund Burke; / Between the Year 1744, / And the period of his Decease, in 1797. / Edited by / Charles William, Earl Fitzwilliam, / And Lieutenant General / Sir Richard Bourke, K.C.B. / In Four Volumes. / Vol. III. / London: Frances & John Rivington, / St. Paul's Church Yard, & Waterloo Place. / 1844.

Physical Appearance: 8 ½ x 5 ½ inches, Roman type, vii + 537 p.

Contents: Colophon "London: / Gilbert and Rivington, Printers, St. John's Square.", Contents of Vol. III (July 20, 1782-Sept. 8, 1792), Correspondence

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth red leather binding with the Eton coat of arms centered on the front and back boards marbled end papers and edges, raised tooled spine forming six panels, the second containing the abbreviated author and title "Burke's / Correspondence", the third containing the volume number "Vol. / III.", both in gilt lettering against a black ground, and the other panels decorated with identical tooling

Shelf Mark: None

Volume 63 (v. 4).

Title page: Correspondence / of / The Right Honourable Edmund Burke; / Between the Year 1744, / And the period of his Decease, in 1797. / Edited by / Charles William, Earl Fitzwilliam, / And Lieutenant General / Sir Richard Bourke, K.C.B. / In Four Volumes. / Vol. IV / London: Frances & John Rivington, / St. Paul's Church Yard, & Waterloo Place. / 1844.

Physical Appearance: 8 ½ x 5 ½ inches, Roman type, vii + 554 p., unnumbered Errata page

Contents: Contents of Vol. IV (Sept. 9, 1792-May 28, 1797), Contents of Appendix, Correspondence, Appendix consisting of various documents authored by Burke, Addenda consisting of one letter authored by Burke dated Dec. 28, 1796, that was sent to the editor subsequent to the publication of the Correspondence section, Index, Colophon "Gilbert & Rivington, Printers, St. John's Square, London.", Errata page

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth red leather binding with the Eton coat of arms centered on the front and back boards, marbled end papers and edges, raised tooled spine forming six panels, the second containing the abbreviated author and title "Burke's / Correspondence", the third containing the volume number "Vol. / IV.", both in gilt lettering against a black ground, and the other panels decorated with identical tooling

Shelf Mark: None

Volume 64 (v.1).

Half-title: The / Works / of / William Robertson, D.D. / Vol. I.

Title Page: The / Works / of / William Robertson, D.D. / to which is Prefixed / An Account of the Life and Writings of the Author, / By / Dugald Stewart, F.R.S. Edin. / In Six Volumes. / Vol. I. / *History of Scotland.* / London: / Longman, Brown, Green & Longmans; J.M. Richardson; Simpkin, Marshall & Co.; E. Hodgson; Bigg & Son; / T. Bumpus; J. Bain; Smith, Elder, & Co.; H. Washbourne; Houlston & Stoneman; / R. Mackie; H.G. Bohn; Stevens & Norton; Bickers & Bush; G. Willis; J. Cornish; / Aylott & Jones; Walker & Son; Sotheran & Co.; L. Booth; J. Parker, Oxford; and / J. Deighton, Cambridge. / 1851.

Title-Page: The / History / of / Scotland / During the Reign of / Queen Mary and of King James VI. / Till / His Accession to the Crown of England: / With / A Review of Scottish History Previous to That Period. / By William Robertson, D.D. / In Two Volumes. / Vol. I. / London: / Longman, Brown, Green & Longmans; J.M. Richardson; Simpkin, Marshall & Co.; E. Hodgson; Bigg & Son; / T. Bumpus; J. Bain; Smith, Elder & Co.; H. Washbourne; Houlston & Stoneman; / R. Mackie; H.G. Bohn; Stevens & Norton; Bickers & Bush; G. Willis; J. Cornish; / Aylott & Jones; Walker & Son; Sotheran & Co.; L. Booth; J. Parker, Oxford; and / J. Deighton, Cambridge. / 1851.

Half-title: Account / of the / Life and Writings / of / William Robertson, D.D., F.R.S.E. / Late Principal of the University of Edinburgh, / And Historiographer to His Majesty / For Scotland. / Read before the Royal Society of Edinburgh.

Physical Appearance: 8 ¾ x 5 ½ inches, Roman type, cxxx + one unnumbered leaf + 357 p.

Contents: Colophon "London / Printed by G. Barclay, Castle St. Leicester Sq.", Advertisement by Dugald Stewart, College of Edinburgh, dated May 16, 1801, text of Account of the Life and Writings of William Robertson, D.D., Preface to the Eleventh Edition of The History of Scotland, College of Edinburgh, dated March 5, 1787, The History of Scotland, Books I-IV, Colophon "London: / Printed by G. Barclay, Castle St. Leicester Sq."

Language: English

Illustrations: Frontispiece engraving of William Robertson, D.D. painted by Sir Joshua Reynolds, engraved on steel by T.A. Dean, and published by Longman & Co.

Provenance: Front pastedown bookplate "Prof. William B. Todd / Collection of Academic Prize Books," inscription on flyleaf (verso): "William Henry Wickens / with the best wishes / of his sincere friend and Tutor / Edmond Warre / On his leaving Eton, Dec. 1863."

Prize Label: None

Binding: Smooth brown leather with gilt-tooled boards finished at corners with small rosettes, marbled end papers and edges, raised spine forming six panels, the second containing the abbreviated author, title, and volume number "Robertson's / Works. / I", the fourth containing the title and volume number "History / of / Scotland I", both in gilt lettering against a black ground, and the other panels decorated with identical tooling

Shelf Mark: None

Volume 64 (v. 2).

Half-title: The / Works / of / William Robertson, D.D. / Vol. II.

Title Page: The / Works / of / William Robertson, D.D. / to which is Prefixed / An Account of the Life and Writings of the Author, / By / Dugald Stewart, F.R.S. Edin. / In Six Volumes. / Vol. II / *History of Scotland.* / London: / Longman, Brown, Green & Longmans; J.M. Richardson; Simpkin, Marshall & Co.; E. Hodgson; Bigg & Son; / T. Bumpus; J. Bain; Smith, Elder, & Co.; H. Washbourne; Houlston & Stoneman; / R. Mackie; H.G. Bohn; Stevens & Norton; Bickers & Bush; G. Willis; J. Cornish; / Aylott & Jones; Walker & Son; Sotheran & Co.; L. Booth; J. Parker, Oxford; and / J. Deighton, Cambridge. / 1851.

Title-Page: The / History / of / Scotland / During the Reign of / Queen Mary and of King James VI. / Till / His Accession to the Crown of England: / With / A Review of Scottish History Previous to That Period. / By William Robertson, D.D. / In Two Volumes. / Vol. II. / London: / Longman, Brown, Green & Longmans; J.M. Richardson; Simpkin, Marshall & Co.; E. Hodgson; Bigg & Son; / T. Bumpus; J. Bain; Smith, Elder & Co.; H. Washbourne; Houlston & Stoneman; / R. Mackie; H.G. Bohn; Stevens & Norton; Bickers & Bush; G. Willis; J. Cornish; / Aylott & Jones; Walker & Son; Sotheran & Co.; L. Booth; J. Parker, Oxford; and / J. Deighton, Cambridge. / 1851.

Physical Appearance: 8 $\frac{3}{4}$ x 5 $\frac{1}{2}$ inches, Roman type, 548 p.

Contents: Colophon "London: / Printed by G. Barclay, Castle St. Leicester Sq.," The History of Scotland Books V-VIII, "A Critical Dissertation concerning the Murder of King Henry, and the Genuineness of the Queen's Letters to Bothwell," Appendices Nos. I-LIII, Index to The History of Scotland. Colophon "London:—Printed b G. Barclay, Castle St. Leicester Sq."

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth brown leather with gilt-tooled boards finished at corners with small rosettes, marbled end papers and edges, raised spine forming six panels, the second containing the abbreviated title and volume number "Robertson's / Works. / II", the fourth containing the title and volume number "History / of / Scotland / II", and the other panels decorated with identical tooling

Shelf Mark: None

Volume 65 (v. 1).

Half-title: The Poetical Works of / John Milton / In Two Volumes / Vol. I.

Title Page: The Poetical Works / of / John Milton [Gothic type with rubricated letters "J" and "M"] / Printed from the Original Editions / With a Life of the Author By / The Rev. John Mitford / In Two Volumes / Vol. I. / London / Bickers and Son / 1 Leicester Square W.

Physical Appearance: 8 ½ x 5 ½ inches, Roman type, ccii + 270 p.

Contents: Colophon "Chiswick Press:—Printed by Whittingham and Wilkins, / Tooks Court, Chancery Lane," Advertisement to the Edition of 1851 dated May 1, 1851, Contents to Vol. I, Pedigree of Milton (foldout), The Life of Milton by John Mitford with an Addenda, Samson Agonistes, a Dramatic Poem, A Mask presented at Ludlow Castle, 1634, before John Earl of Bridgewater, then President of Wales, Lycidas, Il Penseroso, L' Allegro, Arcades, Miscellaneous Poems, Sonnets, Psalms, De Authori Testimonia, Elegiarum Liber Primus, Epigrammaticum Liber, Sylvarum Liber, Printer's Device of Chiswick Press with colophon "Printed by Whittingham and Wilkins, / Tooks Court, Chancery Lane."

Language: English, Italian (De Authori Testimonia), and Latin (Elegiarum Liber Primus, Epigrammaticum Liber, and Sylvarum Liber).

Illustrations: Frontispiece portrait of Milton engraved by W. Humphreys from a print by Faithorne with the inscription “Cum sole, et luna semper Aratus evil / Jo: Milton / 1631,” and an engraving entitled “The House of Chalsont St. Giles, co. Buckingham, to which Milton retired during the Plague in 1665; and where he planned and wrote his Paradise Regained.”

Provenance: Front Pastedown prize label centered with bookplate directly underneath “Prof. William B. Todd / Collection of Academic Prize Books”

Prize Label: “*Hunc Librum / Gerardo H. Craig Sellar / Honoris Causa / Dono Dedit / Edmondus Warre / Magister Informator. / Etonae / A S MDCCC.LXXXVI.*”

Binding: Smooth dark red leather, marbled end papers and edges, gilt-tooling at perimeter of boards with gilt-tooled Eton arms centered on front and back boards, raised, gilt-tooled spine forming six panels, the second containing the author and title “Milton’s / Poetical / Works”, the third containing the volume number “Vol. / I.”, both against a darker ground, and the other panels decorated with the gilt-tooled Eton arms

Notes: The Rev. Edmond Warre, D.D. (1837-1920) attended Eton College (1849-1854) where he was a Newcastle Scholar (1854) and an exact contemporary of the poet Algernon Charles Swinburne (1837-1909). After further education at Balliol College, Oxford, Rev. Warre returned to Eton as an Assistant Master (1860-1884), eventually serving as the school’s Head Master (1884-1905). Upon receiving this title, Rev. Warre immediately instituted a program of reform to raise academic standards and improve discipline. The hours of schoolwork were extended, the curriculum revised, and terminal examinations introduced. He also visited classrooms to monitor the masters’ teaching. A new system of administration reduced the amount of punishment through more effective and efficient controls of boys’ behavior and administration of sanctions. Eton was also physically transformed during his headmastership with the addition of a lower chapel and new schoolrooms, and a school library and school hall dedicated to fallen Etonians of the South African War. Rev. Warre was also an honorary chaplain to Queen Victoria (1885-1901) and later occupied the same position in the households of King Edward VII and King George V. Painted in 1906, John Singer Sargent’s full-length portrait of Warre, robed in scholastic gown, clutching his mortarboard in one hand and holding a book in the other, presents a towering figure of authority that personified Eton to the many schoolboys who were the objects of his penetrating gaze.

Shelf Mark: None

References: “Edmond Warre.” *Oxford Dictionary of National Biography*, <https://doi-org.ezproxy.library.tamu.edu/10.1093/ref:odnb/36751>

Volume 65 (v. 2).

Half-title: The Poetical Works of / John Milton / In Two Volumes / Vol. II.

Title Page: The Poetical Works / of / John Milton [Gothic type with rubricated letters “J” and “M”] / Printed from the Original Editions / With a Life of the Author By / The Rev. John Mitford / In Two Volumes / Vol. II. / London / Bickers and Son / 1 Leicester Square W.

Physical Appearance: 8 ½ x 5 ½ inches, Roman type, ix + 417 p.

Contents: Colophon “Chiswick Press:—Printed by Whittingham ad Wilkins, / Took Court, Chancery Lane,” Facsimile of the Agreement between Milton and Mr. Symons engraved by T. Swaine (foldout), Contents to Vol. II, Commendatory Verses “In Paradisum amissam summi poetae Johannes Miltoni” by Samuel Barrow, M.D. and “On Paradise Lost: by Andrew Marvel, *Paradise Lost* Books I-XII, *Paradise Regained* Books I-IV, Printer’s device of Chiswick Press and colophon “Printed by Whittingham and Wilkins, Took Court, Chancery Lane.”

Language: English and Latin (“In Paradisum amissam summi poetae Johannes Miltoni”).

Illustrations: None

Provenance: Signature of “G. Craig Sellar” on flyleaf (verso)

Prize Label: None

Binding: Smooth dark red leather, marbled end papers and edges, gilt-tooling at perimeter of boards with gilt-tooled Eton Crest centered on front and back boards, raised, gilt-tooled spine forming six panels, the second containing the author and title “Milton’s / Poetical / Works”, the third containing the volume number “Vol. / II,” both against a darker ground, and the other panels decorated with the gilt-tooled Eton arms

Shelf Mark: None

Volume 66.

Title Page: Quinti Horatii Flacci / Opera. / cura / H.H. Milman, D.D. / Londoni: / Apud Joannem Murray. / MDCCCLIII.

Physical Appearance: 8 ¾ x 5 ⅞ inches, Roman type, 490 + xiv.

Contents: Contents, Carminum, Carmen Secularae, Epodon Liber, Satitarum, Epistolarum, De Arte Poetica, List of Illustrations

Language: Latin and English (List of Illustrations only)

Illustrations: “The Drawings from the Antique by George Scharf, Jun., and the ornaments by Owen Jones, Architect.”

Provenance: Front pastedown bookplate bearing the name “Edmond Warre” and motto “Je Trouve Bien” [“I find much”] with another bookplate directly beneath “Prof. William B. Todd / Collection of Academic Prize Books,” front flyleaf (verso) containing the handwritten inscription “Edmond Warre / Newcastle Scholar / 1854. / From his Tutor and Friend / Wharton B. Marriott.”

Prize Label: None

Binding: Vellum binding with elaborate gilt tooling at perimeter and center of the boards, marbled end papers, gilt edges, gilt-tooled spine containing six panels, the second containing the abbreviated the author and editor “Horatius / Milman” against a darker ground

Notes: Eton’s Newcastle Scholarship has been described as the “the summit of the Etonian’s intellectual ambitions” (Stone 65). The Scholarship was founded in 1829 by the Duke of Newcastle to encourage religious learning. Prior to World War I, the scholarship was determined by a stringent set of competitive examinations on Classics and Divinity (Churchill 10). The winner was titled the “Newcastle Scholar” for that year and received a monetary award; the runner-up was the “Medalist,” and other boys who had performed well on the exam would be recognized as one of the “Newcastle Select” (Churchill 10). One of the most distinguished Newcastle Scholars of the nineteenth century was the Reverend Edmond Warre (1837-1920), who attended Eton from 1849-1854, and later returned, first to serve as an assistant master (1860-1884) and then as headmaster (1884-1905).

Shelf Mark: None

References:

1. Stone, C.R., *The Eton Glossary*, Eton by Spottiswoode and Co., Ltd., 1903.
2. “Edmond Warre.” *Oxford Dictionary of National Biography*, <https://doi-org.ezproxy.library.tamu.edu/10.1093/ref:odnb/36751>
3. Churchill, Alexandra. *Blood and Thunder: The Boys of Eton College and the First World War*. The History Press, 2014.

Volume 67.

Title Page: P. Terentii Afri / Comoediae / Londini / M DCCC LIV

Physical Appearance: 11 ¼ x 8 ¾ inches, Roman type, 463 p.

Contents: Andria, Eunuchus, Heauton, Timorumenos, Aldelphi, Hecyra, Phormio,
Colophon “Londini / Excudebat Carolus Whittingham. / 1854

Language: Latin

Illustrations: None

Provenance: Bound-in prize label

Prize Label: “*Hunc Librum / Thomas Fenwick Fenwick / Etona Discedenti / Bona / Omnia et Fausta / Ominatus / D. D. / C.O. Goodford / Magister Informator. / AD M DCCC L VIII.*”

Binding: Smooth brown leather boards, gilt-tooling at perimeter, marbled end papers, gilt edges, raised gilt-tooled spine forming six panels, the second containing the author and title “Terentii / Comoediae” against a black ground and the other panels undecorated except for the place and date of publication “Londini, MDCCCLIV” at the tail

Notes: Rev. Charles Old Goodford, D.D. (1812-1884) attended Eton College (1826-1830), later serving as its Head Master (1853-1862) and Provost (1862-1884). He also attended King’s College, Cambridge where he received his B.A. (1836), M.A. (1839), and D.D. (1853). In 1854, he edited *P. Terentii Afri Comoediae*, which he had printed primarily for the purpose of presenting it as a leaving-book to his sixth-form boys.

Shelf Mark: None

Reference: “Charles Old Goodford.” Wikipedia.
https://en.wikipedia.org/wiki/Charles_Old_Goodford.

Volume 68.

Title Page: P. Terentii Afri / Comoediae / Londini / M DCCC LIV

Physical Appearance: 11 ¼ x 8 ¾ inches, Roman type, 463 p.

Contents: Andria, Eunuchus, Heauton, Timorumenos, Aldelphi, Hecyra, Phormio,
Colophon “Londini / Excudebat Carolus Whittingham. / 1854

Language: Latin

Illustrations: None

Provenance: Bound-in prize label

Prize Label: "*Hunc Librum / Frederico St. John Carolo Trench / Etona / Discedenti / Bona Onmia et Fausta / Ominatus / D.D. / C.O. Goodford / Magister Informator. / AD MDCCC L VIII.*"

Binding: Smooth brown leather boards, gilt-tooling at perimeter, marbled end papers, gilt edges, raised gilt-tooled spine forming six panels, the second containing the author and title "Terentii / Comoediae" against a black ground and the other panels undecorated except for the place and date of publication "Londini, MDCCCLIV" at the tail

Shelf Mark: None

Volume 69 (v. 1).

Title Page: The / Poetical Works / of / Samuel Butler. / With Life, Critical Dissertation, and / Explanatory Notes, [Gothic type] / By the / Rev. George Gilfillan. / Vol. I. / Edinburgh: / James Nichol, 9 North Bank Street. / London: James Nisbet and Co. / Dublin: W. Robertson. / M. DCCC. LIV.

Physical Appearance: 8 ¾ x 5 ½ inches. Roman type, xxvi + 258 p.

Contents: Introductory essay entitled "The Life and Works of Samuel Butler," Hudibras, in Three Parts, written in the Time of the Late Wars (Parts I and II and Part III, Canto I), Colophon "Ballantyne, Printer, Edinburgh."

Language: English

Illustrations: None

Provenance: Front pastedown bookplate in lower left corner "Prof. William B. Todd / Collection of Academic Prize Books", flyleaf (recto) handwritten inscription "Reginald Wyndham Butterworth / with the best wishes of his sincere friend. / Edward Charles Follett / On his leaving Eton / Xmas / 59."

Prize label: None

Binding: Smooth tan leather binding with gilt-tooled perimeter, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title "Butler's / Poetical / Works" against a red ground, the third containing the volume number "Vol. / I" against a black ground, and the other panels decorated with identical gilt-tooled images with the date "1854" inscribed at the tail

Shelf Mark: None

Volume 69 (v. 2).

Title Page: The / Poetical Works / of / Samuel Butler. / With Life, Critical Dissertation, and / Explanatory Notes, [Gothic type] / By the / Rev. George Gilfillan. / Vol. II. / Edinburgh: / James Nichol, 9 North Bank Street. / London: James Nisbet and Co. / Dublin: W. Robertson. / M DCCC LIV.

Physical Appearance: 8 ¾ x 5 ½ inches. Roman type, vi + 297 p.

Contents: Contents of Vol. II, Hudibras, In Three Parts, written in the Time of the Late Wars (Part III, Cantos II and III), Genuine Remains, Various Readings of and Additions to Hudibras, Colophon “Ballantyne, Printer, Edinburgh.”

Language: English

Illustrations: None

Provenance: Small loose calling card inserted at page 133 of Genuine Remains and inscribed “Archdeacon of Bath” with the handwritten message “I return these 2 vols of Samuel Butler, with my very best thanks for letting me have a look at them. Aug. 27, 1931.”

Prize label: None

Binding: Smooth tan leather binding with gilt-tooled perimeter, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title “Butler’s / Poetical / Works” against a red ground, the third containing the volume number “Vol. / II” against a black ground, and the other panels decorated with identical gilt-tooled images with the date “1854” inscribed at the tail

Notes: The Archdeacon of Bath is a senior ecclesiastical officer in the Church of England Diocese of Bath and Wells; the office has existed since the twelfth century. Sydney Adolphus Boyd (1857-1947) was the Archdeacon of Bath from 1924 to 1938, and, therefore, was the likely author of the message placed inside Volume II. The books were likely loaned to the Archdeacon by the original owner, Reginald Wyndham Butterworth: the *Eton Register* provides Mr. Butterworth’s last address as “53 Pulteney St., Bath.”

Shelf Mark: None

References:

1. “Sydney Boyd.” Wikipedia, https://en.wikipedia.org/wiki/Sydney_Boyd
2. “Eton School Lists.” *Printed Registers of Etonians*, <http://archives.etoncollege.com>

Volume 70.

Title Page: The / Public and Domestic Life / of the / Right Hon. Edmund Burke. / By / Peter Burke, Esq. / of the Inner Temple and the Northern Circuit. / [Bust of Edmund Burke] / Second Edition. [Gothic type] / London: Nathaniel Cooke, Milford House, Strand. / MDCCCLIV.

Physical Appearance: 7 5/8 x 5 inches, Roman type, xiv + 316 p.

Contents: Preface, Contents, List of Illustrations, Epigram authored by George Canning / Chapters I-VIII, Colophon "London: / Printed by Levey, Robson, and Franklyn, / Great New Street and Fetter Lane."

Language: English

Illustrations: Frontispiece entitled "Edmund Burke concluding his opening speech at the trial of Warren Hastings," tailpiece of Burke's armorial ensigns among French lilies, forty-five illustrations interspersed throughout text signed "Julian Porter"

Provenance: Front pastedown armorial bookplate with the name "Reginald Gurney," front pastedown bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books," handwritten prize label on flyleaf (verso).

Prize Label: "R. Gurney, / First in Schoolwork, [ineligible]. xvi / from [ineligible]. / Eton Coll. / March 27th 1863."

Binding: Smooth red leather binding, gilt-tooled perimeter on front and back boards with rosette at each corner, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title "Life / of / Burke" against a black ground and the other panels decorated with identical gilt-tooled images

Shelf Mark: None

Volume 71.

Half-title: Poems and Letters / By Thomas Gray

Title Page: Poems / and / Letters / By / Thomas Gray / [Vignette] / London / Printed at the Chiswick Press / 1863

Physical Appearance: 11 1/4 x 8 1/2 inches, Roman type, xvi + 415 p.

Contents: Contents, an essay entitled "Mr. Thomas Gray" by the Hon. Horace Walpole, Poems (25), Extracts (2), Poemata (5), Extracts (2), Notes to the Poems, Letters (45),

Notes to the Letters, Colophon “Chiswick Press:—Printed by Whittingham and Wilkins, Tooks Court, Chancery Lane.”

Language: English, Latin (Poemata and Extracts), and Greek (Extracts)

Illustrations: Frontispiece mezzotint of the poet as a child seated in a chair, photograph of Eton College (facing text of “Ode on a Distant Prospect of Eton College”), photograph of Stokes Poges (facing text of “Elegy Written in a Country Churchyard”), and photograph of a manor house (facing text of “A Long Story”).

Provenance: Bound-in prize label, loose handwritten slip at page 73 entitled “Photographs” and containing the following information: “Thomas Gray facing title / Eton College [page] 11 / Stokes Poges [page] 73 / ? Huntingdon House [page] 83”

Prize Label: “*Johanni Edward Blackburn / Edwardus Balston. / Etonae / P2nd: Id: April: / A S M D C C C L X V I I.*”

Binding: Smooth brown leather binding with gilt-tooled perimeter on front and back boards, marbled end papers, gilt edges, raised gilt-tooled spine forming six panels, the second containing the title “Gray’s / Poems and / Letters” against a black ground and the other panels decorated with identical gilt-tooled images (florets)

Shelf Mark: None

Volume 72.

Title Page: A Book of / Golden Deeds / Of All Times and All Lands / Gathered and Narrated / By / The Author of “The Heir of Redclyffe,” / [Vignette of a woman in profile standing on a pedestal] / London and Cambridge: [Gothic type] / Macmillan and Co. / 1864.

Physical Appearance: 6 ¼ x 4 inches, Roman type, xi + 454 p.

Contents: Colophon “London: R. Clay, Son, and Taylor, Printers, / Bread Street Hill.”, Preface dated November 17, 1864, Contents, fifty short book chapters, Chronological Table arranging the various events according to time, nation, and place, Colophon “R. Clay, Son & Taylor / Printers, London.”

Language: English

Illustrations: Title page vignette signed H. Bonham Carter and C.H. Jeens.”

Provenance: Front pastedown bookplate in lower left corner “Prof. William B. Todd / Collection of Academic Prize Books,” handwritten inscription on flyleaf (recto) “Reginald Gervis Hargreaves / from his Tutor Arthur Ainger. / “Honoris Causa” / Eton. Easter 1866.”

Prize Label: None

Binding: Pebbled brown leather with perimeter tooling on front and back boards, black end papers, gilt edges, raised spine forming six panels, the second containing the title "A / Book / of / Golden Deeds" with the date "1864" at the tail

Notes: Reginald Gervis Hargreaves (1852-1926), was an English cricketer who married Alice Liddell (1852-1934), the child who inspired Lewis Carroll's *Alice in Wonderland*. The couple was married in Westminster Abbey on September 15, 1880. They had three sons, Alan Knyveton Hargreaves (1881-1915), Leopold Reginald Hargreaves (1883-1916), and Caryl Liddell Hargreaves (1887-1955). Both Alan and Leopold were killed in World War I.

Shelf Mark: None

References: "Alice Pleasance Hargreaves [née Liddell]." *Oxford Dictionary of National Biography*, <https://doi-org.ezproxy.library.tamu.edu/10.1093/ref:odnb/55226>

Volume 73.

Half-title: The Poetical Works / of / William Cowper

Title Page: The Globe Edition [Gothic type] / The Poetical Works / of / William Cowper / Edited / With Notes and Biographical Introduction / By / William Benham / Vicar of Margate / And Professor of Modern History in Queen's College, London / [Circular vignette of William Cowper with insignia encircling the portrait "His Virtues Formed the Magic of His Song"] / London: [Gothic type] / Macmillan and Co. / 1874 / All Rights Reserved.

Physical Appearance: 7 x 4 ½ inches, Roman type, lxiii + 536 p.

Contents: Printer's device, Dedication to the Most Reverend R.C. Trench, D.D., Lord Archbishop of Dublin by W. Benham, Addington Vicarage, dated July 9, 1870, Contents, Index to First Lines, Preface, Introductory Memoir, Early Poems (published posthumously), Olney Hymns (I-LXVIII), First Published Volume of Poems, Poems added by the author in subsequent editions of his work, Posthumous Poems of Middle and Later Life, Translations from the French of Madame de la Motte Guyon, Translations from Milton: I. The Latin (Elegies, Epigrams, and Miscellaneous Poems), II. The Italian Poems, and III. Complementary Poems to Milton (from the Latin and Italian), Translations from Vincent Bourne, Translations from the Latin Classics, Epigrams, Translated from the Latin of Owen, Translations of Greek Verses, Translations of English Verses, Notes, Colophon "London: R. Clay, Sons and Taylor, Printers, Breadstreet Hill."

Language: English and Latin (“Translation of Dryden’s Poem on Milton,” Translations of English Verses section).

Illustrations: Unsigned title-page vignette of the poet

Provenance: Front pastedown prize label, bookplate directly beneath “Prof. William B. Todd / Collection of Academic Prize Books.”

Prize Label: “Russell Prize. / Eton Coll. / 1878. / T.H. French.”

Binding: Black pebbled leather binding with gilt-tooled Eton coat of arms on front and back boards, plain end papers, gilt edges, raised spine of brown pebbled leather forming six panels, the second of which contains the abbreviated title “Cowper’s Poetical Works.”

Notes: After the Newcastle, the Tomline is Eton’s next most-coveted academic prize, which was founded in 1837 for mathematical achievement (Stone 65). The boy who finished second on the Tomline Examination won the Russell Prize, founded in 1867, in memory of A.V. Russell, a Tomline prizeman in 1864, who died a year later while a student at Trinity College, Cambridge (Stone 65).

Shelf Mark: None

References: Stone, C.R., *The Eton Glossary*, Eton by Spottiswoode and Co., Ltd., 1903.

Volume 74.

Half-title: Q. Horatium Flaccus / [vignette of Roman man in profile sitting in a chair holding an unfolded scroll] / Lipsiae / Apud S. Hirzelium / MD CCCLXXXI

Title Page: Q. Horatii Flacci / *Opera* / A Mauricio Hauptio / Recognita / Editio Quarta / Ab Iohanne Vahleno Curata / Lipsiae / Apud S. Hirzelium / MDCCCXXXI

Physical Appearance: 5 ¼ x 3 ¼ inches, Roman type, two unnumbered leaves + 347 p.

Contents: Carminum, Epodon, Satirarum, Epistularum, De Arte Poetica, Colophon “Lipsiae Inpressit W. Wigand.”

Language: Latin

Illustrations: Unsigned half-title vignette

Provenance: Front pastedown prize label with bookplate directly beneath “Prof. William B. Todd / Collection of Academic Prize Books,” loose slip of yellow-lined paper found between pages 46 and 47 (end of Carminum Book I and the beginning of Book II) with the handwritten notation “81 / 99 12”

Prize Label: “*Hunc Librum / Thomeo Balston / Honoris Causa / Dono Dedit / Edmondus Warre / Magister Informator. / Etonae / A S MDCCC XCIX*”

Binding: Dark green pebbled leather, marbled end papers, gilt edges, raised spine forming six panels, the second containing the author’s name “Horatius” with the year “1891” at the tail

Notes: The prize book contains significant marginalia commenting on Horace’s *Carminum* and *Epodon*, written primarily in English but occasionally in Latin and Greek. The reader (likely its original owner/publisher Thomas Balston) provides his understanding of the historical context, comments on Horace’s literary style, compares passages of the text to Ovid and Virgil, and notices idiosyncrasies of the Latin language.

Volume 75.

Half-title: Q. Horati Flacci / Opera.

Title Page: Q. Horati Flacci [rubricated] / Opera / [vignette of two trees yoked by a banner with the inscription “Arbor Scientiae / Arbor Vitae”] / Londini [rubricated] / Kegan Paul, Trench & Soc. / MD CCC LXXXIII [rubricated]

Physical Appearance: 8 5/8 x 5 1/2 inches, Roman type, four unnumbered leaves + 302 p.

Contents: Carmina, Epodi, Sermones, Epistulae, De Arte Poetica, Index, Colophon “Londoni:—Excudebant C. Whittingham et Soc.”

Language: Latin

Illustrations: Unsigned title-page vignette

Provenance: Front pastedown bookplate in lower left corner “Prof. William B. Todd / Collection of Academic Prize Books,” flyleaf inscription (recto) “A.M. Southey / from F.W. Cornish / Eton Christmas 1888”

Prize Label: None

Binding: Vellum, marbled end papers and edges, front and back boards blocked with gilt-tooled diamond pattern, raised gilt-tooled spine forming six panels, the second containing the title “Horati / Opera” and the other panels undecorated

Shelf Mark: None

Volume 76.

Title Page: Insects at Home. / Being a Popular Account of / British Insects, / Their / Structure, Habits, and Transformations. / By the Rev. J.G. Wood, M.A. F.L.S. &c. /

Author of / 'Homes without Hands' 'Bible Animals' 'Common Objects of the Sea-shore and Country' etc. / With Upwards of 700 figures by E.A. Smith and J.B. Zwecker, / Engraved by G. Pearson. / New Edition. / London: / Longmans, Green, and Co. / 1887.

Physical Appearance: 8 ¾ x 5 ½ inches, Roman type, xx + 670 p.

Contents: Advertisement identifying Works by the Same Author, Colophon "Printed by / Spottiswoode and Co., New-Street Square / London," Preface dated October 1871, Contents, List of Illustrations, Chapters I-XIV, sections entitled Dermaptera, Orthoptera, Thysanoptera, Neuroptera, Trichoptera, Hymneoptera (Chapters I-V), Lepidoptera (Chapters I-VII), Homoptera, Heteroptera (Chapters I-II), Aphaniptera (Pulicidae, or Fleas), Diptera, Systematic Index, Alphabetical Index, Colophon "Printed by / Spottiswoode and Co., New Street Square / London"

Language: English

Illustrations: Frontispiece colored engraving signed "Hanhart. Chromo Lith.," numerous full-page illustrations of insects in their natural habitats and half-page scientific illustrations of individual insects by type

Provenance: Front pastedown bookplate "Prof. William B. Todd / Collection of Academic Prize Books," flyleaf (recto) handwritten inscription "L.R. Hargreaves / from his tutor / Arthur C. Ainger / L.C. / Eton. Christmas. 1896."

Binding: Dark brown pebbled leather, plain end papers and gilt edges, perimeter tooling on front and back boards with rosette at each corner, raised spine forming six panels, the second containing the title "Insects at Home", the third containing the name of the author "Wood" and the other panels undecorated

Notes: Leopold Reginald Hargreaves (1883-1916) was the middle son of Alice Liddell and Reginald Gervis Hargreaves. Leopold attended Eton College (1896-1901), where he was a classmate of the noted British economist John Maynard Keynes (1883-1946).

Shelf Mark: None

References: "Eton School Lists." *Printed Registers of Etonians*, <http://archives.etoncollege.com>

Volume 77.

Title Page: La / Divina Commedia / di / Dante Alighieri / [rose vignette] / Firenze, / G. Barbera, Editore. / 1890.

Physical Appearance: 4 x 2 ⅜ inches, Roman type, 604 p.

Contents: Short biography entitled "Dante Alighieri," Della Divina Commedia (L' Inferno, Il Purgatorio, Il Paradiso.

Language: Italian

Illustrations: Frontispiece unsigned engraving of Dante Alighieri in profile holding a book under one arm and a flower in the other hand

Provenance: Front pastedown bookplate "Prof. William B. Todd / Collection of Academic Prize Books", flyleaf (recto) handwritten inscription "A. J. Ralli / from / E.L. Vaughan / Eton College. / Summer, 1893."

Prize Label: None

Binding: Black leather binding, marbled end papers, gilt edges, raised spine forming six panels, the second containing the author's name "Dante" and the other panels undecorated

Notes: Back flyleaf contains the handwritten citation "Page 267", which corresponds to the beginning of Canto Decimo primo of *Il Purgatorio*.

Edward Littleton Vaughan (1851-1940) attended Eton College (1865-1870) where he was a Newcastle Select Scholar (1870). He received an M.A. degree from Balliol College, Oxford. He was an Assistant Master at Eton (1876-1913).

Shelf Mark: None

References: "Eton School Lists." *Printed Registers of Etonians*, <http://archives.etoncollege.com>

Volume 78 (v.1).

Half-title: The Life / of / Samuel Johnson, LL.D.

Title Page: The Life / of / Samuel Johnson, LL.D. / Together with / A Journal of a Tour to the Hebrides, / By James Boswell. / A Reprint of the First Edition. / To which are added Mr. Boswell's Corrections and Additions, issued in 1792; the variations of the second edition, with some of the author's notes prepared for the third: the whole / Edited, with new notes, / By / Percy Fitzgerald, M.A., F.S.A. / In Three Volumes. / Vol. I. / Second Edition with a Preface by the Editor, and a Boswell / Bibliography by / H.R. Tedder, F.S.A., / Librarian to the Athenaeum Club. / London: [Gothic type] / Swan Sonnenschein & Co., / Paternoster Row. / 1891.

Physical Appearance: 8 ¼ x 5 ¼ inches, Roman type, xlii + seven unnumbered leaves + 538 p.

Contents: Printer's device of interlocking "S" and "W" blocked by two unicorns with the inscription "Ardua quae pulchra," Dedication to Thomas Carlyle, Esq. by Percy Fitzgerald, Proposals for a New Edition of Mr. Boswell's Life of Dr. Johnson, dated London, May, 1874, Preface to the Second Edition, The Bibliography of Boswell's "Life of Johnson," dated London, 1888, Title Page of the 1791 edition, Dedication of the 1791 edition to Sir Joshua Reynolds by James Boswell dated London, April 20, 1791, Advertisement to the 1791 edition by James Boswell, London, and dated April 20, 1791, Advertisement to the Second Edition by James Boswell, text of The Life of Samuel Johnson, LL.D.

Language: English

Illustrations: Frontispiece engraving of Dr. Johnson from a painting by Sir Joshua Reynolds

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "*Hunc Librum / Morricio J. St. Aubyn / Honoris Causa / Dono Dedit / E. Lyttelton / Magister Informator. / Etonae / A S MCMVT*"

Binding: Smooth dark red leather binding, gilt-tooled perimeter with the Eton arms centered on the front and back boards, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second and fourth containing the title "Boswell's / Life / of Johnson" and the volume number "Vol. / I.", respectively, and the other panels decorated with the Eton arms

Notes: The Rev. Hon. Edward Lyttelton, D.D. (1855-1942) was an English schoolmaster, Anglican cleric, and cricketer. He attended Eton College (1868-1874) where he distinguished himself as an outstanding athlete in football, cricket and shooting, winning many prizes. He was the captain of the Eton eleven (1868). He was also editor of the *Eton College Chronicle* (1873-1874). His athletic achievements were matched by his younger brother Alfred (1857-1913), also a student at Eton (1868-1875) who received numerous athletic awards, often playing on the same team with his older brother. He also succeeded his older brother as editor of the *Eton College Chronicle* (1874-1875).

After receiving an M.A. from Trinity College, Cambridge, Rev. Lyttelton became an Assistant Master at Wellington College (1880-1882). He later became an Assistant Master at Eton (1882-1890) before leaving to become Head Master of Haileybury College (1890-1905), later becoming Head Master of Eton (1905-1916). As Head Master of Eton, Rev. Lyttelton pursued the changes in the school's curriculum and organization begun by his predecessor Edmond Warre but placed his own stamp on them. Under

Lyttelton, Greek was no longer required of boys entering the school, and under certain conditions boys might bypass classical work altogether by specializing in mathematics, modern languages, science, or history. The last years of his headmastership were made difficult due to the outbreak of World War I. Rev. Lyttelton left Eton in 1916 to become a parish priest, later serving as the Dean of Whitelands College, Chelsea, a teacher training college for women, where he also acted as chaplain and Bible lecturer.

Shelf Mark: None

References:

1. "Eton School Lists." *Printed Registers of Etonians*, <http://archives.etoncollege.com>
2. "Edward Lyttelton." *Oxford Dictionary of National Biography*, <https://doi-org.ezproxy.library.tamu.edu/10.1093/ref:odnb/34656>
3. "Alfred Lyttelton." *Oxford Dictionary of National Biography*, <https://doi-org.ezproxy.library.tamu.edu/10/1093/ref:odnb/34654>

Volume 78 (v. 2).

Half-title: The Life / of / Samuel Johnson, LL.D.

Title Page: The Life / of / Samuel Johnson, LL.D. / Together with / A Journal of a Tour to the Hebrides, / By James Boswell. / A Reprint of the First Edition. / To which are added Mr. Boswell's Corrections and Additions, issued in 1792; the variations of the second edition, with some of the author's notes prepared for the third: the whole / Edited, with new notes, / By / Percy Fitzgerald, M.A., F.S.A. / In Three Volumes. / Vol. II. / Second Edition with a Preface by the Editor, and a Boswell / Bibliography by / H.R. Tedder, F.S.A., / Librarian to the Athenaeum Club. / London: [Gothic type] / Swan Sonnenschein & Co., / Paternoster Row. / 1891.

Physical Appearance: 8 ¼ x 5 ¼ inches, Roman type, four unnumbered leaves + 527 p.

Contents: Printer's device of interlocking "S" and "W" blocked by two unicorns with the inscription "Ardua quae pulchra," the text of The Life of Samuel Johnson, LL.D. (cont.)

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth dark red leather binding, gilt-tooled perimeter with the Eton arms centered on the front and back boards, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second and fourth containing the title "Boswell's / Life / of Johnson" and the volume number "Vol. / II.", respectively, and the other panels decorated with the Eton arms

Shelf Mark: None

Volume 78 (v. 3).

Half-title: The Life / of / Samuel Johnson, LL.D.

Title Page: The Life / of / Samuel Johnson, LL.D. / Together with / A Journal of a Tour to the Hebrides, / By James Boswell. / A Reprint of the First Edition. / To which are added Mr. Boswell's Corrections and Additions, issued in 1792; the variations of the second edition, with some of the author's notes prepared for the third: the whole / Edited, with new notes, / By / Percy Fitzgerald, M.A., F.S.A. / In Three Volumes. / Vol. III. / Second Edition with a Preface by the Editor, and a Boswell / Bibliography by / H.R. Tedder, F.S.A., / Librarian to the Athenaeum Club. / London: [Gothic type] / Swan Sonnenschein & Co., / Paternoster Row. / 1891.

Physical Appearance: 8 ¼ x 5 ¼ inches, Roman type, four unnumbered leaves + 525 p.

Contents: Printer's device of interlocking "S" and "W" blocked by two unicorns with the inscription "Ardua quae pulchra," the text of The Life of Samuel Johnson, LL.D. (concluded), A Chronological Catalogue of the Prose Works of Samuel Johnson, LL.D., Half-title "The / Journal / of a / Tour to the Hebrides.", Dedication to Edmond Malone, Esq. by James Boswell, London, and dated Sept. 20, 1785. Advertisement, Second Edition, by "J.B." dated London, Dec. 20, 1785, Advertisement to the Third Edition by "J.B.", London, dated Aug. 15, 1786, Contents (Second Edition), the text of The Journal of a Tour to the Hebrides, with Samuel Johnson, LL.D., statement "Preparing for the Press, in one Volume Quarto," Errata, Table of Contents to the Life of Johnson

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth dark red leather binding, gilt-tooled perimeter with the Eton arms centered on the front and back boards, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second and fourth containing the title "Boswell's / Life / of

Johnson” and the volume number “Vol. / III.”, respectively, and the other panels decorated with the Eton arms

Shelf Mark: None

Volume 79.

Title Page: New and Revised Edition. / Stainer and Barrett’s Dictionary / of / Musical Terms [rubricated, anaconic “M” and “T”], Revised and Edited by / Sir J. Stainer, / M.A., MusD., Oxford; Hon. D.C.L. & Mus. Doc., Durham. / London: Novello and Company, Limited / and / Novello, Ewer and Co., New York. / 1898.

Physical Appearance: 10 ¼ x 6 ¾ inches, Roman type, two unnumbered leaves + 464 p.

Contents: Colophon “London: / Novello and Company, Limited, / Printers.,” Preface dated Oxford, July, 1898, listing of persons who have either contributed articles or otherwise rendered valuable assistance to the edition, main text of the Dictionary of Musical Terms

Language: English

Illustrations: Numerous unsigned illustrations throughout the text, primarily musical notations to illustrate rhythmic variations, note values, etc., but also other illustrations depicting organ construction, the anatomy of the larynx, and various types of musical harps

Provenance: Elaborate front pastedown bookplate of Caryl Liddell Hargreaves with the inscription “Nemo me impune lacessit” [No one attacks me with impunity] signed “WPC” and dated “1925,” flyleaf (verso) handwritten inscription “C.L. Hargreaves / from C.H. Lloyd. / Prize for Pianoforte Playing. / Eton / July 31, 1905.”

Prize Label: Flyleaf (verso) handwritten inscription “C.L. Hargreaves / from C.H. Lloyd. / Prize for Pianoforte Playing. / Eton / July 31, 1905.”

Binding: Pebbled dark red leather binding with straight-line tooling at head and tail of front and back boards, large gilt-tooled full-length image of a robed woman holding a lyre centered on the front board, deep red end papers, gilt edges, tooled spine bearing the book’s title “Dictionary / of / Musical Terms”, the names of the authors “Stainer / & / Barrett,” and the publisher “Novello”

Notes: Caryl Liddell Hargreaves (1887-1955) was the third and last child of Alice Liddell (1852-1934) and Reginald Gervis Hargreaves (1852-1926). His two older brothers Alan and Leopold were killed in World War I.

Charles Harford Lloyd (1849-1919) was an English composer and organist. Lloyd was invited to fill the position of music teacher at Eton College in 1892, when Sir Joseph Barnby resigned. His connections with the Liddell family are significant. He became organist at Christ Church Cathedral in 1882 at the invitation of Dean Henry Liddell (1811-1898), the father of Alice Liddell. Lloyd's choice of the *Dictionary of Musical Terms* as the prize gift for Alice's son Caryl reflects Lloyd's musical background. As a boy, Lloyd received instruction in harmony and pianoforte-playing from John Barrett. Barrett's co-author John Stainer instructed Lloyd in harmony at Magdalen College and greatly influenced him there, Lloyd once remarking, "I gained an experience of untold value to me in watching him as he played," a musical legacy that Lloyd apparently wished to pass on to Caryl through the presentation of this prize book.

Shelf Mark: None

References:

1. "Eton School Lists." *Printed Registers of Etonians*, <http://archives.etoncollege.com>.
2. "Alice Pleasance Hargreaves [née Liddell]." *Oxford Dictionary of National Biography*, <https://doi-org.ezproxy.library.tamu.edu/10.1093/ref:odnb/55226>
3. "Charles Harford Lloyd." *Thornbury Roots in partnership with Thornbury & District Museum*, <http://www.thornburyroots.co.uk/families/chlloyd/>
4. Obituary, "Charles Harford Lloyd." *The Musical Times*, vol. 60, Nov. 1, 1919, pp. 621-2.

Volume 80 (v. 1).

Half-title: Library of English Classics / Carlyle [rubricated]

Title Page: The / French Revolution [rubricated] / By Thomas Carlyle / [Greek inscription by Antoninus] / In Two Vols.—Vol. I / London / Macmillan and Co. Limited [rubricated] / New York: The Macmillan Company / 1906

Physical Appearance: 8 ½ x 5 ½ inches, Roman type, xi + 478 p.

Contents: Printers device, publication history and colophon "First Printed in the Library of English Classics 1900. / Reprinted 1906. / Glasgow: / Printed at the University Press / By Robert Maclehose and Co. Ltd.", Bibliographical Note by A.W. Pollard, Contents of Vol. I, the text of Part I: The Bastille (Books I-VII) and Part II: The Constitution (Books I-IV)

Language: English

Illustrations: None

Provenance: Front pastedown prize label with bookplate directly beneath “Prof. William B. Todd / Collection of Academic Prize Books”

Prize Label: “*Hunc Librum / Morricio St. Aubyn / Honoris Causa / Dono Dedit / E. Lyttelton / Magister Informator. / Etonae / A S MDMVII.*”

Binding: Red-pebbled leather with gilt-tooled Eton arms centered on the front and back boards, marbled end papers, gilt edges, raised spine forming six panels, the second containing the title “The / French / Revolution”, the fourth containing the author and volume number “Carlyle / Vol. I.”, and the other panels undecorated

Shelf Mark: None

Volume 80 (v. 2).

Half-title: Library of English Classics / Carlyle [rubricated]

Title Page: The / French Revolution [rubricated] / By Thomas Carlyle / [Greek inscription by Antoninus] / In Two Vols.—Vol. II / London / Macmillan and Co. Limited [rubricated] / New York: The Macmillan Company / 1906

Physical Appearance: 8 ½ x 5 ½ inches, Roman type, viii + 465 p.

Contents: Printers device, publication history and colophon “First Printed in the Library of English Classics 1900. / Reprinted 1906. / Glasgow: / Printed at the University Press / By Robert Maclehose and Co. Ltd.”, Contents of Vol. II, text of Part II: The Constitution (Books V-VI), The Guillotine, Index

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Red-pebbled leather with gilt-tooled Eton arms centered on the front and back boards, marbled end papers, gilt edges, raised spine forming six panels, the second containing the title “The / French / Revolution”, the fourth containing the author and volume number “Carlyle / Vol. II.”, and the other panels undecorated

Shelf Mark: None

Volume 80 (v. 3).⁶²

Title Page: The Rise / of the / Dutch Republic / By / John Lothrop Motley / Complete in One Volume / [Printer's device of interlocking "S" and "W" blocked by two unicorns with the inscription "Ardua quae pulchra,"] / London [Gothic type] / Swan Sonnenschein and Co., Lim. / 25 High Street, Bloomsbury / 1907

Physical Appearance: 8 ¾ x 5 ½ inches, Roman type, vi + 918 p.

Contents: Preface, Contents, text of The Rise of the Dutch Republic (Parts I-VI), Index

Language: English

Illustrations: None

Provenance: Binder's stamp in the upper left corner of flyleaf (verso) "Spottiswoode & Co. Ltd. Binders."

Prize Label: None

Binding: Dark red-pebbled leather with gilt-tooled Eton arms centered on the front and back boards, marbled end papers, gilt edges, raised spine forming six panels, the second containing the title and author in gilt lettering "The Rise / of the / Dutch Republic / Motley"

Shelf Mark: None

Volume 81.

Half-title: Poems by Thomas Gray

Title Page: Poems / by / Thomas Gray / [vignette featuring Eton arms] / Eton College / Spottiswoode & Co., Ltd. / 1907

Physical Appearance: 10 ⅛ x 7 ⅛ inches, Roman type, ix + 164 p.

Contents: Printer's device featuring the Eton arms with a banner inscribed "The Savile / Anno Press 1904," Contents, short biographical sketch entitled "Mr. Thomas Gray" by

⁶² This volume number reflects an error in the cataloging system. The book to which it refers is not the third volume of Carlyle's *The French Revolution*, which is only a two-volume work. Rather, the book is an entirely separate work that is complete in one volume. In the interest of consistency and preservation of the existing cataloging system, however, I have retained the reference to the book as currently cataloged even though it is incorrect.

the Hon. Horace Walpole,” Poems (25), Translations into English Verse (4), Poemata (11), Translations into Latin Verse (14), Colophon “Eton College: / Printed by Spottiswoode and Co., Ltd. / At the Savile Press.”

Language: English, Latin (Poemata, Translations into Latin), Italian (Translations into Latin: Rime di Petrarca), and Greek (Translations into Latin: From the Anthologica Graeca)

Illustrations: Frontispiece portrait of Thomas Gray by Benjamin Wilson and Walker & Boutall, PhSc., described as being “from the Original Picture, painted circa 1770, in the possession of Mr. John Murray”

Provenance: Bound-in prize label

Prize Label: “*Hunc Librum / P. Antonio M. Freeman / Etonae / Discedenti / Dono Dedit / E. Lyttelton / Magister Informator. / Etonae / A S MCMX.*”

Binding: Light blue-green cloth wrapped with tan leather-wrapped spine and corners, marbled end papers, gilt edges, crest centered on front and back boards inscribed “Ung dieu / Ung ray,” raised gilt-tooled spine forming six panels, the second containing the title “Poems / of / Thomas Gray” against a dark brown ground, the first, third and fourth panels decorated with identical gilt-tooled images of a rosette, and the sixth decorated with the Eton arms

Notes: This volume is an example of an Etonian leaving-book presented by the headmaster to a departing schoolboy. The Rev. Hon. Edward Lyttelton, D.D. (1855-1942) served as headmaster of Eton from 1905 to 1916. The volume was printed by Spottiswoode, Eton’s official printer, where all books were obtained. According to C.R. Stone, Spottiswoode’s window drew a crowd because it was always filled with notices of various kinds. With the exception of cricket notices, which were posted outside the School Office, all boys’ official notices decorated Spottiswoode’s window. Stone’s book *The Eton Glossary* was printed by Spottiswoode for Eton.

Shelf Mark: None

References:

1. “Edward Lyttelton.” *Oxford Dictionary of National Biography*, <https://doi-org.ezproxy.library.tamu.edu/10.1093/ref:odnb/34656>
2. Stone, C.R. *The Eton Glossary*, Eton: Spottiswoode & Co., Ltd., 1903.

Volume 82.

Title Page: Oxford Edition / The Complete / Poetical Works / of / Oliver Goldsmith / Edited with Introduction and Notes / By / Austin Dobson / Ho. LL.D. Edin. / Henry Frowde / London, Edinburgh, Glasgow / New York and Toronto / 1911

Physical Appearance: 7 ¼ x 5 inches, Roman type, xxxvi + 278 p.

Contents: Prefatory Notes by Austin Dobson, Ealing, dated Sept. 1906, Contents, List of Illustrations, Introduction with Chronology of Goldsmith's Life and Poems, Descriptive Poems, Lyrical and Miscellaneous Pieces, Notes, Appendices, Colophon "Oxford: Horace Hart / Printer to the University"

Language: English

Illustrations: Frontispiece portrait of Oliver Goldsmith from a painting by Sir Joshua Reynolds, pane of glass with Goldsmith's autograph signature, vignette to *The Traveller* drawn by Samuel Wale and engraved by Charles Grignion, headpiece to *The Traveller* engraved on wood by Charles Nesbit (1795), *The Traveller* from a design by Richard Westall, R.A., engraved on wood by Thomas Bewick (1795), vignette to *The Deserted Village*, 1770, drawn and engraved by Isaac Taylor, headpiece to *The Deserted Village*, engraved on wood by Charles Nesbit (1795), "The Departure" drawn by Robert Johnson and engraved on wood by Thomas Bewick (1795), "Edwin and Angelina" from an original washed drawing made by Thomas Stothard, R.A. (1805), portrait of Goldsmith from an etching by James Basire (1774), facsimile of Goldsmith's writing and signature (1837), "Green Arbour Court, Old Bailey" from an engraving (1803), "Kikenny West Church" from an aquatint by S. Alken of a sketch by R.H. Newell (1811), "Hawthorn Tree" from the same, "South View from Goldsmith's Mount" from the same, "The School House" from the same, portrait of Goldsmith drawn by Henry William Bunbury and etched by James Bretherton (1776), portrait of Goldsmith from a silhouette by Ozias Humphrey, R.A., "Lissoy Mill" from an aquatint by S. Alken of a sketch by R.H. Newell (1811), "The Parsonage" from the same

Provenance: Front pastedown prize label

Prize Label: "*Hunc Librum / Patricio Hamilton Baynes / Honoris Causa / Dono Dedit / Cyrillus Alington / Magister Informator. / Etonae / A S MCMXXII.*"

Binding: Smooth dark red leather with gilt-tooled border and Eton arms centered on the front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title "Goldsmith's / Poetical / Works" against a black ground and the other panels decorated with the identical image of a flower and stem

Notes: Patrick Hamilton Baynes (1907-1945) was a King's Scholar at Eton College (exact dates of attendance unconfirmed). He was an accomplished singer whose vocal performance at a school concert earned an encore, as recorded in *The Eton College Chronicle* (Jan. 28, 1926), the newspaper reporting that "P.H. Baynes, K.S., winner of the School Solo prize, justified his achievement with 'Blow, blow, thou winter wind,' and surpassed himself, when encored, with 'O Mistress mine'; in the latter song particularly he was extremely distinct." The newspaper also singled out his performance with combined vocal quartets for commentary: "An unfeeling part-song on the subject of 'Lovely Phyllis' was very well sung indeed by the quartets, Baynes' voice being perhaps too predominant."

The Rev. Cyril Argentine Alington (1872-1955) was an English schoolmaster who later became dean of Durham. He was educated at Marlborough College and Trinity College, Oxford. An ordained deacon (1899) and priest (1901), Rev. Alington became an Assistant Master at Eton College (1899-1908). He left Eton in 1908 to become Head Master of Shrewsbury School (1908-1916) but returned in 1916 to succeed his brother-in-law Edward Lyttelton as Head Master (1916-1933). Alington was a prolific writer, authoring over fifty books, fiction and non-fiction, traversing a wide range of topics, including religion, biography, history, poetry, and detective fiction. His book *A Schoolmaster's Apology* (1914) contains his views on education and religion during one of the most active stages of his career. He would later write a similarly-titled memoir *A Dean's Apology* (1952) about his life as dean of Durham (1933-1951). Rev. Alington had six children, one of whom, his daughter Elizabeth, was married to Alec Douglas-Home (1903-1995), a former British Prime Minister (1963-1964).

References:

1. *The Eton College Chronicle*, No. 1957 (Jan. 28, 1926), p. 958.
2. "Cyril Argentine Alington." *Oxford Dictionary of National Biography*, <https://doi-org.ezproxy.library.tamu.edu/10.1093/ref:odnb/30379>

Volume 83.

Half-title: P. Vergili Maronis / Opera Onania

Title Page: P. Vergili Maronis Opera / Londoni MDCCCCXII

Physical Appearance: 9 ½ x 6 ⅛ inches, Roman type, vii + 415 p. (uncut)

Contents: Ordo Librorum, Bucolicon Liber, Georgicon Libri I-IV, Aeneid Libri I-XII, Colophon "Finis P. Vergili Maronis Operum / Ex Recensione Henrici Nettleship / A Joanne Percival Postgate Re- / lecta, Permissu Georgii Bell et / Filiorum, Typis Riccardianis A / Carolo T. Jacobi Novissime Ex- / cuserum. Impensis Mediceae Socie- / tatis, Librario Philippo H. Lee / Warner, Londoni / MDCCCCXII."

Illustrations: None

Provenance: Front pastedown bookplate “Prof. William B. Todd / Collection of Academic Prize Books”, bound-in prize label, loose type-written sheet providing the book’s author, title, and publisher, and describing the book’s binding as “[g]reen cloth with gilt arms of Eton College in centre of upper side.”

Prize Label: “*Hunc Librum / Roberto A.H. Turing / Etona Discedenti / Dono Dedit / E. Lyttelton / Magister Informator, / Etonae / A S MDMXIV.*”

Binding: Green cloth binding with gilt border and Eton arms on centered on front board, grey end papers, deckled edges, smooth spine with gilt-tooled title “Publi / Vergili / Maronis / Opera / Omnia”

Notes: This volume is an example of an Etonian leaving-book presented by a headmaster to a departing schoolboy. The Rev. Hon. Edward Lyttelton, D.D. (1855-1942) served as Eton’s headmaster from 1905 to 1916.

Shelf Mark: None

References: “Edward Lyttelton.” *Oxford Dictionary of National Biography*, <https://doi-org.ezproxy.library.tamu.edu/10.1093/ref:odnb/34656>

Volume 84.

Half-title: Poems By / Thomas Gray

Title Page: Poems by Thomas Gray / London MCMXX

Physical Appearance: 10 x 7 ¼ inches, Roman type, six unnumbered leaves + 87 p.

Contents: Contents, Poems (25), Translations into English Verse (4), Colophon “Here End the Poems of Thomas Gray / Privately Printed for Eton College / By C.T. Jacobi in the Riccardi Press / Fount of the Medici Society Limited / VII Grafton Street, London. MCMXX”

Language: English

Illustrations: None

Provenance: Bound-in prize label

Prize Label: “*Hunc Librum / Philippo H.F. Evergood / Ab Etona Discedenti / Dono Dedit / Cyrillus Alington / Magister Informator / Etonae / A.D. MCMXX*”

Binding: Vellum with gilt-tooled Eton arms centered on front board, marbled end papers, gilt top edges and deckled fore and tail edges, smooth spine with the title "Poems by Thomas Gray" printed vertically in gilt lettering

Notes: This volume is an example of an Etonian leaving-book presented by the headmaster to a departing schoolboy. The Rev. Cyril Argentine Alington (1872-1955) became an assistant master at Eton College (1899-1908). He left Eton in 1908 to become headmaster of Shrewsbury School (1908-1916) but returned in 1916 to succeed his brother-in-law Edward Lyttelton as headmaster (1916-1933). Alington was a prolific writer, authoring over fifty books, fiction and non-fiction, traversing a wide range of topics, including religion, biography, history, poetry, and detective fiction. His book *A Schoolmaster's Apology* (1914) contains his views on education and religion during one of the most active stages of his career. He would later write a similarly-titled memoir *A Dean's Apology* (1952) about his life as dean of Durham (1933-1951). Rev. Alington had six children, one of whom, his daughter Elizabeth, was married to Alec Douglas-Home (1903-1995), a former British Prime Minister (1963-1964).

Shelf Mark: None

References: "Cyril Argentine Alington." *Oxford Dictionary of National Biography*, <https://doi-org.ezproxy.library.tamu.edu/10.1093/ref:odnb/30379>

Volume 85.

Half-title: Poems By / Thomas Gray

Title Page: Poems by Thomas Gray / London MCMXX

Physical Appearance: 10 ¼ x 7 ¼ inches, Roman type, six unnumbered leaves + 87 p.

Contents: Contents, Poems (25), Translations into English Verse (4), Colophon "Here End the Poems of Thomas Gray / Privately Printed for Eton College / By C.T. Jacobi in the Riccardi Press / Fount of the Medici Society Limited / VII Grafton Street, London. MCMXX"

Language: English

Illustrations: None

Provenance: Bound-in prize label

Prize Label: "*Hunc Librum / Humphreio S. Leigh-Taylor / Ab Etona Discedenti / Dono Dedit / Cyrillus Alington / Magister Informator / Etonae / A.D. MCMXXIV*"

Binding: Vellum with gilt-tooled Eton arms centered on front board, marbled end papers, gilt top edges and deckled fore and tail edges, smooth spine with the title Poems by Thomas Gray printed vertically in gilt lettering

Notes: See Notes to Volume 84.

Shelf Mark: None

Volume 86.

Half-title: Poems By / Thomas Gray

Title Page: Poems / by Thomas Gray / London MCMXX

Physical Appearance: 10 x 7 ¼ inches, Roman type, six unnumbered leaves + 87 p.

Contents: Contents, Poems (25), Translations into English Verse (4), Colophon “Here End the Poems of Thomas Gray / Privately Printed for Eton College / In the Riccardi Press Fount of / The Medici Society Limited / VII Grafton Street, London, W. / MCMXXVIII”

Language: English.

Illustrations: None.

Provenance: Bound-in prize label, bookmark of “T.D. Webster / Antiquarian & Export Bookseller / Holmhurst / Vicarage Road, / Southborough, / Tunbridge Wells / Kent England” specifying a specialty in “English Literature,” and found between pages 10 and 11, which are discolored in a pattern conforming to the dimensions (7 x 1 ½ inches) of the bookmark

Prize Label: “*Hunc Librum / Johanni Monroe-Hinds / Ab Etona Discedenti / Dono Dedit / Claudius Aurelius Elliott / Magister Informator / Etonae / A.D. MCMXXXV*”

Binding: Vellum with gilt-tooled Eton arms centered on front board, marbled end papers, gilt top edges and deckled fore and tail edges, smooth spine with the title “Poems by Thomas Gray” printed vertically in gilt lettering

Notes: This volume is an example of an Etonian leaving-book presented by a headmaster to a departing schoolboy. Sir Claude Aurelius Elliott (1888-1973) succeeded Cyril Alington as headmaster of Eton (1933-1949) and was the first Eton headmaster who was not in holy orders. One of his greatest accomplishments was keeping Eton open during World War II. Because of Eton’s proximity to London, Elliott was under pressure to

move the school to a safer location away from enemy bombs. Elliott resisted relocation. If London's poor could not move from London, declared Elliott, the Etonians would not move from Eton. Later, in 1940, two bombs did actually fall on Eton, just missing a library full of studying boys, an incident that only quickened Elliott's resolve. A skilled mountaineer, Elliott nightly scaled Eton's rooftops to look for incendiaries. He never did move the school, and after sixteen arduous years as headmaster, Elliott became Eton's Provost (1949-1965), overseeing a vast rebuilding and modernization campaign unequalled in the school's history. He was knighted in 1958.

Shelf Mark: None

References: "Sir Claude Aurelius Elliott." *Oxford Dictionary of National Biography*, <https://doi-org.ezproxy.library.tamu.edu/10.1093/ref:odnb/31069>

Volume 87.

Half-title: Poems By / Thomas Gray

Title Page: Poems / by Thomas Gray / London MCMXX

Physical Appearance: 10 x 7 ¼ inches, Roman type, four unnumbered leaves + 87 p.

Contents: Contents, Poems (25), Translations into English Verse (4), Colophon "Here End the Poems of Thomas Gray / Privately Printed for Eton College / In the Riccardi Press Fount of / The Medici Society Limited / VII Grafton Street, London, W. / MCMXXXVII"

Language: English

Illustrations: None

Provenance: Bound-in prize label

Prize Label: "*Hunc Librum / Richard Clavering Hyett / Baroni Dickinson / Ab Etona Discedenti / Dono Dedit / Claudius Aurelius Elliott / Magister Informator / Etonae / A.D. MCMXLIV*"

Binding: Vellum with gilt-tooled Eton arms centered on front board, white end papers, gilt top edges and deckled fore and tail edges, smooth spine with the title "Poems by Thomas Gray" printed vertically in gilt lettering

Notes: See Notes to Volume 86..

Shelf Mark: None

Volume 88.

Half-title: Poems By / Thomas Gray

Title Page: Poems by Thomas Gray / London MCMXX

Physical Appearance: 10 x 7 ¼ inches, Roman type, viii + one unnumbered leaf + 87 p.

Contents: Contents, Poems (25), Translations into English Verse (4), Colophon “Here End the Poems of Thomas Gray / Privately Printed for Eton College / In the Riccardi Press Fount of / The Medici Society Limited / VII Grafton Street, London. MCMLV”

Language: English

Illustrations: None

Provenance: Bound-in prize label

Prize Label: “*Hunc Librum / Jacobo Bertramo Lionello Brooke / Ab Etona Discedenti / Dono Dedit / Robertus Birley / Magister Informator / Etonae / A.D. MCMLIX*”

Binding: Vellum with gilt-tooled Eton arms centered on front board, marbled end papers, gilt top edges and deckled fore and tail edges, smooth spine with the title “Poems by Thomas Gray” printed vertically in gilt lettering

Notes: This volume is an example of an Etonian leaving-book presented by a headmaster to a departing schoolboy. Sir Robert Birley (1903-1982) was an English headmaster and educational administrator who served as an assistant master at Eton College (1926-1935), headmaster of Charterhouse School (1935-1947), and headmaster of Eton (1949-1963).

Shelf Mark: None

References: “Sir Robert Birley.” *Oxford Dictionary of National Biography*, <https://doi-org.ezproxy.library.tamu.edu/10.1093/ref:odnb/30820>

Volume 89.

Half-title: Poems By / Thomas Gray

Title Page: Poems by Thomas Gray

Physical Appearance: 10 x 7 ¼ inches, Roman type, viii + one unnumbered leaf + 87 p.

Contents: Contents, Poems (25), Translations into English Verse (4), Colophon “Here End the Poems of Thomas Gray / Privately Printed for Eton College / In the Riccardi Press Fount of / The Medici Society Limited / VII Grafton Street, London. MCMLV”

Language: English

Illustrations: None

Provenance: Bound-in prize label

Prize Label: “*Hunc Librum / Antonio Terentio / Pierce Grove / Ab Etona Discedenti / Dono Dedit / Robertus Birley / Magister Informator / Etonae / A.D. MCMLIX*”

Binding: Vellum with gilt-tooled Eton arms centered on front board, marbled end papers, gilt top edges and deckled fore and tail edges, smooth spine with the title “Poems by Thomas Gray” printed vertically in gilt lettering

Notes: See Notes to Volume 88.

Shelf Mark: None

Volume 90.

Title Page: Voyages of the Elizabethan / Seaman / Select Narratives from the ‘Principal Navigations’ of Hakluyt / Edited by / Edward John Payne / with Additional Notes, Maps, Etc., by / C. Raymond Beazley / With Illustrations / Oxford / At The Clarendon Press / 1907

Physical Appearance: 7 ½ x 4 ¾ inches, Roman type, lxxii + 415 p.

Contents: Preface, Contents, List of Maps, Introduction (also containing essay entitled “Life and Works of Hakluyt” and “Directions for Taking a Prize”), main text entitled Voyages of the Elizabethan Seamen to America containing chapters on John Hawkins (1532-1595), Martin Frobisher (1535-1594), Francis Drake (1540-1596), Sir Humfrey Gilbert (1538-1583), Philip Amadas and Arthur Barlow, and Thomas Cavendish (1555-1592), Additional Notes, Index, and Map entitled “North America / Greenland / Etc. / From Hakluyt / 1599” (foldout), Colophon “Oxford / Printed at The Clarendon Press / By Horace Hart, M.A.. / Printer to the University”

Language: English

Illustrations: Frontispiece portrait of Sir Walter Raleigh from the Duke of Rutland’s miniature, map of North America by Emery Walker, sc, map of South America by Emery Walker sc, engraved portraits printed on glossy paper of Hawkins, Frobisher,

Drake, Gilbert, and Cavendish facing the chapter on each explorer, map entitled “North America / Greenland / Etc. / From Hakluyt / 1599”

Provenance: Front pastedown prize label with bookplate directly beneath “Prof. William B. Todd / Collection of Academic Prize Books”

Prize Label: “*Hunc Librum / Johanni F. Lehmann / Honoris Causa / Dono Dedit / Cyrillus Alington / Magister Informator / Etonae / A S MCMXXIII*”

Binding: Blue cloth boards with blue leather-wrapped spine and corners outlined in gilt, marbled end papers, plain edges, raised, gilt-tooled spine forming six panels, the second containing the title “Voyages / of the / Elizabethan Seamen” and the other panels decorated with identical gilt-tooled images

Notes: This volume was presented by Eton headmaster Cyril Alington (1872-1955) to Rudolph John Frederick Lehmann (1907-1987), who became a noted British publisher and author. Lehmann was a King’s Scholar at Eton (1921-1926) and later attended Trinity College, Cambridge. He founded the periodicals *New Writing* (1935) and *The London Magazine* (1954) and joined Leonard and Virginia Woolf as a managing director of Hogarth Press (1938-1946), after which he established his own publishing company John Lehmann Limited (1946-1953) with his sister, novelist Rosamond Lehmann. Saul Bellow, George Seferis, Gore Vidal, and gourmand Elizabeth David were among his client-authors.

Lehmann wrote a three-volume autobiographical series, *The Whispering Gallery* (1955), *I Am My Brother* (1960), and *The Ample Proposition* (1966). In the first volume *The Whispering Gallery*, Lehmann comments widely on his experiences at Eton, including Eton’s prize book tradition that allowed the student, rather than the institution, to select the prize book. Recounting his acquisition of a prize book on early Flemish painting, Lehmann explains the “admirable Eton system” whereby the prize-winner was given “a bookplate signed by the Headmaster and a chit with which he could choose his own book up to a certain value” (107). Lehman further comments on his literary interests, which reveal that his choice in the current instance of selecting a prize book about Elizabethan seamen based on Hakluyt’s narratives was a natural one: “I lusted grossly after Hakluyt’s *Voyages and Discoveries*, having had my imagination inflamed by an early nineteenth-century compilation of ancient voyages—with a delicious musty fragrance of old paper—which I had found tucked away in the library at home” (106).

Shelf Mark: None

References:

1. “(Rudolph) John Frederick Lehmann.” *Oxford Dictionary of National Biography*, <https://doi-org.ezproxy.library.tamu.edu/10.1093/ref:odnb/39838>

2. Lehmann, John. *The Whispering Gallery, Autobiography I*, Harcourt, Brace, and Company, 1955.
3. *The Eton College Chronicle*, No. 1957 (Jan. 28, 1926), p. 958.

Volume 91.

Title Page: Myths & Legends / of the Celtic Race / By / T.W. Rolleston / Author of “The High Deeds of Finn” “Parallel Paths: / A Study in Biology Ethics and Art” “The Teaching of / Epictetus” / “A Life of Lessing” Etc; Co-editor with the / Rev. Stopford A. Brooke of “A Treasury of Irish Poetry” / with Sixty-four Full Page Illustrations / [Printer’s Device] / London / George G. Harrap & Company / 9 Portsmouth Street Kingsway W.C. / MCMXI

Physical Appearance: 8 ½ x 5 ½ inches, Roman type, 457 p.

Contents: Colophon “Printed by / Ballantyne & Company Ltd / At the Ballantyne Press / Tavistock Street Covent Garden / London,” Preface, Contents, Errata slip, List of Illustrations, text of Myths and Legends of the Celtic Race in eight chapters, Glossary, Index

Language: English

Illustrations: Frontispiece color portrait entitled “Queen Meave” by J.C. Leyendecker, photographs of Prehistoric Tumulus at New Grange and the Entrance to Tumulus at New Grange by R. Welch, Belfast, paintings entitled “Stone Alignments at Kermaris, Carnac” and “Modern Stone-worship at Locronan, Brittany” by Arthur G. Bell, fifty-eight illustrations signed Stephen Reid, one color illustration entitled “Cuchulain in Battle” by J.C. Leyendecker, and various illustrations of symbols and carvings embedded in the text

Provenance: Front pastedown prize label with bookplate directly beneath “Prof. William B. Todd / Collection of Academic Prize Books”

Prize Label: “*Hunc Librum / Johanni F. Lehmann / Honoris Causa / Dono Dedit / Cyrillus Alington / Magister Informator / Etonae / A S MCMXXII*”

Binding: Red cloth boards with red leather-wrapped spine and corners outlined in gilt, gilt Eton arms centered on front and back boards, marbled end papers, plain edges, raised, gilt-tooled spine forming six panels, the second containing the title “Myths / and Legends / of the / Celtic Race”, the third containing the author’s name “Rolleston,” and the other panels decorated with identical gilt-tooled images (florets).

Notes: See entry for Volume 90. While at Eton, Lehmann developed a fascination for medievalism, which may explain his choice of a prize book on Celtic myths and legends: “I began to be interested in all things medieval, illuminated manuscripts, Gothic

cathedrals, the vanished abbeys of the Thames Valley, wood-carving, Chaucer and crusades; and for many years I was prevented from appreciating the beauties of the Renaissance and Baroque art by this exclusive fanaticism" (106-7).

Shelf Mark: None

References: Lehmann, John. *The Whispering Gallery, Autobiography I*, Harcourt, Brace, and Company, 1955.

Volume 92.

Half-title: Prose and Poetry / (1856-1870) / By / William Morris

Title Page: Prose and Poetry (1856-1870) / By / William Morris / including 'The Defence of Guenevere', 'The Life / and Death of Jason', Prose Romances from / the Oxford and Cambridge Magazine / And Other Prose and Poetry / Humphrey Milford / Oxford University Press / London Edinburgh Glasgow / New York Toronto Melbourne Bombay / 1913

Physical Appearance: 7 ½ x 5 inches, Roman type, vii + 656 p.

Contents: Colophon "Oxford: Horace Hart / Printer to the University", Contents, Prose Romances from the Oxford and Cambridge Magazine (1856), The Defence of Guenevere (1856), The Life and Death of Jason (1867), Miscellaneous Poems (1856-1870), Descriptive and Critical Articles (1856), Index of First Lines of Poems

Language: English

Illustrations: Frontispiece photograph of William Morris from a photograph by Emery Walker

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "*Hunc Librum / Johanni F. Lehmann / Honoris Causa / Dono Dedit / Cyrillus Alington / Magister Informator / Etonae / A.S. MCMXXIII*"

Binding: Purple cloth boards with dark purple leather-wrapped spine and corners, gilt Eton arms centered on front and back boards, plain end papers and edges, raised spine forming six panels, the second containing the title and author "Prose / and Poetry / By / William Morris" in gilt lettering, the name of the publisher "Oxford" in gilt lettering at the tail, and the other panels undecorated

Notes: See entry for Vol. 90. In his autobiography *The Whispering Gallery*, Lehmann described his admiration for William Morris, which he developed as a student at Eton and which later proved influential in his choice of publishing as a career, theorizing that his enthusiasm for early Flemish painting originated from a book about William Morris: "I cannot remember exactly how this craze started, but it must have had its germ in a little book we were once given as holiday reading, Arthur Clutton-Brock's Home University Library study of William Morris. I still think it a remarkable work, for its skillful compression and presentation, for its eloquence and clarity of style, and for its imaginative insight; but at that time, Clutton-Brock's exposition of William Morris's criticism of modern industrial society and the death of pleasure in good craftsmanship, opened entirely new vistas to me. The effects were profound and long lasting, with many ramifications, leading to the love of printing and the making of books that was as much as anything the origin of my publishing career" (106). Books printed by Lehmann's press were distinguished by their beautiful bindings.

Shelf Mark: None

References:

1. "(Rudolph) John Frederick Lehmann." *Oxford Dictionary of National Biography*, <https://doi-org.ezproxy.library.tamu.edu/10.1093/ref:odnb/39838>
2. Lehmann, John. *The Whispering Gallery, Autobiography I*, Harcourt, Brace, and Company, 1955.

Volume 93.

Title Page: Myths & Legends / of Ancient Egypt / By / Lewis Spence / Fellow of the Royal Anthropological Institute of Great / Britain and Ireland. Author of "The Myths of Mexico and / Peru" "The Civilisation of Ancient Mexico" "The Popol Vuh" / "The Myths of the North American Indians" "Hero Tales / And Legends of the Rhine" Etc. / With Sixteen Plates in Colour By / Evelyn Paul and Thirty-Two Other Illus- / trations / [vignette of the Egyptian god Set] / London / George G. Harrap & Company / 2 & 3 Portsmouth Street Kingsway W.C. / MCMXV

Physical Appearance: 8 ½ x 5 ½ inches, Roman type, x + 370 p.

Contents: Colophon "Printed at / The Ballantyne Press / London England", Preface signed "L.S.", Contents, List of Illustrations, the text of Myths and Legends of Ancient Egypt in eight chapters, Glossary, Index

Language: English

Illustrations: Frontispiece of "The Presentation of Ani to Osiris, from the Papyrus of Ani," reproduced in color from the facsimile by permission of the British Museum, numerous photographs by W.A. Mansell & C. and from Bonfils, numerous paintings by

Evelyn Paul reproduced in color, "The Weighing of the Heart" from the Papyrus of Art, reproduced from the facsimile by permission of the British Museum, "Procession of the Sacred Bull" from the picture by F.A. Bridgman in the Corcoran Art Gallery, various photographs of Egyptian artifacts from the British Museum

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "*Hunc Librum / Johanni F. Lehmann / Honoris Causa / Cyrillus Alington / Magister Informator. / Etonae / A S MCMXXI*"

Binding: Red cloth with red leather-wrapped spine and corners outlined in gilt, gilt Eton arms centered on front and back boards, plain end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title "Myths / and Legends / of / Ancient Egypt", the third containing the author's name "Spence," and the other panels decorated with identical gilt-tooled images (florets)

Shelf Mark: None

Volume 94.

Half-title: Poems: New and Old

Title Page: Poems: New and Old / By Henry Newbolt / London / John Murray, Albemarle Street, W. / 1919

Physical Appearance: 7 7/8 x 5 inches, Roman type, xv + 268 p.

Contents: Publication history, Dedication "To / Edward / Viscount Grey of Fallodon, K.G.", Author's Note, Contents, text of *Poems: New and Old* (131), Notes, Colophon "Printed by Hazell, Watson & Viney, Ld., London and Aylesbury. England"

Language: English

Illustrations: None

Provenance: Front pastedown bookplate in lower left corner "Prof. William B. Todd / Collection of Academic Prize Books", handwritten inscription "R.J.F. Lehmann / Eton / Michaelmas Half. 1921. / [initials of Cyril Alington]"

Prize Label: None

Binding: Red cloth with red leather-wrapped spine and corners outlined in gilt, marbled end papers, plain edges, raised spine forming six panels, the second containing the title

and author "Poems / New / And / Old / Newbolt" in gilt lettering, and the other panels undecorated

Shelf Mark: None

Volume 95.

Half-title: A Child's / Garden / of Verses.

Title Page: A Child's / Garden of / Verses / By Rob / -ert Louis / Stevenson / Illus / -
trated / By Charles / Robinson. / London: / John Lane, / The Bodley Head. / New York: /
Charles Scribner's / Sons / 1920

Physical Appearance: 6 7/8 x 4 1/2 inches, Roman type, seven unnumbered leaves + 137 p.

Contents: List of books illustrated by Charles Robinson, Copyright, Colophon "The
Mayflower Press, Plymouth England. William Brendon & Son, Ltd.", Dedicatory Poem
to Alison Cunningham, Contents, text of A Child's Garden of Verses consisting of an
untitled section (41 poems), a section entitled The Child Alone (nine poems), a section
entitled Garden Days (eight poems), Envoys (six poems)

Language: English

Illustrations: Elaborate black and white illustrated half-title and title pages, black and
white headpieces and tailpieces to each poem and frequent illustrations embedded in the
text of the poems

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William
B. Todd / Collection of Academic Prize Books"

Prize Label: "*Hunc Librum / Johanni F. Lehmann / Honoris causa / Dono Dedit /
Cyrillus Alington / Magister Informator. / Etonae / A S MCMXXII*"

Binding: Red pebbled leather with gilt-tooling outlining the perimeter of front and back
boards, plain end papers and edges, tooled spine with six panels, the second containing
the title and author "A Child's / Garden / of Verses / R.L. Stevenson" in gilt lettering

Shelf Mark: None

Volume 96.

Title Page: Oxford Edition / The / Poetical Works / of / John Keats / Edited with an
Introduction and / Textual Notes / By / H. Buxton Forman, C.B. / [Printer's Device] /

Humphrey Milford / Oxford University Press / London Edinburgh Glasgow / New York Toronto Melbourne / Cape Town / Bombay Calcutta and Madras / 1920

Physical Appearance: 7 ½ x 5 inches, Roman type, lvi + 492 p.

Contents: Prefatory Note, Contents, list of Illustrations, Introduction by the editor dated October, 1916, Type Facsimile Titles of Keats's Three Books: Poems by John Keats (1818), Endymion: A Poetic Romance (1818), Lamia, Isabella, The Eve of St. Agnes and Other Poems (1820), text of each book, Index of First Lines, Colophon "Printed in England / At the Oxford University Press"

Language: English

Illustrations: Frontispiece of John Keats from a drawing by Joseph Severn, Haydon's life-mask of Keats placed in the position of Severn's frontispiece drawing

Provenance: Front pastedown bookplate in the lower left corner "Prof. William B. Todd / Collection of Academic Prize Books", flyleaf (verso) prize label

Prize Label: "*Hunc Librum / Johanni F. Lehmann / Honoris Causa / Dono Dedit / Cyrillus Alington / Magister Infomator. / Etonae / A S MCMXXII*"

Binding: Blue cloth with dark blue leather-wrapped spine and corners, Eton arms in gilt centered on front board, marbled end papers, plain edges, raised spine forming six panels, the second containing the title "Keats's / Poetical / Works" in gilt tooling with the publisher's name "Oxford" in gilt-tooling at the tail

Shelf Mark: None

Volume 97.

Half-title: The / Compleat Angler

Title Page: Oxford Edition / The / Compleat Angler / By / Izaak Walton & Charles Cotton / With an Introduction and Bibliography By / R.B. Marston / [Printer's Device] / With Twenty Illustrations / Humphrey Milford / Oxford University Press / London Edinburgh Glasgow Copenhagen / New York Toronto Melbourne / Cape Town / Bombay Calcutta Madras Shanghai Peking 1921

Physical Appearance: 7 ½ x 5 inches, Roman type, xliv + 340 p.

Contents: Colophon "Printed by / Hazell, Watson and Viney, L.D. / London and Aylesbury", Contents, list of Illustrations, Editor's Introductory Notes, List of Editions of The Compleat Angler, text of the fifth edition of The Compleat Angler (1676)

Language: English

Illustrations: Frontispiece portrait of Izaak Walton from a painting by Jacob Huysman in the National Portrait Gallery, facsimile of the title page to the fifth edition of Part I (1676), various illustrations from the first edition (1670) and the fifth edition (1676)

Provenance: Front pastedown prize label with a bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "*Hunc Librum / Johanni F. Lehmann / Honoris Causa / Dono Dedit / Cyrillus Alington / Magister Informator. / Etonae / A S MCMXXII*"

Binding: Blue cloth with blue leather-wrapped spine and corners, marbled end papers, plain edges, raised spine forming six panels, the second containing the title and author "The / Compleat / Angler / Walton / & Cotton" in gilt-tooled lettering and the other panels undecorated, with the publisher "Oxford" in gilt-tooled lettering at the tail

Shelf Mark: None

Volume 98.

Half-title: A Letter Book

Title Page: A Letter Book / Selected with an Introduction / on the History and Art of / Letter-Writing / By / George Saintsbury / [Printer's Device] / London/ G. Bell and Sons, Ltd. / New York: Harcourt, Brace and Co. / 1922

Physical Appearance: 7 1/8 x 4 1/2 inches, Roman type, xii + 366 p.

Contents: Publication history, Colophon "Printed in Great Britain By Robert Maclehose and Co. Ltd. / At the University Press, Glasgow", Preface signed George Saintsbury, Royal Crescent, Bath, and dated October, 1921, Contents, Introduction, Appendix to Introduction, text of A Letter Book consisting of an Introduction on the history and art of letter-writing and a section entitled "English Letters" containing fifty-four letters written by English literary figures with analysis by Saintsbury, Colophon "Printed in Great Britain by Robert Maclehose and Co., Ltd. / The University Press, Glasgow."

Language: English

Illustrations: None

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "*Hunc Librum / Johanni F. Lehmann / Honoris Causa / Dono Dedit / Cyrillus Alington / Magister Informator. / Etonae / A S MCMXXIII.*"

Binding: Blue cloth with blue leather-wrapped spine and corner edges outlined in gilt, marbled end papers, plain edges, raised gilt-tooled spine forming six panels, the second containing the title "A / Letter / Book", the third containing the author's name "Saintsbury," and the other panels decorated with identical gilt-tooled images (florets)

Shelf Mark: None

Volume 99.

Half-title: *Virginibus Puerisque / And Other Papers*

Title Page: *Virginibus Puerisque / And Other Papers / By / Robert Louis Stevenson / A New Impression / London / Chatto & Windus / 1922*

Physical Appearance: 7 ³/₈ x 4 ³/₄ inches, Roman type, viii +278 p.

Contents: list entitled *Works by Robert Louis Stevenson*, letter to William Ernest Henley signed "R.L.S., Davos Platz, 1881", Contents, text of "*Virginibus Puerisque*" and eleven other essays, Colophon "Printed in Great Britain by R. & R. Clark, Limited, Edinburgh.", Printer's Device

Language: English

Illustrations: None

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "*Hunc Librum / Johanni F. Lehmann / Honoris Causa / Dono Dedit / Cyrillus Alington / Magister Informator. / Etonae / A S MCMXXIII.*"

Binding: Sienna cloth binding with sienna leather-wrapped spine and corners outlined in gilt, gilt Eton arms centered on front board, marbled end papers, plain edges, raised gilt-tooled spine forming six panels, the second containing the title "*Virginibus / Puerisque*", the second containing the author's name "R. Louis / Stevenson", and the other panels decorated with identical gilt-tooled images (florets)

Notes: This volume contains a loose newspaper clipping with section entitled "Eton College Prizes" listing recipients of various prizes, including the entry "Trial Prizes.—C.—1. R.G.H. Lehmann, K.S." The clipping does not contain the newspaper's folio; however, it is presumed that the article was clipped from the paper by the prize winner

Lehmann contemporaneous with the prize award in 1923 and placed in the prize book. The clipping contains an advertisement for the "Blue Train" from Deauville-Trouville and a cropped photograph of uniformed soldiers seated on the ground with the caption "Territorials in Camp," and another cropped photograph with the partial caption "Anzac Memorial to be erected at Port Said."

Shelf Mark: None

St. Paul's (Volumes 100-104)

Volume 100.

Half-title: The Ingoldsby Legends. [Gothic type.]

Title Page: The / Ingoldsby Legends [rubricated Gothic type] / or / Mirth and Marvels / by Thomas Ingoldsby [rubricated] / Esquire [rubricated] / Carmine Edition / London / Richard Bentley & Son. / Publishers in Ordinary to Her Majesty. [no publication date]

Physical Appearance: 8 x 5 ½ inches, Roman type, xii + 468 p.

Contents: Preface signed by Thomas Ingoldsby, Tappington Everard, and dated Jan. 20th, 1840, Preface to the Second Edition to publisher Richard Bentley, Esq. signed by Thomas Ingoldsby, Tappington Everard, and dated Feb. 2nd, 1848, Contents, list of Illustrations (17), text of The Ingoldsby Legends (First, Second, and Third Series), Colophon "London: Printed by William Clowes and Sons, Stamford Street / And Charing Cross"

Language: English

Illustrations: Unsigned frontispiece engraving entitled "Grandpapa's Story, or, The Witches Frolic," sixteen unsigned illustrations interspersed throughout the text

Provenance: Front pastedown prize label (blank), small, gray paper pasted in center of flyleaf (recto) with signature "Beire. A. Trent.", bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "St. Paul's School / Apposition 19 [blank] / [School arms] / [Blank line] / [Blank] Prize. / [Blank line] / [Blank line] / High Master."

Binding: Blue cloth binding with leather-wrapped spine and corners, gilt arms of St. Paul's with the school's motto "Fide et Literis" ["By faith and by learning"] centered on front boards, gilt bust of founder John Colet bearing the school arms on back board, marbled end papers, gilt edges, raised spine forming six panels, the second containing the title "The / Ingoldsby / Legends" in gilt lettering and the others undecorated

Shelf Mark: None

Volume 101 (v. 1).

Half-title: Monstrelet's / Chronicles / of / England / France / Spain / and the / Adjoining Countries (illuminated]

Title Page: The / Chronicles / of Enguerrand De Monstrelet; / Containing / An Account of the Cruel Wars between the Houses of Orleans and Burgundy; / of / The Possession of Paris and Normandy by the English; / Their Expulsion Thence; / And of Other Memorable Events that Happened in the Kingdom of France, as well as In Other Countries. / An History of Fair Example, and of Great Profit to the French. / Beginning at the Year MCCCC., Where That of Sir John Froissart Finishes, and Ending at the Year MCCCCLXVII., and Continued by Others to the Year MCXVI. / Translated by Thomas Johnes, Esq. / In Two Volumes. / Vol. I. / [Printer's Device] / London: William Smith, 113, Fleet Street. / MDCCCXL.

Physical Appearance: 9 ¾ x 6 ¾ inches, Roman type, xxxvi + 640 p.

Contents: Colophon "London: / Bradbury and Evans, Printers, / Whitefriars.", Advertisement, Contents of Vol. I, List of Cuts Contained in the Work, essay by M. Dacier entitled "The Life of Monstrelet; with An Essay on His Chronicles," text of The Chronicles of Enguerrand de Monstrelet, Book I (Prologue, Chapters 1-266), Book II (Prologue, Chapters 1-175)

Language: English

Illustrations: Seventy-one unsigned woodcut engravings interspersed throughout text

Provenance: Front pastedown bookplate in lower left corner "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: None

Binding: Smooth tan leather binding with gilt-tooled arms of St. Paul's centered on front board with top banner "J. Colet. S.T.P.A.D. MDIX", marbled end papers, gilt edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title "Monstrelet's / Chronicles." against a deep ground, the third containing the volume number "Vol. / I.", the first, fourth, and fifth panels containing identical gilt-tooled images, and the sixth containing the gilt-tooled bust of founder John Colet

Shelf Mark: None

Volume 101 (v. 2).

Title Page: The / Chronicles / of Enguerrand De Monstrelet; / Containing / An Account of the Cruel Wars between the Houses of Orleans and Burgundy; / of / The Possession of Paris and Normandy by the English; / Their Expulsion Thence; / And of Other Memorable Events that Happened in the Kingdom of France, as well as In Other Countries. / An History of Fair Example, and of Great Profit to the French. / Beginning at the Year MCCCC., Where That of Sir John Froissart Finishes, and Ending at the Year MCCCCLXVII., and Continued by Others to the Year MCXVI. / Translated by Thomas Johnes, Esq. / In Two Volumes. / Vol. II. / [Printer's Device] / London: William Smith, 113, Fleet Street. / MDCCCXL.

Physical Appearance: 9 $\frac{3}{4}$ x 6 $\frac{3}{4}$ inches, Roman type, xvi + 552 p.

Contents: Colophon "London: / Bradbury and Evans, Printers, Whitefriars.", Contents of Vol. II, text of The Chronicles of Enguerrand de Monstrelet, Book II (cont.) (Chapters 176-275), Book III (Chapters 1 -247)

Language: English

Illustrations: Thirty unsigned woodcut engravings interspersed throughout the text

Provenance: None

Prize Label: None

Binding: Smooth tan leather binding with gilt-tooled arms of St. Paul's centered on front board with top banner "J. Colet. S.T.P.A.D. MDIX", marbled end papers, gilt edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title "Monstrelet's / Chronicles." against a deep ground, the third containing the volume number "Vol. / II.", the first, fourth, and fifth panels containing identical gilt-tooled images, and the sixth containing the gilt-tooled bust of founder John Colet.

Notes:

Shelf Mark: None

Volume 102 (v. 1)

Title Page: The / Constitutional History / of / England / from / The Accession of Henry VII. / to / The Death of George II. / By Henry Hallam / Fifth Edition [Gothic type] / In Two Volumes. / Vol. I. / London: / John Murray, Albemarle Street. / 1846.

Physical Appearance: 8 $\frac{3}{4}$ x 5 $\frac{1}{2}$ inches, Roman type, xv + 719 p.

Contents: Colophon “London: Printed by A. Spottiswoode, / New-Street Square.”, Dedication to Henry Marquis of Landsowne by the author, Preface dated June, 1827, Advertisement to the Third Edition dated April, 1832, Advertisement to the Fifth Edition dated January, 1846 list of editions used for the references in the book, Contents of First Volume, text of *The Constitutional History of England* (Chapters I-X), Colophon “London: Printed by A. Spottiswoode, / New-Street Square.”

Language: English

Illustrations: None

Provenance: Front pastedown prize label, bookplate directly beneath “Prof. William B. Todd / Collection of Academic Prize Books”

Prize Label: “Presented by / James Whatney Edgre / Surveyor Accountant to St. Paul’s School, / To / Robert Costall May / as an acknowledgement of merit, and as a recompense / for attainment in classical literature.— / “*Doctrina sed vim promovet insitam, / rectique Cultus pectora roborant: / Uteunque defecere Mores, Dedicorant bene nata Culpoe.*” / Hor. / [blank] Ye shall not want / what, conscious of your virtues, we can spare.” / Cowper / Mercers Hall, / 13th July 1848”

Binding: Smooth tan leather binding with perimeter of front and back boards outlined in gilt-tooling, gilt-tooled bust of founder John Colet centered on front board, gilt-tooled arms of St. Paul’s centered on back board (“J. Colet. S.T.P.A.D. MDLX”), marbled end papers, gilt edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title “Hallam’s / History / of / England” against a deep red ground, the fourth containing the volume number “Vol. I.” against a black ground, the sixth containing the gilt-tooled bust of founder John Colet, and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 102 (v. 2).

Half-title: The / Constitutional History / of England. / Vol. II

Title Page: The / Constitutional History / of / England / from / The Accession of Henry VII. / to / The Death of George II. / By Henry Hallam / Fifth Edition [Gothic type] / In Two Volumes. / Vol. II. / London: / John Murray, Albemarle Street. / 1846.

Physical Appearance: 8 ¾ x 5 ½ inches, Roman type, viii + 624 p.

Contents: Colophon “London: Printed by A. Spottiswoode, / New-Street Square.”, Contents of Second Volume, text of *The Constitutional History of England* (Chapters

XI-XVIII), Index, Colophon “London: Printed by A. Spottiswoode, / New-Street Square.”

Language: England

Illustrations: None

Provenance: Front pastedown prize label

Prize Label: “Presented by / James Whatney Edgre / Surveyor Accountant to St. Paul’s School, / To / Robert Costall May / as an acknowledgement of merit, and as a recompense / for attainment in classical literature.— / “*Doctrina sed vim promovet insitam, / rectique Cultus pectora roborant: / Uteunque defecere Mores, Dedicorant bene nata Culpae.*” / Hor. / [blank] Ye shall not want / what, conscious of your virtues, we can spare.” / Cowper / Mercers Hall, / 13th July 1848”

Binding: Smooth tan leather binding with perimeter of front and back boards outlined in gilt-tooling, gilt-tooled bust of founder John Colet centered on front board, gilt-tooled arms of St. Paul’s centered on back board (“J. Colet. S.T.P.A.D. MDLX”), marbled end papers, gilt edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title “Hallam’s / History / of / England” against a deep red ground, the fourth containing the volume number “Vol. II.” against a black ground, the sixth containing the gilt-tooled bust of founder John Colet, and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 103.

Half-title: The Attic Theatre / Haigh

Title Page: The / Attic Theatre / A Description of the Stage and Theatre / of the Athenians, and of the Dramatic / Performances at Athens / By / A.E. Haigh, M.A. / Late Fellow of Hertford / and Classical Lecturer at Corpus Christi College, Oxford / Second Edition / Revised, Enlarged, and in Part Re-Written / With Facsimiles and Illustrations / Oxford / At The Clarendon Press / M DCCC XCVIII

Physical Appearance: 8 ¾ x 5 ½ inches, Roman type, xv + 420 p.

Contents: Colophon “Henry Frowde, M.A. / Publisher to the University of Oxford / [Oxford arms] / London, Edinburgh, and New York”, Colophon “Oxford / Printed at The Clarendon Press / By Horace Hart, M.A. / Printer to the University”, Preface dated Oxford, June, 1889, Preface to the Second Edition dated Oxford, July 1898, Contents,

List of Illustrations (35), text of *The Attic Theatre* (Chapters I-VII), Appendices A-C, Greek Index, General Index

Language: English and Greek

Illustrations: Frontispiece photograph of the Theatre at Athens, from the East, two photographs, thirty-two figures interspersed throughout text

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "St. Paul's School / Apposition 190 / [School arms] / H.E.J. Matthew / 2nd Form Prize. / Upper Middle Eighth Form."

Binding: Smooth tan leather binding with gilt-tooling outlining perimeter of front and back boards, gilt-tooled arms of St. Paul's on front board and gilt-tooled bust of founder John Colet on back board, marbled endpapers, gilt edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title and author's name "The / Attic / Theatre / Haigh" and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 104 (v. 1).

Half-title: Handbook / to / The National Gallery

Title Page: A Popular Handbook / to the / National Gallery / Including by special permission / Notes Collected from the Works of John Ruskin / Vol. I.—Foreign Schools / Compiled by / Edward T. Cook / With Preface by John Ruskin, L.L.D., D.C.L. / Sixth Edition / Revised and Re-arranged throughout / London [Gothic type] / Macmillan and Co., Limited / New York: The Macmillan Company / 1901 / All rights reserved. [italic type]

Physical Appearance: 7 1/8 x 4 1/2 inches, Roman type, xxiv + 740 p.

Contents: Open and closing times of the National Gallery, unnamed poem by Calverley, Contents, publication history, Preface by John Ruskin dated April, 1888, General Introduction, Guide to the Gallery and Plan of the Rooms, Introductions to the Schools of Printing, Numerical Catalogue with Biographical and Descriptive Notes, Pictures on Loan and Other Items Not Numbered, West Basement (Copies from the Old Masters), The Arundel Society's Collection, Sculptures and Marbles, Appendix I (Index List of Painters), Appendix II (Index List of Pictures), Colophon "Printed by R. & R. Clark, Limited, Edinburgh."

Language: English

Illustrations: Plan of the Rooms

Provenance: Front pastedown prize label, free end paper (recto) bookplate “Ex libris Reginald N. A. Mitenari”, designed by “Carl Schwalbach, 07”, with a bookplate directly beneath “Prof William B. Todd / Collections of Academic Prize Books:

Prize Label: “St. Paul’s School / Apposition 190__ / [School arms] / [Blank line] / [Blank line] Prize. / [Blank line] Form.”

Binding: Dark brown leather binding with gilt-tooling outlining perimeter of front and back boards with rosette at each corner, gilt-tooled school arms centered on front board, gilt-tooled bust of founder John Colet centered on back board, marbled end papers, gilt edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title “Handbook / to the National Gallery” against a black ground, the third containing the author’s name and volume number “Cook / Vol I.” against a black ground, and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 104 (v. 2).

Half-title: Handbook / to / The National Gallery

Title Page: A Popular Handbook / to the / National Gallery / Including by special permission / Notes Collected from the Works of John Ruskin / Vol. II.—British Schools / (including the Tate Gallery) / Compiled by / Edward T. Cook / With Preface by John Ruskin, L.L.D., D.C.L. / Sixth Edition / Revised and Re-arranged throughout / London [Gothic type] / Macmillan and Co., Limited / New York: The Macmillan Company / 1901 / All rights reserved. [italic type]

Physical Appearance: 7 1/8 x 4 1/2 inches, Roman type, vi + 637 p.

Contents: Opening and closing times of the National Gallery, Quotation from Ruskin: St. Mark’s Rest. (“Great nations write their autobiographies in three Manuscripts;—the book of their deeds, the book of their words, and the book of their art.”), Contents, General Introduction, Guide to the Galleries and Plan of the Rooms, Introduction to the British School of Painting, Numerical Catalogue of the British Pictures, Drawings, and Sculptures, with Biographical and Descriptive Notes, Addenda, Pictures on Loan, and other Items not included in the foregoing Catalog: I. In the National Gallery, II. In the Tate Gallery, III. The Turner Water-Colours (National Gallery), Appendix I. Index List of British Artists, Appendix II. Numerical List of all of the British Works in the National Gallery and the Tate Gallery, Colophon “Printed by R. & R. Clark, Limited, Edinburgh.”

Provenance: Front pastedown prize label, free end paper (recto) bookplate “Ex libris Reginald N. A. Mitenari”, designed by “Carl Schwalbach, 07”

Prize Label: “St. Paul’s School / Apposition 190__ / [School arms] / [Blank line] / [Blank line] Prize. / [Blank line] Form.”

Binding: Dark brown leather binding with gilt-tooling outlining perimeter of front and back boards with rosette at each corner, gilt-tooled school arms centered on front board, gilt-tooled bust of founder John Colet centered on back board, marbled end papers, gilt edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title “Handbook / to the National Gallery” against a black ground, the third containing the author’s name and volume number “Cook / Vol II.” against a black ground, and the others decorated with identical gilt-tooled images

Shelf Mark: None

Shrewsbury (Volumes 105-107)

Volume 105.

Title Page: M. Tullii Ciceronis / de / Finibus / Bonorum & Malorum / Libri Quinque Ex Recensione / Joannis Davisii, / Coll. Regin. Cantab. Praesidis, / Cum Ejusdem Animadversionibus, / Et Notis integris / Petr. Victorii, P. Manucii, / Joach. Camerarii, D. Lam- / bini, AC Fulviursini. / Cantabrigiae, / Typis Academicis, Sumptibus Corn. Crownfield, Celeberrimae / Academiae Typographi, MDCCXXVIII. / Prostant apud Jac. & Joan. Knapton, Rob. / Knaplack, J. Groenewegen, & N. / Prevost, Bibliopolos Londinenses.

Physical Appearance: 7 ¾ x 4 ¾ inches, Roman type, six unnumbered leaves + 440 p.

Contents: Preface (Lectori S.P.D. Joannes Davisius) dated 1728, text of Bonorum & Malorum ad Brutus, Books I-V

Language: Latin

Illustrations: None

Provenance: Front pastedown prize label with bookplate directly beneath “Prof. William B. Todd / Collection of Academic Prize Books”

Prize Label: “*Ingenuo magnaequae spei puero / Hug. Ellis / Propter singularem in studiis / Diligentiam / Cujus specimen tum publico / tum private examine dedit / Virtutis et honoris / ergo / Proemium Hoc Literarium Decrevit / S. Butler. / Reg. Sch. Salop. Archid. / MDCCCI. / [School arms]*”

Binding: Smooth brown leather binding with gilt-tooling outlining perimeter of front and back boards, gilt-tooled arms of Shrewsbury centered on front and back boards, marbled end papers and edges, raised, gilt-tooled spine forming five panels, the second containing the abbreviated title "Cicero / de / Finibus" against a red ground, the fourth containing the editor's name "Davisii" against a green ground, and the others decorated with identical gilt-tooled images of the school arms

Notes: Loose slip of paper "H.D. Lyon / Antiquarian Bookseller / 18 Selwood Terrace / London S.W. 7 / Telephone: 01-373-2709 / With Compliments"

Shelf Mark: None

Volume 106.

Half-title: Annals of / Shrewsbury School

Title Page: Annals / of Shrewsbury School / By George William Fisher, M.A. / of Christ's College, Cambridge / Formerly Assistant Master at Shrewsbury / Revised by / J. Spencer Hill, B.A. (O.S.) / Formerly Scholar of St. John's College, Cambridge / "Intus si recte ne labora" / Methuen & Co., / 36 Essex Street, W.C. / London / 1899

Physical Appearance: 8 $\frac{5}{8}$ x 5 $\frac{1}{2}$ inches, Roman type, xiii + 508 p.

Contents: Dedication to the memory of Benjamin Hall Kennedy, D.D., Headmaster of Shrewsbury (1836-1866), Introduction, Note signed "J.S.H.", Contents, list of Illustrations, text of Annals of Shrewsbury School, Chapter I-XVIII, Appendix consisting of various letters, lists of masters and bailiffs, and list of Shrewsbury School Distinctions in Public Examinations at Cambridge and Oxford, Index, Colophon "William Brendon and Son, Printers, Plymouth"

Language: English

Illustrations: Frontispiece photograph of The Old School Buildings from the Castle, various portraits of important personages, artistic renderings and old photographs of school buildings

Provenance: Front pastedown bookplate "Prof. William B. Todd / Collection of Academic Prize Books," prize label on free endpaper (recto)

Prize Label: "[School arms] / *Thomae Dalkin Harrison / Reglae Scholae Salopiensis Alumno / Classis Sextae / Studiis Oratorius Insigni / Praemium Adiudicavit / Henricus W. Moss, M.A. / S.A. MDCCCCI.*"

Binding: Smooth dark brown leather binding with gilt-tooling outlining the perimeter of front and back boards with rosette at each corner, gilt-tooled arms of Shrewsbury centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title and author's name "Shrewsbury / School / Fisher" and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 107.

Half-title: Studies in Modern Music

Title Page: Studies / in Modern Music / Hector Berlioz Robert Schumann / Richard Wagner / By / Sir W.H. Hadow, M.A. / Fellow of Worcester College, Oxford / With Portraits / Tenth Edition / London / Seeley and Co. Limited / 38 Great Russell Street / 1921

Physical Appearance: 7 ½ x 5 inches, Roman type, viii + three unnumbered leaves + 335 p.

Contents: descriptive caption listing other books by the same author, publication history of first edition (1892), Dedication to G. Hubert H. Parry, Note, Contents, List of Illustrations, Index, Colophon "Printed in Great Britain by the Riverside Press Limited / Edinburgh / 1921

Language: English

Illustrations: Frontispiece photograph of Hector Berlioz signed A. Dawson, portrait of Henrietta Smithson from a portrait by Dubufe signed A. Dawson, lithograph of Clara Wieck by F. Giere, daguerreotype of Robert Schumann signed A. Dawson, portrait of Richard Wagner by C. Jager signed A. Dawson "ph.sc."

Provenance: Front pastedown bookplate "Ex libris / John Everett Butt" with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books", prize label on free end paper (recto).

Prize label: "[School arms] / *Regiae Scholae Salopiensis Alumno / Classis Quintae A / Studiis musicis insigni / Praemium / Johanni Everett Butt / Adiudicavit / S.A. MDCCCXXII (Jun.) A. A.V. Sayre*"

Binding: Smooth dark blue leather with gilt-tooling outlining perimeter of front and back boards, gilt-tooled arms of Shrewsbury School centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title "Modern Music", the fourth containing the author's name "Hadow" and the others decorated with identical gilt-tooled images

Shelf Mark: None.

Christ's Hospital (Volumes 108-109)

Volume 108.

Title Page: A Dictionary / of / Classical Antiquities / Mythology, Religion, Literature, & Art / From the German of / Dr. Oskar Seyffert / Revised and Edited, with Additions by / Henry Nettleship, M.A. / Late Fellow of Corpus Christi College and Corpus Professor / of Latin Literature in the University of Oxford / J.E. Sandys, Litt.D. / Fellow and Tutor of St. John's College and Public Orator in the University of Cambridge / With More than 450 Illustrations / [engraving of the Arch of Titus signed Scaladi Mela] / Third Edition / London: [Gothic type] / San Sonnenschein and Company / New York: Macmillan and Company / 1895

Physical Appearance: 9 $\frac{3}{4}$ x 6 $\frac{1}{2}$ inches, Roman type, vi + 716 p.

Contents: Colophon "Butler & Tanner, / The Selwood Printing Works, / Rome and London.", Preface signed by H. Nettleship and J.E. Sandys and dated March, 1891, Preface to the Second Edition, Preface to the Third Edition, text of The Dictionary of Classical Mythology, Religion, Literature, Art, and Antiquities, General Index, Colophon "Butler & Tanner, The Selwood Printing Works, Frome and London."

Language: English

Illustrations: 450 illustrations interspersed throughout text illustrating individual dictionary entries

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize label: "Presented / by / The Governors / of / Christ's Hospital, / London. / To / O.H.T. Dudley / for Classics / Examination July 1895"

Binding: Smooth dark red binding with gilt-tooling outlining the perimeter of front and back boards with rosette at each corner, gilt-tooled arms of Christ's Hospital centered on front boards with inscription "Montefiore Prize" underneath, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title and author's name "Dictionary / of / Classical / Antiquities / Seyffert" and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 109.

Half-title: Palgrave / Golden Treasury / with / Additional Poems

Title Page: Oxford Edition / The / Golden Treasury / of the Best Songs and Lyrical Poems in the English Language / By Francis Turner Palgrave / Together with One hundred Additional Poems / (To the End of the Nineteenth Century) / [Printer's Device] / Henry Frowde / Oxford University Press / London New York, Toronto and Melbourne / 1912

Physical Appearance: 7 ½ x 5 inches, Roman type, xiii + 406 p.

Contents: Contents, unattributed Greek, four-line epigraph, Dedication to Alfred Tennyson, Poet Laureate, signed "F.T.P." and dated May, 1861, Preface, Books I-IV, Additional Poems, Notes, Index of Writers, Index of First Lines, Colophon "Oxford: Horace Hart, Printer to the University"

Language: English

Illustrations: Frontispiece portrait of Alfred, Lord Tennyson, from a painting by G.F. Watts, R.A., O.M., in the possession of Lady Henry Somerset

Provenance: Front pastedown prize label directly facing bookplate on free endpaper (recto) "Prof. William B. Todd / Collection of Academic Prize Books", back pastedown stamp lower left corner "Hugh Rees Ltd., / 5 Regent St., London S.W., / And at Cambe [two illegible letters] ey, Surrey."

Prize Label: "Presented / by / The Governors / of / Christ's Hospital, / to / Clare Phillips / for diligence & progress. / Form Upper II. / Examination July 1916"

Binding: Light green cloth binding with vellum-wrapped spine, gilt arms of Christ's Hospital centered on front board, front and back boards decorated with embossed fleur-de-lis, plain end papers and edges, spine decorated with gilt-tooling and green fleur-de-lis extending vertically from head to tail with abbreviated title and author "The / Golden / Treasury / Palgrave" against a dark green ground approximately one and one-half inches from the head

Shelf Mark: None

Westminster School (Vols. 110-111).

Volume 110.

Half-title: The / Westminster School Register.

Title Page: The / Westminster School Register / From / 1764 to 1883 / Compiled & Edited, with Biographical Notes, / By / G.F. Russell Barker, / of Lincoln's Inn, Barrister-at-Law, And / Alan H. Stenning. / With Appendices. / London [Gothic type] / Macmillan and Co. / And New York / 1892

Physical Appearance: 9 7/8 x 6 inches, Roman type, x + 276 p. + one unnumbered leaf + 24 p. (Supplement)

Contents: "Colophon "Printed by / Spottiswoode and Co., New-Street Square / London", appeal by the editors for any additions or corrections, Preface dated Sept. 1, 1892, Explanatory Notes, Contents, text of the *Register*, Additions and Corrections, Appendix A (list of deans of Westminster and Christ Church and of the Masters of Trinity), Appendix B (list of the Governing Body), Appendix C (list of headmasters from June, 1764 and the undermasters, 1764-1880), Appendix D (the numbers of the school at different periods, 1771-1883), Appendix E (list of the captains of the school, 1852-1883), Appendix F (The Election, 1852-1883), Appendix G (The Casts of the Play, 1866-1882), Colophon "Printed by / Spottiswoode and Co., New-Street Square / London", title page of the Supplement to the Westminster School Register, text of the Supplement to the School Register (Additions and Corrections), text of Supplement to the School Register, Colophon "Printed by / Spottiswoode and Co., / New-Street Square / London"

Language: English

Illustrations: None

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "*Hunc Librum / E Munificentia Benefactorum / [no recipient designated] / Operae in studiis / Feliciter Navatae / Praemium Dedit / Collegii Sancti Petri / Westmonasteriensis / Archididascalus. / MDCCCXCIV.*"

Binding: Smooth dark blue leather binding with gilt-tooling outlining the perimeter of front and back boards with each rosette at each corner, gilt-tooled arms of Westminster with its motto "Dat Deus Incrementum" ["God gives the increase"] centered on front board, marbled endpapers, gilt edges, raised gilt-tooled spine forming six panels, the second containing the title "Westminster / School / Register" against a red ground, the third containing the date "1764 / To / 1898" and the others decorated with identical gilt-tooled images

Shelf Mark: None.

Volume 111.

Half-title: The Canon / of the / Old Testament

Title Page: The Canon / of the / Old Testament / An Essay on / The Gradual Growth and Formation of / The Hebrew Canon of Scripture / By / Herbert Edward Ryle, C.C. / Bishop of Westminster / Second Edition / Macmillan and Co., Limited / St. Martin's Street, London / 1909 / All rights reserved [italic type]

Physical Appearance: 7 ½ x 4 ¾ inches, Roman type, xiv + 316 p.

Contents: Four-line epigraph in Greek attributed to Origen, publication history, Dedication of the Right Reverend William Boyd Carpenter D.D., Lord Bishop of Ripon, three-line epigraph in Latin attributed to Loescher Preface by Herbert E. Ryle / Meadowcroft, Cambridge, dated The Festival of the Epiphany, 1892, Preface to the Second Edition signed "H.E.R.", Meadowcroft Cambridge, and dated Jan. 14, 1895, Contents, List of Some of the Important Books consulted in the Present Work, Chronology (621 B.C.--c. 100 A.D.), text of The Canon of the Old Testament (Introduction and Chapters I-XII), Excursus A-E, Index to Scripture References, General Index, Colophon "Oxford: Horace Hart, Printer to the University"

Language: English

Illustrations: None

Provenance: Front pastedown prize label with bookplate on free endpaper directly opposite "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "*Hunc Librum / E Munificentia Benefactorum / D. [or O.] Harcourt (?) / Operae in Studiis / Feliciter Navatae / Praemium Dedit / Collegii Sancti Petri / Westmonasteriensis / Archididascalus / MDCCCCXIII.*"

Binding: Smooth dark blue leather binding with gilt-tooling outlining perimeter of front and back boards with rosette at each corner, gilt-tooled arms of Westminster centered on front boards, marbled end papers, gilt edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title "The Canon / of the / Old / Testament" against a red ground, the third containing the author's name "Ryle", and the others decorated with identical gilt-tooled images

Shelf Mark: None

Merchant Taylors' School (Vols. 112-120).

Volume 112.

Title Page: Les / Mariages de Paris / par / Edmond About / Dix-Spetieme Edition / Paris / Librairie Hachette et Cie / Boulevard Saint-Germain, 79 / 1877 / Droits de propri  t   et de traduction r  serv  s

Physical Appearance: 6 7/8 x 4 1/4 inches, Roman type, 440 p.

Contents: Dedicatio to Madame singed "Edm. About, the text of Les Mariages de Paris (Les Jumeaux de L'hotel Corneille, L'Onche et le Neveu, Terrains    vendre, Le Buste, Gorgeon, La M  re de la Marquise, Table showing Contents

Language: French

Illustrations: None

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "Merchant Taylors' School. / Presented by Merchant Taylors' Company, / to / J.E. Clauson / For proficiency in French"

Binding: Smooth dark-blue leather binding with gilt-tooling outlining perimeter of front and back boards with rosette at each corner, gilt-tooled arms of Merchant Taylors' School centered on front board with the school's motto "Concordia parvae res crescunt" ["Small things grow in harmony"] and banner inscribed "Laborum Praemia / 1878", marbled end papers and edges, raised, gilt-tooled, green-leather spine forming six panels, the second containing the title "Mariages de Paris" against a red ground and the others decorated with identical gilt-tooled images (florets)

Shelf Mark: None

Volume 113.

Half-title: The Makers of Florence.

Title Page: The Makers of Florence / Dante Giotto Savonarola / And Their City / By / Mrs. Oliphant / Author of "St. Francis of Assisi," "The Life of Edward Irving," Etc. / With Portrait of Savonarola Engraved by D.H. Jeens / And Illustrations / From Drawings By Professor Delamotte / Third and Cheaper Editions / London [Gothic type] / Macmillan and Co. / 1881

Physical Appearance: 7 1/4 x 5 inches, Roman type, xx + 422p.

Contents: Contents: List of Illustrations, Introduction, text of *The Makers of Florence* consisting of three sections: the Poet Dante (Chapters I-III), the Cathedral Builders (Chapters IV-VI), and the Monks of San Marco (Chapters VII-XV), Index, Colophon "London: R. Clay, Sons, and Taylor, Printers."

Language: English

Illustrations: Frontispiece portrait of Savonarola engraved by C.H. Jeens, fifty-three drawings and engravings signed by various artists interspersed throughout text

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "Merchant Taylors' School / Presented by the / Merchant Taylors' Company, / To / F.S. Marvin / First Classical Monitor (?) / For proficiency in / French

Binding: Smooth tan-leather binding with gilt-tooling outlining perimeter of front and back boards with rosette at each corner, gilt-tooled arms of Merchant Taylors' School centered on front board with inscription "Laborum Praemia 1882", marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title and author's name "The / Makers / of Florence / Oliphant" and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 114.

Half-title: Outlines / of / Astronomy.

Title Page: Outlines / of / Astronomy / By / Sir John F.W. Herschel, Bart., K.H. / M.A., D.C.L., F.R.S.L. & E., Hon. J.R.I.A., F.R.A.S., F.G.S., M.C.U.P.S. / Honorary Fellow of St. John's College, Cambridge; Member of the Institute of France; [Extended listing of author's honors and affiliations] / New Edition. / London: / Longmans, Green, and Co. / 1883.

Physical Appearance: 8 1/8 x 5 3/4 inches, Roman types, xxviii + 753 p. + seven leaves containing photographs (recto side only) + one unnumbered leaf

Contents: Colophon "London: Printed by / Spottiswoode and Co., / New-Street Square / And Parliament Street", Dedication to The Rev. W. Rutter Dawes, F.R.A.S by the author dated Feb. 15, 1858, Preface to the First Edition by the author dated April 12, 1849, Preface to the Fifth Edition by the author dated Feb. 17, 1858, Preface to the Tenth Edition by the author dated July 17, 1869, List of Plates, Contents, text of Outlines of Astronomy, Part I (Chapters I-XI), Part II (Chapters XII-XIV), Part III (Chapters XV-

XVII) and Part IV (Chapter XVIII), Appendices I-IV, Table of Numbers in frequent use among Astronomers, Index, Colophon "London: Printed by / Spottiswoode and Co., / New-Street Square / And Parliament Street"

Language: English

Illustrations: Frontispiece (Plate I) consisting of five figures showing various features of the Sun, Plates II-VI showing various astronomical features, Plates A-C, and various scientific, geometrical configurations of astronomical phenomena throughout the text

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books", handwritten inscription on flyleaf (recto) "Helen Wicks / July 1897, In remembrance of [illegible] / MMA."

Prize Label: "Merchant Taylors' School. / Presented by the Merchant Taylors' Company, / To / C.S. Adamson / Head Monitor / for proficiency in Mathematics"

Binding: Smooth dark-brown leather binding with gilt-tooling outline perimeter of front and back boards with rosettes at each corner, gilt-tooled arms of Merchant Taylors' School centered on front board with inscription "Laborum Praemia 1885", marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title "Herschel's / Astronomy" against a black ground and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 115.

Title Page: Feats on the Fiord / by / Harriet Martineau / Author of "The Crofton Boys;" "The Peasant and the Prince;" / "The Settlers at Home," Etc. / London / George Routledge and Sons / Broadway, Ludgate Hill / Glasgow and New York.

Physical Appearance: 7 ¼ x 4 ¾ inches, Roman type, 135 p.

Contents: list of other books by Harriet Martineau, text of Feats on the Fiord in eighteen chapters, Colophon "Bradbury, Agnew, & Co., Printers, Whitefriars"

Language: English

Illustrations: Frontispiece color engraving of a boy climbing a rock ledge with a waiting boy-companion in a boat entitled "Feats on the Fiord" and signed by E. Evans

Provenance: Front pastedown prize label, with bookplate directly beneath “Prof. William B. Todd / Collection of Academic Prize Books”, stamp of “F.M. Orchard” on flyleaf (recto) centered at the head, back pastedown blank prize label in upside-down position

Prize Label: Unexecuted prize label with a rubbed-out stamp “F.M. Orchard” on the first line of the prize label, which has been re-stamped on the second line of the prize label.

Binding: Smooth dark-blue leather binding with gilt-tooling outlining the perimeter of front and back boards with rosette at each corner, gilt-tooled arms of Merchant Taylors’ School centered on front board with banner underneath “Laborum Praemia / 1888”, marbled end papers, faded marbled or plain edges, raised gilt-tooled spine forming six panels, the second containing the title *Feats / on / the Fiord* and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 116.

Half-title: Madam How and Lady Why / or / First Lessons in Earth Lore for Children [Gothic type]

Title Page: Madam How and Lady Why / or, / First Lessons in Earth Lore for Children [Gothic type] / By / Charles Kingsley / Illustrated. / London: [Gothic type] / Macmillan and Co. / And New York. / 1888. / The Right of Translation is Reserved. [Italic type]

Physical Appearance: 7 ¼ x 4 ¾ inches, Roman type, xv + 350 p.

Contents: Colophon “Richard Clay and Sons, / London and Bingay.”, publication history, Dedication by the author to his son “Grenville Arthur, and to his Schoolfellows at Winton House”, Preface by the author, Contents, text of Madam How and Lady Why (Chapters I-XII), Colophon “Richard Clay and Sons, / London and Bungay.”

Language: English

Illustrations: numerous unsigned small engraved illustrations throughout text

Provenance: Front pastedown prize label with bookplate directly beneath “Prof. William B. Todd / Collection of Academic Prize Books”

Prize Label: “Merchant Taylors’ School. / Presented by the / Merchant Taylors’ Company, / To / J.M. Wyatt / For proficiency in / Mathematics”

Binding: Smooth dark-brown leather binding with gilt-tooling outlining the perimeter of the front and back boards, gilt-tooled arms of Merchant Taylors’ School centered on

front board with banner underneath "Laborum Praemia / 1893.", marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title and author's name "Madam How / and / Lady Who / Kingsley" against a red ground, and the others elaborately decorated with identical gilt-tooled images (florets)

Shelf Mark: None

Volume 117.

Half-title: Sound.

Title Page: Sound / by / John Tyndall, D.C.L., L.L.D., F.R.S. / Late Honorary Professor of Natural Philosophy in the / Royal Institution of Great Britain / Seventh Edition / Longmans, Green, and Co., / 39 Paternoster Row, London / And Bombay / 1898 / All rights reserved [Italic type]

Physical Appearance: 7 ⁷/₈ x 5 inches, Roman type, xv + 464 p.

Contents: list of works by John Tyndall, Dedication to the Memory of Richard Dawes, Late Dean of Hereford signed J.T., Preface to the Fifth Edition dated April, 1893, Extract from the Preface to the First Edition dated 1867, Extract from the Preface to the Third Edition dated June, 1875, Preface to the Fourth Edition dated March 1883, Contents, text of Sound consisting of a series of Lectures I-IX with summaries, Appendices I-II, Index, Colophon " Spottiswoode & Co., Printers, New-street Square, London."

Language: English

Illustrations: Frontispiece unsigned engraving entitled "Fog-Syren," full-page engraved portrait of Chladni signed "H. Adlard, Sc", 200 figures illustrating scientific principles and phenomena throughout main text

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books", stamp "University of Reading / Department of Education" on flyleaf (recto) and on pp. i and xv

Prize Label: "Merchant Taylors' School. / Presented by the / Merchant Taylors' Company, / To / H.E. Spry / For proficiency in / Mathematics"

Binding: Smooth green-leather binding with gilt-tooling outlining the perimeter of front and back boards with rosette at each corner, gilt-tooled arms of Merchant Taylors' School centered on front board with banner underneath "Laborum Praemia 1898.", marbled end papers and edges, raised gilt-tooled spine forming six panels, the second

containing the title "Tyndall / on / Sound" against a red ground, and the others decorated with identical gilt-tooled images (florets)

Shelf Mark: None

Volume 118.

Half-title: The English Saints

Title Page: The Influence of Christianity upon / National Character / Illustrated By / The Lives and Legends / of / The English Saints / Being / The Hampton Lectures [Gothic type] / Preached before the University of Oxford / In the Year 1903 / By / William Holden Hutton, B.D. / Fellow, Tutor, and Preceptor of St. John's College, Oxford / Examining Chaplain to the Bishop of Ely / London / Wells Gardner, Darton & Co. / 3, Paternoster Buildings, E.C.

Physical Appearance: 8 ½ x 5 ¼ inches, Roman type, xiv + 385 p.

Contents: Extract from the Last Will and Testament of the late Rev. John Bampton, Canon of Salisbury, Dedication to Alwyne, Lord Bishop of Ely and Lord High Almoner, Preface by the author, The Great House, Burford, Oxon., and dated S. Benedict's Day, 1903, Contents, the text of The English Saints consisting of Lectures I-VIII, Index, Erratum, Colophon "Wells Gardner, Darton and Co., London."

Language: English

Illustrations: None

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "Merchant Taylors' School. / Presented by the / Merchant Taylors' Company, / To / H.G. Head / For proficiency in / Divinity"

Binding: Smooth deep-red leather binding with gilt-tooling outlining the perimeter of the front and back boards with rosette at each corner, gilt-tooled arms of Merchant Taylors' School centered on front board with inscription directly beneath "Merchant Taylors' School / Hessey Divinity Prize / 1906", marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title and author's name "The English / Saints / Hutton" and the others decorated with identical gilt-tooled images (florets)

Notes: The Hessey Testimonial Fund was established in 1872 in honor of former headmaster Rev. James Augustus Hessey (1814-1892) for the purchase of books to be given annually as prizes for proficiency in the study of divinity.

Shelf Mark: None

References: "Memorial CXXIV: Scholarship and prizes awarded," in *Memorials of the Guild of Merchant Taylors of the Fraternity of St. John the Baptist in the City of London*, ed. C.M. Clode (London, 1875), pp. 483-488, British History Online, <https://www.british-history.ac.uk/no-series/taylors-guild-london/pp483-488>. Accessed 26 August 2018.

Volume 119.

Title Page: English Men of Letters / Shakespeare / By / Walter Raleigh / Fellow of Magdalen College, and Professor of / English Literature in the University of Oxford / London: Macmillan & C., Limited / Nineteen Hundred and Seven

Physical Appearance: 7 ¼ x 4 ⅝ inches, Roman type, four unnumbered leaves + 232 p.

Contents: publication history, copyright, Contents, the text of Shakespeare (Chapter I-VI), Index, Colophon "Printed by T. and A. Constable, Printers to His Majesty / at the Edinburgh University Press"

Language: English

Illustrations: None

Provenance: Front pastedown prize label, bookplate at upper left corner of free end paper "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "Merchant Taylors' School. / Presented by the Merchant Taylors' Company, / to E.F. Bonhote / For proficiency in / Elocution"

Binding: Smooth dark-green leather binding with gilt-tooling outlining the perimeters of the front and back boards, with rosette at each corner, gilt-tooled arms of Merchant Taylors' School centered on front board with inscription underneath "Merchant Taylors' School / Sir James Tyler's Elocution Prize. / 1907", marbled end papers and edges, raised spine forming six panels, the second containing the abbreviated title and author's name "Shakespeare / Raleigh" against a rust ground and the others decorated with identical gilt-tooled images (florets)

Notes: The Tyler Elocution Prize was founded in 1868 by Sir James Tyler, Master of the Merchant Taylors' Company, who desired that an amount requisite to award a yearly prize in books be set aside for the monitor or prompter who, in the judgment of the headmaster, excelled in his ordinary public speaking and reading by clearly articulating and aptly conveying his own meaning or that of his author to the mind of his audiences.

Shelf Mark: None

References: "Memorial CXXIV: Scholarship and prizes awarded," in *Memorials of the Guild of Merchant Taylors of the Fraternity of St. John the Baptist in the City of London*, ed. C.M. Clode (London, 1875), pp. 483-488, British History Online, <https://www.british-history.ac.uk/no-series/taylors-guild-london/pp483-488>. Accessed 26 August 2018.

Volume 120.

Title Page: A / Smaller Dictionary / of Greek and Roman Antiquities / By William Smith, D.C.L., L.L.D. / Editor of the "Classical and Latin Dictionaries," Etc. / Abridged from the Larger Dictionary / [vignette of bust of man in profile with elaborate helmet] / Thirteenth Edition / London / John Murray, Albemarle Street, W. / 1907 / [The right of Translation is reserved] [italic type]

Physical Appearance: 7 ¼ x 4 ¾ inches, Roman type, two unnumbered leaves + 474 p.

Contents: text of A Smaller Dictionary of Greek and Roman Antiquities, Appendix consisting of Tables of Greek and Roman Measures, Weights, and Money (Tables I-XVI), Parallel Years, and a Calendarium, Greek Index, Latin Index, English Index, Classified Index

Language: English

Illustrations: numerous illustrations of various sizes interspersed throughout text

Provenance: Front pastedown prize label, bookplate in upper left corner of free endpaper "Prof. William B. Todd / Collections of Academic Prize Books"

Prize Label: "Merchant Taylors' School. / Presented by the Merchant Taylors' Company, / To / F.A. Bevan / For proficiency in / History"

Binding: Smooth burgundy leather binding with gilt-tooling outlining perimeter of front and back boards, gilt-tooled arms of Merchant Taylors' School centered on front board with inscription directly beneath "Laborum Praemia / 1917. / Tyler History Prize", marbled end papers and edges, raised spine forming six panels, the second containing the title and author's name "Dictionary / of / Greek and Roman / Antiquities / Smith." against a black ground and the others decorated with identical gilt-tooled images

Notes: The front board returns to the use of "Laborum Praemia" and date characteristic of Volumes 112-117 but also indicates the name of the prize like Volumes 118-119.

Thus, it is a hybrid of these two formats. However, the prize labels in Volumes 112-120 remain the same, and the crest is gold in all volumes.

The Tyler English History Prize was founded in 1861 by Sir James Tyler, Warden of the Merchant Taylors' Company, for the promotion of the study of English history. The prize, intended to encourage the study of history in the Forms below the highest, was originally competed for by boys in the Upper and Lower Fifth but was later opened to boys in the lower Fifth and Division Forms of the Classical Side and the Sixth, Fifth, and Division Forms of the Modern Side.

Shelf Mark: None

References: *Merchant Taylors' School Register*, 1871-1900.

Rugby School (Vols. 121-124).

Volume 121 (v. 1).

Title Page: History / of / Latin Christianity; / Including that of / The Popes to the Pontificate of Nicholas V. / By Henry Hart Milman, D.D., / Dean of St. Paul's. / In Nine Volumes.—Vol. I. / Third Edition. / London: / John Murray, Albemarle Street. / 1872. / The right of Translation is reserved. [italic type]

Physical Appearance: 7 x 4 ¾ inches, Roman type, xv + 448 p.

Content: Colophon "London: / Printed by William Clowes and Sons, / Stamford Street and Charing Cross", Preface to the Third Edition, Preface to the First Edition, Preface to Volume IV (First Edition), Contents of the First Volume, text of History of Latin Christianity, Vol. I: Introduction, Book I (Chapters I-II), Book II (Chapters I-IV), Book III (Chapters I-IV), Colophon "London: Printed by W. Clowes and Sons, Stamford Street / And Charing Cross."

Language: English

Illustrations: None

Provenance: Bookplate in upper left corner of free end paper "Prof. William B. Todd / Collection of Academic Prize Books", gilt-tooled name of "John Haden Badley" on back board

Prize Label: "*Scholae Rugbeiensis Alumno / Studiis / Feliciter Coeptis / MDCCCLXX*"

Binding: Smooth olive-green leather binding with gilt-tooling outlining the perimeter of the front and back boards with rosette at each corner, gilt-tooled arms of Rugby School

centered on front board, gilt-tooled inscription centered on back board “John Haden Badley / From the Trustees / of / Rugby School / Sutdiis Feliciter Corptis.”, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title “Milman’s / Latin / Christianity” against a red ground, the third containing the volume number “Vol. I.” and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 121 (v. 2).

Title Page: History / of / Latin Christianity; / Including that of / The Popes to the Pontificate of Nicholas V. / By Henry Hart Milman, D.D., / Dean of St. Paul’s. / In Nine Volumes.—Vol. II. / Third Edition. / London: / John Murray, Albemarle Street. / 1872. / The right of Translation is reserved. [italic type]

Physical Appearance: 7 x 4 ¾ inches, Roman type, ix + 442 p.

Content: Colophon “London: / Printed by William Clowes and Sons, / Stamford Street and Charing Cross”, Contents of the Second Volume, text of History of Latin Christianity, Vol. II: Book III, cont. (Chapters V-VII), Book IV (Chapters I-X), Colophon “London: Printed by W. Clowes and Sons, Stamford Street / And Charing Cross.”

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth olive-green leather binding with gilt-tooling outlining the perimeter of the front and back boards with rosette at each corner, gilt-tooled arms of Rugby School centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title “Milman’s / Latin / Christianity” against a red ground, the third containing the volume number “Vol. II.” and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 121 (v. 3).

Title Page: History / of / Latin Christianity; / Including that of / The Popes to the Pontificate of Nicholas V. / By Henry Hart Milman, D.D., / Dean of St. Paul’s. / In Nine

Volumes.—Vol. III. / Third Edition. / London: / John Murray, Albemarle Street. / 1872.
/ The right of Translation is reserved. [italic type]

Physical Appearance: 7 x 4 ¾ inches, Roman type, xi + 484 p.

Content: Colophon “London: / Printed by William Clowes and Sons, / Stamford Street and Charing Cross”, Contents of the Third Volume, text of History of Latin Christianity, Vol. III: Book IV, cont. (Chapters XI-XII), Book V (Chapters I-XIV), Book VI (Chapters I-III), Colophon “London: Printed by W. Clowes and Sons, Stamford Street / And Charing Cross.”

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth olive-green leather binding with gilt-tooling outlining the perimeter of the front and back boards with rosette at each corner, gilt-tooled arms of Rugby School centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title “Milman’s / Latin / Christianity” against a red ground, the third containing the volume number “Vol. III.” and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 121 (v. 4).

Title Page: History / of / Latin Christianity; / Including that of / The Popes to the Pontificate of Nicholas V. / By Henry Hart Milman, D.D., / Dean of St. Paul’s. / In Nine Volumes.—Vol. IV. / Third Edition. / London: / John Murray, Albemarle Street. / 1872.
/ The right of Translation is reserved. [italic type]

Physical Appearance: 7 x 4 ¾ inches, Roman type, viii + 428 p.

Content: Colophon “London: / Printed by William Clowes and Sons, / Stamford Street and Charing Cross”, Contents of the Fourth Volume, text of History of Latin Christianity, Vol. IV: Book VII (Chapters I-VI), Book VIII (Chapters I-VII), Colophon “London: Printed by W. Clowes and Sons, Stamford Street / And Charing Cross.”

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth olive-green leather binding with gilt-tooling outlining the perimeter of the front and back boards with rosette at each corner, gilt-tooled arms of Rugby School centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title “Milman’s / Latin / Christianity” against a red ground, the third containing the volume number “Vol. IV.” and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 121 (v. 5).

Title Page: History / of / Latin Christianity; / Including that of / The Popes to the Pontificate of Nicholas V. / By Henry Hart Milman, D.D., / Dean of St. Paul’s. / In Nine Volumes.—Vol. V. / Third Edition. / London: / John Murray, Albemarle Street. / 1872. / The right of Translation is reserved. [*italic type*]

Physical Appearance: 7 x 4 ¾ inches, Roman type, x + 469 p.

Content: Colophon “London: / Printed by William Clowes and Sons, / Stamford Street and Charing Cross”, Contents of the Fifth Volume, text of History of Latin Christianity, Vol. V: Book VIII, cont. (Chapters VIII-IX), Book IX (Chapters I-VIII), Colophon “London: Printed by W. Clowes and Sons, Stamford Street / And Charing Cross.”

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth olive-green leather binding with gilt-tooling outlining the perimeter of the front and back boards with rosette at each corner, gilt-tooled arms of Rugby School centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title “Milman’s / Latin / Christianity” against a red ground, the third containing the volume number “Vol. V.” and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 121 (v. 6).

Title Page: History / of / Latin Christianity; / Including that of / The Popes to the Pontificate of Nicholas V. / By Henry Hart Milman, D.D., / Dean of St. Paul's. / In Nine Volumes.—Vol. VI. / Third Edition. / London: / John Murray, Albemarle Street. / 1872. / *The right of Translation is reserved. [italic type]*

Physical Appearance: 7 x 4 ³/₄ inches, Roman type, x + 469 p.

Content: Colophon “London: / Printed by William Clowes and Sons, / Stamford Street and Charing Cross”, Contents of the Sixth Volume, text of History of Latin Christianity, Vol. VI: Book IX, cont. (Chapters IX-X), Book X (Chapters I-V), Book XI (Chapters I-VI), Colophon “London: Printed by W. Clowes and Sons, Stamford Street / And Charing Cross.”

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth olive-green leather binding with gilt-tooling outlining the perimeter of the front and back boards with rosette at each corner, gilt-tooled arms of Rugby School centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title “Milman's / Latin / Christianity” against a red ground, the third containing the volume number “Vol. VI.” and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 121 (v. 7).

Title Page: History / of / Latin Christianity; / Including that of / The Popes to the Pontificate of Nicholas V. / By Henry Hart Milman, D.D., / Dean of St. Paul's. / In Nine Volumes.—Vol. VII. / Third Edition. / London: / John Murray, Albemarle Street. / 1872. / *The right of Translation is reserved. [italic type]*

Physical Appearance: 7 x 4 ³/₄ inches, Roman type, x + 469 p.

Content: Colophon “London: / Printed by William Clowes and Sons, / Stamford Street and Charing Cross”, Contents of the Seventh Volume, text of History of Latin Christianity, Vol. VII: Book XI, cont. (Chapters VII-X), Book XII (Chapters I-X), Colophon “London: Printed by W. Clowes and Sons, Stamford Street / And Charing Cross.”

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth olive-green leather binding with gilt-tooling outlining the perimeter of the front and back boards with rosette at each corner, gilt-tooled arms of Rugby School centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title “Milman’s / Latin / Christianity” against a red ground, the third containing the volume number “Vol. VII.” and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 121 (v. 8).

Title Page: History / of / Latin Christianity; / Including that of / The Popes to the Pontificate of Nicholas V. / By Henry Hart Milman, D.D., / Dean of St. Paul’s. / In Nine Volumes.—Vol. VIII. / Third Edition. / London: / John Murray, Albemarle Street. / 1872. / The right of Translation is reserved. [italic type]

Physical Appearance: 7 x 4 ¾ inches, Roman type, x + 479 p.

Content: Colophon “London: / Printed by William Clowes and Sons, / Stamford Street and Charing Cross”, Contents of the Eighth Volume, text of History of Latin Christianity, Vol. VIII: Book XII, cont. (Chapters XI-XIII), Book XIII (Chapters I-XVII), Colophon “London: Printed by W. Clowes and Sons, Stamford Street / And Charing Cross.”

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth olive-green leather binding with gilt-tooling outlining the perimeter of the front and back boards with rosette at each corner, gilt-tooled arms of Rugby School centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title "Milman's / Latin / Christianity" against a red ground, the third containing the volume number "Vol. VIII." and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 121 (v. 9).

Title Page: History / of / Latin Christianity; / Including that of / The Popes to the Pontificate of Nicholas V. / By Henry Hart Milman, D.D., / Dean of St. Paul's. / In Nine Volumes.—Vol. IX. / Third Edition. / London: / John Murray, Albemarle Street. / 1872. / The right of Translation is reserved. [italic type]

Physical Appearance: 7 x 4 ¾ inches, Roman type, vii + 436 p.

Content: Colophon "London: / Printed by William Clowes and Sons, / Stamford Street and Charing Cross", Contents of the Ninth Volume, text of History of Latin Christianity, Vol. IX: Book XIV (Chapters I-X), Index, Colophon "London: Printed by W. Clowes and Sons, Stamford Street / And Charing Cross."

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth olive-green leather binding with gilt-tooling outlining the perimeter of the front and back boards with rosette at each corner, gilt-tooled arms of Rugby School centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title "Milman's / Latin / Christianity" against a red ground, the third containing the volume number "Vol. IX." and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 122.

Half-title: History / of the / Conquest of Mexico.

Title Page: History / of the Conquest of Mexico, / With a Preliminary View of the Ancient Mexican Civilization, / And the / Life of the Conqueror, Hernando Cortés. / By William H. Prescott, / Author of “The History of Ferdinand and Isabella,” “History of the Conquest of Peru,” Etc. / “Victrices aquilas alium laterus in orbem.” Lucan, Pharsalia, lib. v., v. 238. / New and Revised Edition, [Gothic type] / With the Author’s Latest Corrections and Additions. / Edited by John Foster Kirk. / London: / Bickers & Son, 1 Leicester Square. / 1878.

Physical Appearance: 9 1/8 x 5 3/4 inches, Roman type, xxiv + 713 p.

Contents: Preface by William H. Prescott, Boston, dated Oct. 1, 1843, Contents, text of History of the Conquest of Mexico: Introduction, Book I, “Introduction: View of the Aztec Civilization” (Chapters I-VI), Book II, “Discovery of Mexico” (Chapters I-VIII), Book III, “March to Mexico” (Chapters I-IX), Book IV, “Residence in Mexico” (Chapters I-VIII), Book V, “Expulsion from Mexico” (Chapters I-VII), Book VI, “Siege and Surrender of Mexico” (Chapters I-VIII), Book VII, “Conclusion: Subsequent Career of Cortés” (Chapters I-VII), Appendix: Part I (“Origin of the Mexican Civilization—Analogies with the Old World”) and Part II (“Original Documents”), Index, Colophon “Printed by Ballantyne, Hanson and Co. / Edinburgh and London”

Language: English

Illustrations: “Map of the Country Traversed by the Spaniards of Their March to Mexico,” “Facsimile of the Signature of Cortés”

Provenance: Front pastedown prize label with bookplate directly beneath “Prof. William B. Todd / Collection of Academic Prize Books”

Prize Label: “*M.L. Evans / Scholare Rugbeinsis Alumno / Studiis Historicis / Feliciter Coeptis / a.d. xi Iun. MDCCCLXXXI / T.W. Jex-Blake*”

Binding: Smooth dark-red leather binding with gilt-tooling outlining the front and back boards with rosette at each corner, gilt-tooled arms of Rugby School centered on front boards, marbled end papers and edges, raised, gilt-tooled spine forming six panels, the second containing the title and author’s name “Conquest / of Mexico. / Prescott” against a black ground and the others elaborately decorated with identical gilt-tooled images

Shelf Mark: None

Volume 123.

Half-title: The Works / of / William Shakespeare

Title Page: The "Albion" Edition / The Works / of / William Shakespeare. / With Life, Glossary, etc. [Gothic type] / Prepared / From the Texts of the First Folio, the Quartos, / And Compared with Recent Commentators / By the Editor of / The "Chandos" Classics. / [Publisher's mark] / London: / Frederick Warne and Co. / And New York.

Physical Appearance: 7 ¾ x 5 ¼ inches, Roman type, svi + 1136 p.

Contents: Colophon "Morrison and Gibb, Printers, Edinburgh.", Preface by The Editor of the "Chandos" Classics, Contents, Memoirs of Shakespeare, Shakespeare's Will, text of The Comedies (14 plays) text of The Histories (10 plays), text of The Tragedies (13 plays), text of The Poems (six works including sonnets), Colophon "Morrison and Gibb, Printers, Edinburgh."

Language: English

Illustrations: None

Provenance: Front pastedown prize label, bookplate in upper left corner of free end paper (recto) "Prof. William B. Todd / Collection of Academic Prize Books", stamp of "F.G.W. Pearson" centered on flyleaf (recto) at the head

Prize Label: "*F.G.W. Pearson / Scholae Rugbeiensis Alumno / Studiis in Arte Pictoris / Feliciter Coeptis / a.d. v Kal. Sept MDCCCXCVI / H.A. James.*"

Binding: Smooth dark-blue leather binding with gilt-tooling outlining perimeter of front and back boards, gilt-tooled arms of Rugby School centered on front board, marbled end papers and edges, raised gilt-tooled spine in green leather forming six panels, the second containing the title and author "Shakespeare" against a red ground, and the others containing identical gilt-tooled images

Shelf Mark: None

Volume 124.

Half-title: Stanley's Life of / Thomas Arnold, D.D.

Title Page: Life of / Thomas Arnold, D.D. / Head-Master of Rugby / By Arthur Penryn Stanley / Popular Edition / With a Preface by Sir Joshua Fitch / London / John Murray, Albemarle Street / 1904

Physical Appearance: 7 ¾ x 5 inches, Roman type, xxxvii + 779 p.

Contents: Preface to the Teacher's Edition by Sir Joshua Fitch, LL.D., formerly H.M. Chief Inspector of the Training College, dated London, October 1901. / Author's Preface

to the Original Edition dated May 14, 1844, University College, Oxford, Preface to the Twelfth Edition dated July, 1881, Deanery, Westminster, Contents, List of Illustrations, text of Life of Thomas Arnold in ten chapters, including copies of numerous letters written by Arnold in each chapter by time period, Appendix A: Prayers written for various occasions in Rugby School, Appendix B: Selection of Subjects for School Exercises, Appendix C: Epitaphs in Rugby Chapel, Appendix D: Travelling Journals, text of poem "Rugby Chapel, November, 1857" by Matthew Arnold, list of Dr. Arnold's Published Works, Index, Colophon "Printed at the Edinburgh Press, / 9 and 11 Young Street."

Language: English

Illustrations: Frontispiece engraved portrait of Thomas Arnold, D.D. by "Thos. Phillips, pmait.", sixteen photographs of various locations at Rugby School, artifacts of Thomas Arnold and the author Stanley

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "*V.C.W. Sutton / Scholae Rugbeiensis Alumno / Studiis homericis / Feliciter Coeptis / Sept. MDCCCCXII. / A.A. David*"

Binding: Smooth tan leather binding with gilt-tooling outlining perimeters of front and back boards with rosette at each corner gilt-tooled arms of Rugby School centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title "Stanley's / Life of / Dr. Arnold", and the others decorated with identical gilt-tooled images

Shelf Mark: None

Harrow School (Vols. 125-137).

Volume 125.

Title Page: Publii / Terentii / Afri / Comoediae. / Birminghamiae: / Typis Johannis Baskerville. / MDCCLXXII.

Physical Appearance: 7 1/8 x 4 inches, Roman type, 307 p.

Contents: text of the plays Andria, Eunuchus, Heautontimorumenos, Adelphi, Phormio, and Hecyra

Language: Latin

Illustrations: None

Provenance: Colored bookplate depicting child's playroom with playthings (dollhouse, large ball and stalking horse in foreground) with window showing a night-sky with a crescent moon with face detail and the inscription "From the Books of M W D M W" with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: None

Binding: Smooth tan leather binding with gilt-tooling outlining the perimeter of front and back boards, plain end papers and edges, gilt-tooled spine divided into six panels, the second containing the author's name "Terentius" and the others decorated with identical gilt-tooled images of the Harrow crossed arrows

Shelf Mark: None

Volume 126.

Title Page: ΒΙΩΝΟΣ / ΚΑΙ / ΜΟΣΧΟΥ / ΤΑ ΑΕΙΨΑΝΑ. / Illustrabat / Et Emendabat / Gilbertus Wakefield. / Londini, / Typis T. Bensley. / anno M.DCC.XCV.

Physical Appearance: 6 ½ x 3 ¾ inches, Roman type, five unnumbered leaves + 32 p. + 42 unnumbered leaves

Contents: Ad Lectorum, text of ΒΙΩΝΟΣ ΕΙΔΥΛΛΙΑ, ΜΟΣΧΟΥ ΕΙΔΥΛΛΙΑ, Animadversiones, Addenda, Auctores Emendati, Ejusdem Auctoris Opuscula

Language: Greek and Latin

Illustrations: None

Provenance: Front pastedown bookplate "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: None

Binding: Smooth tan, speckled-leather binding with gilt-tooling outlining the perimeter of the front and back boards, gilt-tooled arms of Newstead Abbey centered on front and back boards with monogram TTA (?), plain end papers and edges, gilt-tooled spine forming six panels, the second containing the title and author's name "Bion / et / Moschus" against a black ground and the others decorated with identical gilt-tooled images of the Harrow crossed arrows

Shelf Mark: None

Volume 127.

Title Page: ΒΙΩΝΟΣ / ΚΑΙ / ΜΟΣΧΟΥ / ΤΑ ΛΕΙΨΑΝΑ. / Illustrabat / Et Emendabat / Gilbertus Wakefield. / Londini, / Typis T. Bensley. / anno M.DCC.XCV.

Physical Appearance: 6 ³/₈ x 3 ³/₄ inches, Roman type, five unnumbered leaves + 32 p. + 42 unnumbered leaves

Contents: Ad Lectorum, text of ΒΙΩΝΟΣ ΕΙΔΥΛΛΙΑ, ΜΟΣΧΟΥ ΕΙΔΥΛΛΙΑ, Animadversiones, Addenda, Auctores Emendati, Ejusdem Auctoris Opuscula

Language: Greek and Latin

Illustrations: None

Provenance: Front pastedown bookplate in lower left corner “Prof. William B. Todd / Collection of Academic Prize Books”, front pastedown label at tail “Edw. G. Allen & Son Ltd. / Antiquarian, Library & Export Booksellers / 10-14 Grape Street, London, W.C. 2”

Prize Label: None

Binding: Smooth tan, speckled-leather binding with gilt-tooling outlining the perimeter of the front and back boards, plain end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title and author’s name “Bion / et / Moschus” against a red ground and the others decorated with identical gilt-tooled images of the Harrow crossed arrows

Shelf Mark: None

Volume 128.

Title Page: The / Beauties of the Poets: / Being / A Collection of Moral and Sacred Poetry, / From the Most Eminent Authors. / Compiled by the Late / Rev. Thomas Janes, / of Bristol. / “All men agree, that licentious poems do of all writings soonest corrupt the heart: and why should we not be as universally persuaded, / that the grave and serious performances of such as write in the / most engaging manner, by a kind of divine impulse, must be the / most effectual persuasives to goodness.”—Tatler. / London: Printed by C. Whittingham, / Dean Street, Fetter Lane / For Scatcherd and Whitaker, Ave-Maria-Lane. / 1800

Physical Appearance: 6 ³/₈ x 4 inches, Roman type, viii + 304 p.

Contents: A note entitled "To the Reader," Contents, text of *The Beauties of the Poets*, which consists of sixty-two poems beginning with Milton's "On Creation" and ending with an unattributed poem "Incidental Miseries Attendant on Poverty" and including Goldsmith's "The Deserted Village" and Gray's "Elegy Written in a Country Churchyard"

Language: English

Illustrations: Frontispiece engraving of a female figure dress in black with her hand partially covering her face standing in a churchyard signed by "C. Rurers (?) del sculp" with directions in the upper right corner "Page 214 to face the title," a page number that corresponds to the beginning page of the poem "The Grave" by Blair

Provenance: Front pastedown bookplate "Prof. William B. Todd / Collection of Academic Prize Books", free end paper bookplate inscribed "Clement Strong"

Prize Label: None

Binding: Smooth brown speckled-leather binding with gilt-tooling outlining the perimeter of the front and back boards, plain end papers, plain (or faded gilt) edges, gilt-tooled spine forming six panels, the second containing the title *Beauties / of the / Poets* against a black ground and the others decorated with identical gilt-tooled images of the Harrow crossed arrows

Shelf Mark: None

Volume 129.

Title Page: *Memoirs / of the / Early Italian Painters, / And of the / Progress of Painting in Italy. / From Cimabue to Bassano. / By Mrs. Jameson. / In Two Volumes. / Vol. I. / London: / Charles Knight & Co., Ludgate Street. / 1845*

Physical Appearance: 5 ⁷/₈ x 3 ⁵/₈ inches, Roman type, 232 p. (Vol. I) + 272 p. (Vol. II)

Contents: Colophon "London: William Clowes and Sons, Stamford Street", Contents of Vol. I, text of *Memoirs* (Vol. I): Giovanni Cimabue, Giotto, Lorenzo Ghiberti, Masaccio, Filippo Lippi and Angelico da Fiesole, Benozzo Gozzoli, Andrea Castagno and Luca Signorelli, Domenico dal Ghirlandajo, Andrea Mantegna, The Bellini, Pietro Perugino, Francesco Raibolini, called Il Francia, and Fra Bartolomeo, called also Baccio Della Porta and Il Frate, Colophon "London: William Clowes and Sons, Stamford Street.", Contents of Vol. II, text of *Memoirs* (Vol. II): Leonardo da Vinci, Michael Angelo, Andrea del Sarto, Raphael Sanzio D' Urbino, The Scholars of Raphael, Coreggio and Giorgione, and Their Scholars, Parmigiano, Giorgione, Titian, Tintoretto, Paul

Veronese, and Jacopo Bassano, Colophon “London: William Clowes and Sons, Stamford Street”

Language: English

Illustrations: various engravings and drawings throughout text of the featured Italian painters and significant personages in their lives as well as drawings of a few of their works

Provenance: Front pastedown prize label with bookplate directly beneath “Prof. William B. Todd / Collection of Academic Prize Books”, free end paper bookplate of Thomas Brafsey with arms and motto “Arduis saepe metu nunquam”

Prize Label: “*H.A. Brafsey / Harrowviensi / Diligentiae Praemium / Adivdicavit / Ed H. Bradby / Praeceptor / Pnd. Id. Decr. / A.S. MDCCCL*”

Binding: Smooth green leather binding with gilt-tooling outlining the perimeter of front and back boards with rosette at each corner, gilt-tooled Harrow crossed arrows centered on front board, marbled end papers and edges, raised gilt-tooled spine forming five panels, the second containing the title Jameson’s / Early / Italian / Painters against a red ground and the others elaborately decorated with identical gilt-tooled images

Shelf Mark: None

Volume 130.

Title Page: Select Biographies. / Cromwell / Bunyan / By / Robert Southey, Esq., LL.D. / London: / John Murray, Albemarle Street. / 1846.

Physical Appearance: 6 ⁷/₈ x 4 ⁵/₈ inches, Roman type, viii + 180 p.

Contents: Contents, text of Life of Cromwell, text of Life of John Bunyan, Colophon “London: Printed by William Clowes and Sons, Stamford Street.”

Language: English

Illustrations: None

Provenance: Front pastedown bookplate in lower left corner “Prof. William B. Todd / Collection of Academic Prize Books,” free end paper prize label

Prize Label: “*F.W.G. Gore / Harrowviensi / Diligentiae Praemium / In Colendis Literis / Praecipue / in linguis hodie / Delectu Praeceptoris / H.E. Hutton / Herpa (?) a.d. iii. Non December / A.S. MDCCCLXX*”

Binding: Smooth green leather binding with gilt-tooling outlining the perimeter of front and back boards, gilt-tooled Harrow crossed arrows centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title and author's name "Cromwell / and / Bunyan / Southey" against a red ground, the first decorated with the image of the Harrow crossed arrows, and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 131.

Title Page: Life / of / Quintus Horatius Flaccus. / by / Rev. Henry Hart Milman, D.D., / Dean of St. Paul's. / With Illustrations [Gothic type] / A New Edition. / London: / John Murray. / MDCCCLIV.

Physical Appearance: 8 ¼ x 5 ½ inches, Roman type, three unnumbered leaves + 194 p.

Contents: Dedication to Henry Marquess of Lansdowne, K.G., Contents, Illustrations to The Life of Horace, text of The Life of Horace in five chapters, Fasti Horatiani, De Villa Horatii, Personae Horatianae (Poets)

Language: English

Illustrations: seven unsigned engravings of significant landscapes in Horace's life, including five that are headpieces to each chapter, page borders in various colors and motifs

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "*A.H.P (sic) / d.d. / Henricus Montagu Butler, S.T.P. / Sch. Harrov. Magister. / Mar 30 / MDCCC85*"

Binding: Brown pebbled leather binding with gilt-tooling outlining front and back boards with Harrow crossed arrows at each corner, marbled end papers, gilt edges, raised gilt-tooled tan leather spine forming six panels, the second containing the title and author's name "Life / of / Horace / Milman", the third and fifth containing identical gilt-tooled images of the Harrow crossed arrows, and the others containing identical gilt-tooled images

Shelf Mark: None

Volume 132.

Title Page: The / Poetical Works / of / Thomas Hood / London / George Routledge and Sons / Broadway, Ludgate Hill/ New York: 9 Lafayette Place / 1881

Physical Appearance: 7 ³/₈x 4 ⁷/₈ inches, Roman type, viii + 478 p.

Contents: list of other works in the series Routledge's Red Line Poets, Contents, text of poems (234)

Language: English

Illustrations: None

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collections of Academic Prize Books", handwritten inscription on flyleaf (recto) "V. Mackintosh / Aug. 1930"

Prize Label: "*J.B. Seeley / Harroviensi / Diligentiae Praemium / Adivdicavit / Carolus Colbeck / Praeceptor / a.d. xv Kal. Jan. / A.S. MDCCCLXXXIV*"

Binding: Smooth olive-green leather binding with gilt-tooling outlining perimeter of front and back boards with rosette at each corner, gilt-tooled Harrow crossed arrows centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title "Hood's / Poetical Works" against a red ground, and the others decorated with identical gilt-tooled images of the Harrow crossed arrows

Shelf Mark: None

Volume 133.

Half-title: Sinai and Palestine / In Connection with Their History

Title Page: Sinai and Palestine / In Connection with Their History. / By Arthur Penrhyn Stanley, D.D., / Late Dean of Westminster, / Correspondant de L'Institut Imperial de France / New Edition. / With Maps and Plan. / London: John Murray, Albemarle Street. / 1889.

Physical Appearance: 8 ⁵/₈ x 5 ¹/₂ inches, Roman type, lviii + 560 p.

Contents: Works by Dean Stanley, Colophon "London: / Bradbury, Agnew, & Co. Ld., Printers, Whitefriars.", Contents, list of maps and woodcuts, Advertisement, Preface, text of Sinai and Palestine, Appendix: Vocabulary of Hebrew Topographical Words, Index of Passages of Scripture Referred To, Index, Colophon "Bradbury, Agnew, & Co., Ld., Printers, Whitefriars."

Language: English

Illustrations: Frontispiece diagram of the heights of Egypt, Sinai and Palestine prepared by "Stanford's Geograph. Establ. London," maps of Egypt, Peninsula of Sinai, Traditional Sinai, Palestine, South of Palestine, and Plain of Esdraelon and Galilee, woodcut sketch-maps of Syria, Jerusalem and Shechem, woodcut map of the Lake and District of Gennesareth, and woodcut sketch-plan of House at Nazareth and at Loretto

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "[Blank] / d.d. / Jac. Edv. C. Welldon A.M. / Schol. Harrov. Magister."

Binding: Brown pebbled leather binding with gilt-tooling outlining the perimeter of front and back boards with rosette and Harrow crossed arrows at each corner, marbled end papers, gilt edges, raised smooth tan-leather, gilt-tooled spine forming six panels, the second containing the title and author's name "Sinai / and / Palestine / Stanley," the third and fifth decorated with the Harrow crossed arrows, and the others decorated with identical gilt-tooled images

Notes: This book was not an award but a volume from the library of James Edward Cowell Welldon (1854-1937), who was headmaster of Harrow (1885-1898), Chaplain to Queen Victoria (1892-1898), and in later years Bishop of Calcutta and Dean of Durham.

Shelf Mark: None

References: *Catalogue to an Exhibition held in October 1961*, Humanities Research Center, Item 43.

Volume 134.

Title Page: Platonis / Opera Omnia / Uno Volumine Comprehensa / Ad Fidem Optimorum Librorum / Denuo Recognovit et Una Cum Scholiis Graecis / Emendatius Edidit / Godfredus Stallbaumius / Editio C. Tauchnitii Stereotypa / Novis Chartis Impressa. / Lipsiae / Sumptibus Succ. Ottonis Holtze. / 1899.

Physical Appearance: 11 1/8 x 7 3/4 inches, Roman type (Preface, indices and tables), Greek type (main text), xv + 725 p. + two unnumbered leaves

Contents: Colophon "Impresserunt Oscar Brandstetter, Lipsiae", Praefatio by the editor dated 1850, main text of Opera Omnia, Index Historicus in Platonem, Index Geographicus in Platonem, Tabula Indicans Consensum Paginarum, Catalogus Dialogorum Platonis, Tabula Dialogorum Platonis Ex Editione Aldina, Ordo

Dialogorum in Editione Francofurtana, Ordo Dialogorum Platonis in Editione Lugdunensi

Language: Latin (Preface, indices and tables) and Greek (main text)

Illustrations: None

Provenance: Front pastedown bookplate in lower left corner “Prof. William B. Todd / Collection of Academic Prize Books”, free end paper (verso) note “Association Copy.”, free flyleaf (recto) handwritten inscription

Prize Label: Handwritten inscription dated June 15, 1911, presenting the book to Malcolm Gudor Davidson and signed by various distinguished governors of Harrow School, including Randall Thomas Davidson, Archbishop of Canterbury; Sir Archibald Geikie, Present of the Royal Society; Charles Buller Heberdeen, Vice-Chancellor of Oxford University; Henry Montagu Butler, former Harrow headmaster and Master of Trinity College, Cambridge; Walter Leaf; and Francis Pember

Binding: Red pebbled leather binding with gilt-tooling outlining perimeter of front and back boards, gilt-tooled arms of Harrow School centered on front and back boards, marbled end papers, gilt edges, raised gilt-tooled spine forming six panels, the second containing the title and editor’s name “Platonis / Opera / Omnia / Stallbaumius” and the others undecorated

Notes: Some of the signatures on the handwritten inscription are illegible; therefore, the exhibition catalog was consulted for further identification of the signatories. However, three of the nine signatories remain unidentified due to the illegibility of the signatures.

Shelf Mark: None

References: *Catalogue to an Exhibition held in October 1961*, Humanities Research Center, Item 43.

Volume 135.

Half title: Library of English Classics / Goldsmith [rubricated]

Title Page: Select Works of / Oliver Goldsmith [rubricated] / comprising The Vicar of Wakefield / Plays and Poems / London / Macmillan and Co., Limited [rubricated] / New York: The Macmillan Company / 1901

Physical Appearance: 8 ½ x 5 ¾ inches, Roman type, xii + 434 p.

Contents: Colophon “Glasgow: Printed at the University Press / By Robert Maclehose and Co.”, Biographical Note by Alfred W. Pollard, Contents, text of The Vicar of

Wakefield, text of play *The Good-Natured Man*, text of *She Stoops to Conquer*, text of *The Traveller*. text of *The Deserted Village*, text of *The Haunch of Venison*, text of "Retaliation: A Poem" and text of *Miscellaneous Poems* (27 poems)

Language: English

Illustrations: None

Provenance: Front pastedown armorial bookplate inscribed "Eric Sydney Corbett: with motto "Deus Pascit Corvos" with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books", free flyleaf (recto) inscription in upper right corner "E.S.H. Corbett / Macnamara English Essay / Harrow School / June 30th 1905."

Prize Label: "E.S.H. Corbett / Macnamara English Essay / Harrow School / June 30th 1905."

Binding: Smooth dark-blue leather binding with gilt-tooling outlining perimeter of front and back boards with rosette at each corner, gilt-tooled arms of Harrow School centered on front board, marbled end papers, gilt edges, raised gilt-tooled spine forming six panels, the second containing the title *Goldsmith's Works*, the first, fourth and sixth decorated with identical gilt-tooled images, and the third and fifth decorated with a different set of identical gilt-tooled images

Notes: The Macnamara Prize for English Essay was founded by the father of Arthur Macnamara in his son's memory. Arthur Macnamara attended Harrow School (1877-1879) and later Trinity College, Cambridge, receiving a B.A. in 1882. He was killed in a fall while climbing in Switzerland on August 16, 1890.

Shelf Mark: None

References: *The Harrow School Register*, 1801-1900, 1st ed. (1894).

Volume 136.

Half-title: English Seamen / In the Sixteenth Century

Title Page: English Seamen / in / The Sixteenth Century / Lectures Delivered at Oxford / Easter Terms 1893-4 / By / James Anthony Froude / Late Regius Professor of Modern History in the University of Oxford / [Printer's device "The Silver Library"] / New Impression / Longmans, Green, and Co. / 39 Paternoster Row, London / And Bombay / 1905 / All rights reserved [italic type]

Physical Appearance: 7 ½ x 5 inches, Roman type, 309 p.

Contents: list of Works by James Anthony Froude, Bibliographical Note, Contents, text of English Seamen in the Sixteenth Century presented in nine lectures: I. The Sea Cradle of the Reformation, II. John Hawkins and the African Slave Trade, III. Sir John Hawkins and Philip the Second, IV. Drake's Voyage around the World, V. Parties in the State, VI. The Great Expedition to the West Indies, VII. Attack on Cadiz, VIII. Sailing of the Armada, IX. Defeat of the Armada, Colophon "Richard Clay & Sons, Limited, / Bread Street Hill, E.C., and / Bungay, Suffolk."

Language: English

Illustrations: None

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "Harrow School. / Lent Term. 1906. / Prize for Good Work sent up to the Head Master. Awarded to G.P. Cable"

Binding: Rust cloth binding with leather-wrapped corners and spine outlined in gilt, marbled end papers, deckled fore-edges, gilt top edges and plain tail edge, raised gilt-tooled spine forming six panels, the second containing the abbreviated title and author's name "English / Seamen / Froude" and the others elaborately decorated with identical gilt-tooled images

Shelf Mark: None

Volume 137.

Half-title: The Harrow Life of / Henry Montagu Butler, D.D.

Title Page: The Harrow Life of / Henry Montagu Butler, D.D. / Headmaster of Harrow School (1860-1885) / Master of Trinity College, Cambridge (1886-1918) / By / Edward Graham / Late Senior Assistant Master in Harrow School / With an Introductory Chapter / By / Sir Geore O. Trevelyan, Bar., O.M. / 'Nec petimus laudes: magnam depingere vitam / Ingenio fateor grandius esse meo. / Hoc erat in votis, ut, nos quod amavimus, illud / Serus in externis continuaret amor.' / H.M.B. 1903 / With Eight Illustrations / Longmans, Green, and Co. / 39 Paternoster Row, London / fourth Avenue & 30th Street, New York / Bombay, Calcutta, and Madras / 1920

Physical Appearance: 8 ¾ x 5 ½ inches, Roman type, xxxix + 433 p.

Contents: Dedication "To the Children / Born at Harrow / of Henry Montagu Butler, D.D. / Agnes Isabel, Edward Montagu, Arthur Hugh Montagu, and Gertrude Maude, / And to the Memory / of / Edith Violet / I Dedicate This Book", Preface by the author,

Forston House, Dorchester, dated July 1920, Contents, Illustrations (list), Introductory Chapter by the Rt. Hon. Sir George O. Trevelyan, Bart., O.M., text of The Harrow Life of Henry Montagu Butler, D.D. in seventeen chapters, Index, Colophon "Printed by Spottiswode, Ballantyne & Co. Ltd. / Colchester, London & Eton, England"

Language: English

Illustrations: Frontispiece seated portrait of Henry Montagu Butler, D.D. by H. Herkomer, A.R.A. and engraved by F. Sternberg, sketch of Butler, aged 18, from a drawing by G.F. Browning (1851), illustration of Gayton Church and Rectory from a sepia drawing by Mrs. Josephine E. Butler (c. 1853), photograph of The Harrow School Debating Society, 1866 ("The Annus Mirabilis"), photograph of The Head-Master's House, Harrow School, by Valentine & Sons, Ltd., portrait of Georgina Isabella Butler by George Richmond, A.R.A. (c. 1863), photograph of The Master of Trinity by Ethel Glazebrook (1911), photograph of Henry Montagu Butler, Edward Montagu Butler, and his son Guy Montagu Butler at Woburn Sands (1913)

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collection of Academic Prize Books"

Prize Label: "[blank line] / d.d. / Lionellus Ford, A.M. / Schol. Harrov. Magister."

Binding: Light reddish-brown cloth binding with dark-brown, leather-wrapped corners and spine outlined in gilt, marbled end papers, gilt top edges, plain fore and tail edges, raised, gilt-tooled spine forming six panels, the second containing the abbreviated title and author's name "Life / of / Butler / Graham", the third and fifth decorated with the crossed arrows of Harrow School, and the others decorated with identical, gilt-tooled images

Notes: Handwriting at upper left corner of back flyleaf (recto): "arrows + 2 mottoes p. 12 / prize books p. 34, 372 / Contio p. 37".

Shelf Mark: None

Charterhouse School (Volumes 138-143).

Volume 138 (v. 1)

Half-title: The Poetical / Works of William Cowper / In Two Volumes / Vol. I.

Title Page: The / Poetical Works of / William Cowper [Gothic type with rubricated initials] / Volume the First / [Printer's device of dolphin and anchor] / London / William Pickering / 1853

Physical Appearance: 8 ⁷/₈ x 5 ⁵/₈ inches, Roman type, lix + 437 p.

Contents: Contents (Vol. I), Memoir of Cowper, Preface by John Newton, Charles Square, Hoxton, dated February 18, 1782, untitled section containing text of 44 poems, section entitled Minor Poems containing: 77 poems, Translation of Greek Verses (40), Epigrams Translated from the Latin of Owen (6), Translations from the Fables of Gay (19), Colophon "C. Whittingham, Tooks Court, Chancery Lane."

Language: English with a few verses in Latin

Illustrations: Frontispiece engraving of William Cowper by H. Robinson sc. and published by William Pickering, London, 1830

Provenance: Front pastedown bookplate in lower left corner "Prof. William B. Todd / Collection of Academic Prize Books", handwritten inscription at upper right corner of half-title page "F. George Inge [or possibly "Frye"] / Charterhouse

Prize Label: None

Binding: Smooth brown leather binding with gilt-tooling outlining the perimeter of front and back boards with rosette at each corner, gilt-tooled arms of Charterhouse School centered on front board, gilt-tooled inscription "Under V. Form." Centered on back board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title "Cowper's / Poetical / Works" against a red ground, the third containing the volume number "Vol. / I." and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 138 (v. 2)

Half-title: The Poetical / Works of William Cowper / In Two Volumes / Vol. II.

Title Page: The / Poetical Works of / William Cowper [Gothic type with rubricated initials] / Volume the Second / [Printer's device of dolphin and anchor] / London / William Pickering / 1853

Physical Appearance: 8 ⁷/₈ x 5 ⁵/₈ inches, Roman type, x + 498 p.

Contents: Contents (Vol. II), texts of: The Task, Olney Hymns (67), twenty-seven poems, Translations from Vincent Bourne, Translations from the French of Madame de la Mothe Guion, Translations of the Latin and Italian Poems of Milton, Epigrams, Translation of Milton's Italian Poems, Translations from Vincent Bourne, Colophon "C. Whittingham, Tooks Court, Chancery Lane."

Language: English and Latin

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth brown leather binding with gilt-tooling outlining the perimeter of front and back boards with rosette at each corner, gilt-tooled arms of Charterhouse School centered on front board, gilt-tooled inscription "Under V. Form." Centered on back board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title "Cowper's / Poetical / Works" against a red ground, the third containing the volume number "Vol. / II." and the others decorated with identical gilt-tooled images

Shelf Mark: None

Volume 139.

Half-title: Fragments / of / Voyages and Travels.

Title Page: Fragments / of / Voyages and Travels. / By Captain Basil Hall, R.N. F.R.S. / A New Edition. / London: / Edward Moxon, Dover Street. / 1856.

Physical Appearance: 9 ¼ x 6 inches, Roman type, four unnumbered leaves + 165 p. (First Series) + two unnumbered leaves + 160 p. (Second Series) + two unnumbered leaves + 169 p. (Third Series)

Contents: Colophon "London: / Bradbury & Evans, Printers, / Whitefriars", First Series: Half-title, Advertisement dated Portsmouth, May 26, 1840, Preface dated Putney Heath, March 28, 1831, Contents, text of Fragments of Voyages and Travels in thirty-seven chapters, Second Series: Half-title, Preface dated London, March 1832, Contents, text of Fragments of Voyages and Travels in twenty-seven chapters, Third Series: Half-title, Advertisement dated Portsmouth, Aug. 8, 1840, Dedication to H.R.H. Prince George of Cumberland by the author, London, dated April 20, 1833, Contents, text of Fragments of Voyages and Travels in twenty-seven chapters, Colophon "London: / Bradbury and Evans, Printers, Whitefriars."

Language: English

Illustrations: None

Provenance: Front pastedown prize label with bookplate directly beneath "Prof. William B. Todd / Collections of Academic Prize Books"

Prize Label: "*Hoc Praemium / ex legato / Margini Benson / Cathusianis propositum reportabit*"

Binding: Smooth brown leather binding with gilt-tooling outlining the perimeter of front and back boards with rosette at each corner, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title "Hall's / Voyages & / Travels" against a red ground, the others decorated with identical gilt-tooled images, and the gilt-tooled inscription "Schol. Cathus." against a red ground at the tail

Shelf Mark: None

Volume 140.

Half-title: Sertum Carthusianum

Title Page: Sertum Carthusianum [rubricated] / Floribus Trium Seculorum / Contextum / cura / Gulielmi Haig Brown, / Scholae Carthusianae Archididascali. / [engraving of bust of man on pedestal signed C.H. Jeens] / Prostat apud / Deighton, Bell, et Soc., / Cantabrigiae, [rubricated] / Bell et Daldy, Londini. / MDCCCLXX.

Physical Appearance: 8 1/8 x 5 3/8 inches, xxi + 397 p.

Contents: Arms of Charterhouse School, Dedication "Carthusianis / Qui fuerunt, quit sunt, qui errunt; Hunc Librum Dedicat / G.H.B.", Lectori Benevolo S. dated A.D. Cal. Octobr. MDCCCLXIX, Index (of schoolboys whose works are contained in this volume with brief biographies), Erratum slip, text of Sertum Carthusianum, Colophon "Printed by Whittingham and Wilkins, Took's Court, Chancery Lane."

Language: English, Latin, and Greek

Illustrations: None

Provenance: Front pastedown bookplate in lower left corner "Prof. William B. Todd / Collections of Academic Prize Books", handwritten inscription centered on flyleaf (recto) "W.J.K. Brodrick / with the best wishes of Wm. Haig Brown. / Charterhouse. / Aug. 2. 1892", separate handwritten inscription directly beneath "W.A. Thorpe / Victoria & Albert Museum / 22nd June 1946"

Prize Label: None

Binding: Smooth deep-red leather binding with gilt-tooling outlining the perimeter of front and back boards with rosette at each corner, gilt-tooled arms of Charterhouse

School centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title and author's name "Sertum Carthusianum / Haig Brown," the other elaborately decorated with identical gilt-tooled images (florets), and the gilt-tooled inscription "Schol. Cathus" at the tail

Notes: The half-title page contains handwritten notes in pencil:

- "I [pp.]1-142 Translations
- II [pp.]145-190 Orig. Poems
- III [pp.] 191-317 Translations
- IV [pp.] 322-397 Orig. Poems"

Also handwritten in pencil on the half-title page are the following names: "*Floyd*," referring to Charles Greenwood Floyd listed in the Index, b. 1836, entered Charterhouse 1841, Orator, 1848; Gold Medallist, 1849, Ch. Ch. Ox. 1849, B.A. 1852, Student 1852, P. 379. The reader/writer has penciled the word "Orator" next to Floyd's name in the Index; "*Jebb*," referring to Richard C. Jebb listed in the Index, b. 1841, entered Charterhouse 1854, Gold Medallist, 1856, Talbot Medallist 1856, Trin. Coll. Cam. 1858, Porson Schol. 1859, Porson Prizeman, 1859, Schol. Of Trin. Coll. 1860, Craven Schol. 1860, B.A. 1862, Sen Chancellor's Medallist 1862, Fellow of Trin. Coll. 1863, Assist. Tutor. Pp. 109,111, 113, 115, 117, 119, 184, 188, 269, 279, 281, 285, 289, 380; "*JE Br.*," referring to John Edward Bright listed in the Index, b. 1810, entered Charterhouse 1824, Gold Medallist, 1829, Demy of Magd. Coll. Ox. 1830, B.A. 1834, Pp. 352, 355; "*Dawson-Damer*," referring to Lionel Dawson-Damer listed in the Index, b. 1832, admitted to Charterhouse 1845, Gold Medallist 1850, Orator 1851, Schol. of Trin. Coll. Ox. 1851, B.A. 1855, Rector of Cheddington, Pp. 174, 176. The reader/writer has penciled the word "Orator" next to Dawson-Damer's name in the Index; "*H-Vel.*" [illegible].

In addition to Floyd and Dawson-Damer, the reader has penciled the word "Orator" next to the following in the Index: John Ernest Bode, b. 1816, entered Charterhouse 1829, Orator 1832, Gold Medallist 1833, Ch. Ch. Ox. 1833, Hertford Scholar 1835, B.A. 1837, Senior Student 1837, Tutor 1840, Classical Examiner 1846-1848, Bampton Lecturer 1855, Rector of Castle Camps 1860, Pp. 33, 179; George Fergusson Bowen, b. 1821, entered Charterhouse 1833, orator 1840, Schol. of Trin. Coll. Ox. 1841, B.A. 1844, Fellow of Brasenose Coll. 1846, G.C.M.B. 1856, Governor of New Zealand 1867, P. 217; Robert Brodie, b. 1840, entered Charterhouse 1849, Gold Medallist 1858, Talbot Medallist 1858, Orator 1858, Balliol Coll. Ox. 1859, Schol. of Trin. Coll. Ox. 1859, B.A. 1863, Student and Tutor of Ch. Ch. 1864, Pp. 123, 125, 283, 379; James Butter, b. 1843, entered Charterhouse 1853, Orator 1869, Talbot Medallist 1861, Balliol Coll. Ox. 1861, Assist. Master in School 1865-66, P. 297; Gerald Stanley Davies, b. 1845, admitted to Charterhouse 1856, Gold Medallist 1864, Schol. of Christ's Coll. Cam. 1864, B.A. 1868, Pp. 303, 384; Herbert William Fisher, b. 1826, entered Charterhouse 1837, Gold Medallist 1843, Orator 1843, Ch. Ch. Ox. 1844, B.A. 1848, Student of Ch. Ch. 1848, Secretary to H.R.H. the Prince of Wales, Pp. 77, 369, 370, 389, 391; William

Palmer Hale, b. 1824, entered Charterhouse 1835; Orator 1842, Ch. Ch. Ox. 1843, Trin. Hall Cam. 1844, Scholar 1845, B.A. 1847, Barrister-at-Law, P. 368; Charles Pearson, b. 1831, entered Charterhouse 1841, Orator 1849, St. John's Coll. Cam. 1850, Schol. 1851, B.A. 1854, Assist. Master in School, 1855, Pp. 89, 139; Henry Wright Phillott, b. 1816, admitted to Charterhouse 1827, Orator 1833, Student of Ch. Ch. Ox. 1834, B.A. 1837, Assist. In School 1838-1850, Rector of Stanton-on-Wye, Pp. 47, 57.

More generally, the Index includes entries for old Carthusians Joseph Addison, Richard Crashaw (b. 1616), Gen. Sir Henry Havelock, Richard Lovelace (b. 1618), Francis Turner Palgrave, William Gifford Palgrave, and William Haig Brown.

Shelf Mark: None

References:

1. "William Haig Brown." *Oxford Dictionary of National Biography*," <https://doi-org.ezproxy.library.tamu.edu/10.1093/ref:odnb/33634>
2. "Dr. William Haig Brown." *The Victorian Web: Literature, History, and Culture in the Age of Victoria*, <http://victorianweb.org/photos/haigbrown.html>
3. "Charterhouse School, The Statue of William Haig Brown." *The Andrews Pages Picture Gallery: Godalming, Surrey*," http://www.andrewsgen.com/photo/godalming/charterhouseschool_statue_haigbrown.htm

Volume 141.

Half-title: Sertum Carthusianum

Title Page: Sertum Cathusianum [rubricated] / Floribus Trium Seculorum / Contextum / cura / Gulielmi Haig Brown, / Scholae Carthusianae Archididascali. / [engraving of bust of man on pedestal signed C.H. Jeens] / Prostat apud / Deighton, Bell, et Soc., / Cantabrigiae, [rubricated] / Bell et Daldy, Londini. / MDCCCLXX.

Physical Appearance: 8 1/8 x 5 3/8 inches, xxi + 397 p.

Contents: Arms of Charterhouse School, Dedication "Carthusianis / Qui fuerunt, quit sunt, qui errunt; Hunc Librum Dedicat / G.H.B.", Lectori Benevolo S. dated A.D. Cal. Octobr. MDCCCLXIX, Index (of schoolboys whose works are contained in this volume with brief biographies), Erratum slip, text of Sertum Carthusianum, Colophon "Printed by Whittingham and Wilkins, Tooks Court, Chancery Lane."

Language: English, Latin, and Greek

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth dark-green leather binding with gilt-tooling outlining the perimeter of front and back boards with rosette at each corner, gilt-tooled arms of Charterhouse School centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title and author's name "Sertum Carthusianum / Haig Brown" against a red ground, the others elaborately decorated with identical gilt-tooled images (florets), and the gilt-tooled inscription "Schol. Cathus" against a red ground at the tail

Shelf Mark: None

Volume 142 (v. 1).

Half-title: The / Constitutional / History of England / From the Accession of Henry VII. to / The Death of George II. / Volume I

Title Page: The / Constitutional / History of England [rubricated] / From the Accession of Henry VII. To / The Death of George II. / By Henry Hallam, L.L.D., [rubricated] / Foreign Associate of the Institute of France. / In Three Volumes.—Vol. I / New Edition. / London: 1884 / John Murray, Albemarle Street. [rubricated] / 1884.

Physical Appearance: 7 x 4 ¾ inches, Roman type, xiv + 419 p.

Contents: Colophon "London: / Printed by William Clowes and Sons, Limited / Stamford Street and Charing Cross.", Dedication to Henry Marquis of Lansdowne, Preface dated June, 1827, Advertisement to the Third Edition dated April, 1832, Advertisement to the Fifth Edition dated Jan. 1846, list of Editions used for References in these Volumes, Contents of The First Volume, text of The Constitutional History of England, Vol. I (Chapters I-VII), Colophon "London: Printed by William Clowes and Sons, Limited Stamford Street / And Charing Cross."

Language: English

Illustrations: None

Provenance: Front pastedown bookplate in lower left corner "Prof. William B. Todd / Collections of Academic Prize Books"

Prize Label: None

Binding: Smooth burgundy leather binding with gilt-tooling outlining perimeter of front and back boards with rosette at each corner, gilt-tooled arms of Charterhouse School

centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title "Hallam's / Constitutional / History" against a red ground, the third containing the volume number "Vol. / I," the others decorated with identical gilt-tooled images (florets), and the gilt-tooled inscription "Schol. Carthus." at the tail

Shelf Mark: None

Volume 142 (v. 2).

Half-title: The / Constitutional / History of England / From the Accession of Henry VII. to / The Death of George II. / Volume II

Title Page: The / Constitutional / History of England [rubricated] / From the Accession of Henry VII. To / The Death of George II. / By Henry Hallam, L.L.D., [rubricated] / Foreign Associate of the Institute of France. / In Three Volumes.—Vol. II / New Edition. / London: 1884 / John Murray, Albemarle Street. [rubricated] / 1884.

Physical Appearance: 7 x 4 ¾ inches, Roman type, viii + 468 p.

Contents: Colophon "London: / Printed by William Clowes and Sons, Limited / Stamford Street and Charing Cross.", Contents of The Second Volume, text of The Constitutional History of England, Vol. II (Chapters VIII-XII), Colophon "London: Printed by William Clowes and Sons, Limited Stamford Street / And Charing Cross."

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth burgundy leather binding with gilt-tooling outlining perimeter of front and back boards with rosette at each corner, gilt-tooled arms of Charterhouse School centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the abbreviated title "Hallam's / Constitutional / History" against a red ground, the third containing the volume number "Vol. / II," the others decorated with identical gilt-tooled images (florets), and the gilt-tooled inscription "Schol. Carthus." at the tail

Shelf Mark: None

Volume 142 (v. 3).

Half-title: The / Constitutional / History of England / From the Accession of Henry VII.
to / The Death of George II. / Volume III

Title Page: The / Constitutional / History of England [rubricated] / From the Accession
of Henry VII. To / The Death of George II. / By Henry Hallam, L.L.D., [rubricated] /
Foreign Associate of the Institute of France. / In Three Volumes.—Vol. III / New
Edition. / London: 1884 / John Murray, Albemarle Street. [rubricated] / 1884.

Physical Appearance: 7 x 4 ¾ inches, Roman type, viii + 455 p.

Contents: Colophon “London: / Printed by William Clowes and Sons, Limited /
Stamford Street and Charing Cross.”, Contents of The Third Volume, text of The
Constitutional History of England, Vol. III (Chapters XIII-XVIII), Index, Colophon
“London: Printed by William Clowes and Sons, Limited Stamford Street / And Charing
Cross.”

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth burgundy leather binding with gilt-tooling outlining perimeter of front
and back boards with rosette at each corner, gilt-tooled arms of Charterhouse School
centered on front board, marbled end papers and edges, raised gilt-tooled spine forming
six panels, the second containing the abbreviated title “Hallam’s / Constitutional /
History” against a red ground, the third containing the volume number “Vol. / III,” the
others decorated with identical gilt-tooled images (florets), and the gilt-tooled inscription
“Schol. Carthus.” at the tail

Shelf Mark: None

Volume 143 (v. 1).

Half-title: The French Revolution, / In Two Volumes.

Title Page: The / French Revolution / A History / By / Thomas Carlyle / [quotations in
Greek from Arrianus and Antonius] / Three Vols. In Two / Vol. I / London: Chapman
and Hall, Ld. / 1894

Physical Appearance: 7 ³/₈ x 5 ³/₄ inches, Roman type, viii + 252 p. (Vol. I) + 163 p. (Vol. II, Books I-IV)

Contents: order of issuance of Half-Crown editions of Thomas Carlyle's Works, epigraph of four-line quotation by Goethe, Contents of Vol. I, Contents of Vol. II, text of The French Revolution Vol. I (Books I-VII) and Vol. II (Books I-IV)

Language: English

Illustrations: None

Provenance: None

Prize Label: None

Binding: Smooth red-leather binding with gilt-tooling outlining the perimeter of front and back boards with rosette at each corner, gilt-tooled arms of Charterhouse School centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title "The / French / Revolution" against a dark ground, the third containing the author's name and volume number "Carlyle / Vol. I" against a brown ground, the others elaborately decorated with identical gilt-tooled images, and the gilt-tooled inscription "Schol. Carthus" against a dark ground (matching the title) at the tail

Shelf Mark: None

Volume 143 (v. 2).

Title Page: The / French Revolution / A History / By / Thomas Carlyle / [quotations in Greek from Arrianus and Antonius] / Three Vols. In Two / Vol. II / London: Chapman and Hall, Ld. / 1894

Physical Appearance: 7 ³/₈ x 5 ³/₄ inches, Roman type, v + pp. 164-260 (Vol. II, Books V-VI) + 300 p. (Vol. III, Chronological Summary and Index)

Contents: epigraph of four-line quotation by Goethe, Contents of Vol. II, text of The French Revolution Vol. II (Books V-VI) and Vol. III (Books I-VII)

Language: English

Illustrations: None

Provenance: Front pastedown bookplate in lower left corner "Prof. William B. Todd / Collections of Academic Prize Books"

Prize Label: None

Binding: Smooth red-leather binding with gilt-tooling outlining the perimeter of front and back boards with rosette at each corner, gilt-tooled arms of Charterhouse School centered on front board, marbled end papers and edges, raised gilt-tooled spine forming six panels, the second containing the title "The / French / Revolution" against a dark ground, the third containing the author's name and volume number "Carlyle / Vol. II" against a brown ground, the others elaborately decorated with identical gilt-tooled images, and the gilt-tooled inscription "Schol. Carthus" against a deeper ground (matching the title) at the tail

Shelf Mark: None