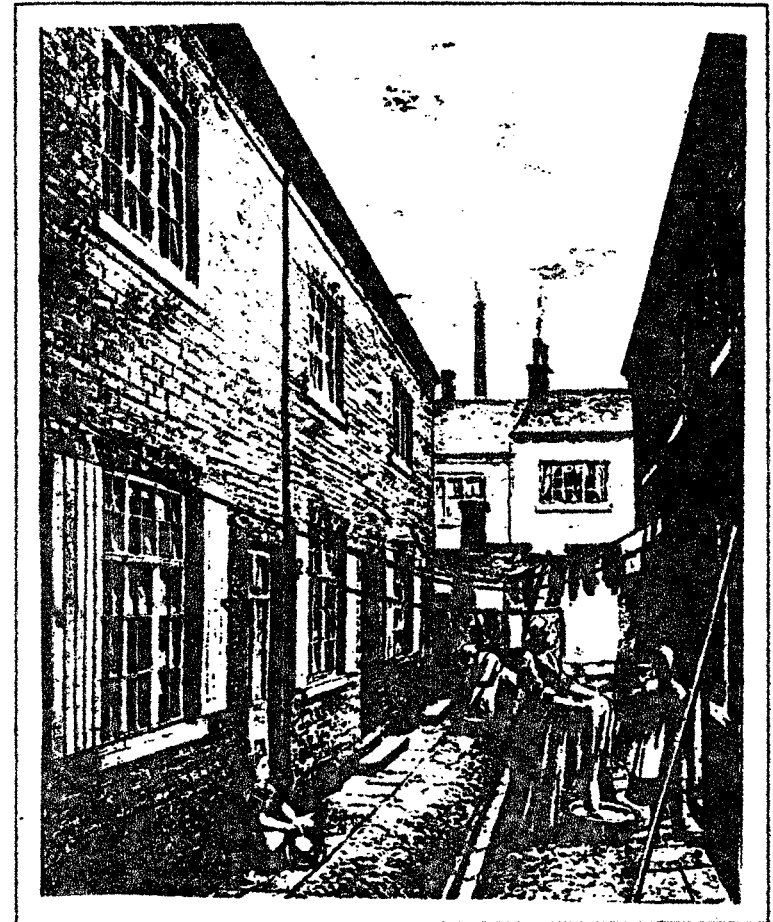


The Gaskell Society



If you have any material or suggestions for future Newsletters, please contact Mrs Joan Leach, Far Yew Tree House, Over Tabley, Knutsford, Cheshire WA16 0HN (Tel: 0565 634668)

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NEWSLETTER

FEBRUARY 1994

NO. 17

EDITOR'S LETTER

by Joan Leach

My life at present seems to be so involved with forward planning that I hardly feel I'm living in today; however, I hope to reap rewards eventually.

Furthest in the future is OXFORD '95 for our next conference; we hope to visit Manchester College and Wadham in March to make arrangements. The date for the conference will depend on availability of venue and speakers and it is clear that no date will suit everyone; the last week in July, or first or third in August seem likely.

AGM will be in Knutsford on 24 September; more details will be sent with the Journal mailing, which will not be before May, a little later than usual but expect a bumper edition with Edinburgh papers included. With this newsletter you will receive last year's AGM minutes wherein you will note a forthcoming rise in membership dues, but I think you will agree that we have done well to keep it down until now with printing and postage costs rising; indeed it has only been possible because Manchester University has been generous with support for the Journal.

We are concerned about the condition of the Gaskell home at Plymouth Grove. When we noted some deterioration in 1990 we were assured by the University that it was not structural, but since then they have taken no further interest in the building. It is used by The International Society who have been informed it may be sold and they have been offered less suitable premises which they rejected. We are alarmed at this casual attitude to the Grade 2* listed building, one of the few large, early 19th century houses left in Manchester, quite apart from its literary associations. The conservation committee of the Victorian Society has been consulted and we will keep you informed.

I have just been reading the Letters of Anne Thackeray Ritchie and was intrigued to find she visited Julia and Meta, at the Plymouth Grove house, in November 1891:

'O what kind ladies! O what a delicious dinner!

O what a nice room! O how extraordinarily rejuvenated and cheered I feel', she wrote to her husband.

We hope some of you will be able to attend meetings during this year, either here in Knutsford or Manchester; the South of England group which meets in Chelsea or perhaps at the Alliance of Literary Societies AGM in Birmingham on 23 April.

A REMARKABLE GASKELL COLLECTION
by J A V Chapple

Jenny Uglow surely struck a chord when she wrote in her *Elizabeth Gaskell: A Habit of Stories* (Faber & Faber 1993) of being intrigued by Mrs Gaskell's notorious 'charm'. A birthday letter to her youngest daughter Julia in September 1854, written from the Isle of Man, provides a perfect example. It is one of no less than fifty-two letters or fragments of letters written by Elizabeth Gaskell now generously placed on permanent loan in the Brotherton Library of Leeds University by Mrs Gaskell's direct descendants, Mrs Rosemary Trevor Dabbs and her son and daughter.

The fundamental interest and value of these letters may be judged very swiftly from the standard edition of the *Letters*, in which they were originally printed by kind permission of Mrs Dabbs' mother, Mrs Trevor Jones (source 8). What would be known of Elizabeth Gaskell's early married life if Letters 3, 4, 10, 11, 13, 14 and 18 had been unavailable? There are many other remarkable letters to Marianne Gaskell in the collection, but again, the quality of their love for each other can be quickly judged by glancing at the amusing 'Precepts for the guidance of a Daughter' printed in appendix F, where a poem entitled 'Night Fancies' also appears. Both are now part of the permanent loan, together with a copy of an obituary in the *Examiner* of 18 November 1865, some unidentified verses sent by Meta Gaskell to a friend and notes on the Coppock family of Stockport (from whom Sandlebridge was inherited); also testimonials of Mr Samuel Gaskell (printed) and probate and double probate copies of the Will of Hannah Lumb.

The loan also includes seventeen volumes of Mrs Gaskell's published works, bound in red and stamped with Marianne's initials after she had married Thurstan Holland. The most important item of all, however, comes from Marianne's childhood, the manuscript notebook her mother began when she was a baby. It was published in a

very limited edition of fifty copies by Clement Shorter in 1923 and entitled '*My Diary: The early years of my daughter Marianne*'. Recently studied by Anita C Wilson in the *Gaskell Society Journal* for 1993, it can now be given the wider circulation it deserves.

The Society has good reason to be grateful to Mrs Trevor Dabbs and her son and daughter for making available in the Brotherton Library this exceptional collection of material.

* * * * *

EDITOR'S NOTE

Your committee invested £30 of our funds in purchasing this 'letter' complete with penny red stamp, and dated May 12th, 1852.

The correspondent Charles J Herford may be the same Charles whose wedding to Mary Robberds the Gaskells attended in May 1852 (GL 126 written 19th a day after the wedding). If so, he didn't indulge in a long honeymoon!

Brother Edward Herford was also at the wedding and you will hear more of him in the next Newsletter.

MANCHESTER AND SALFORD ASSOCIATION FOR SECURING
THE BETTER REGULATION OF PUBLIC HOUSES AND
OTHER PLACES OF ENTERTAINMENT.

Sir,

A MEETING of the EXECUTIVE COMMITTEE

will be held at the Town Hall, on *Thursday*
Evening next, *at 7 o'clock* when your
presence is particularly requested.

I am, Sir,

Your obedient Servant,

CHARLES J. HERFORD,
HON. SEC.

32, King Street. *11th May*

Important business

EDITOR'S NOTE: Is anyone able to transcribe this 1832 version of shorthand? It is from a diary of Edward Herford then aged 17. Note entry for Thursday

Monday 16th

4

Dear & vi crowy once 17. 11. 1832. They are
Saturday 7. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31.
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Thursday. To 4 5 question on 17 18 &
Stephenson what - 18 19 20 21 22 23 24 25 26 27 28 29 30 31
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Friday. Mrs Paganini today & King St
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1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31.
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Some Thoughts on Teaching "NORTH AND SOUTH"
to a WEA Class
by Geraldine Wilby

Since October I have been teaching a WEA class in Skelmersdale. We started by doing a novel by each of the Brontë sisters and now we are studying North and South. One thing that has struck us has been the careful noting of materials. In the first chapter in London, Margaret goes to find the Indian shawls that are going to be part of her cousin Edith's trousseau. In Jenny Uglow's biography she tells us of Elizabeth Gaskell going to see Caroline Davenport's trousseau at Capesthorpe in 1852 (Chapter 15 p.299)¹. There were 'six beautiful Indian shawls'. Uglow refers to a letter to Agnes Sandars that describes the colours of the shawls as 'lilac, crimson and blue, embroidered and fringed with gold'. Margaret is wearing an Indian shawl when Mr Thornton first sees her in the hotel in Milton (Chapter 7). She wore it 'as an Empress wears her drapery'.

Mrs Thornton is more austere when we first see her for she is dressed in 'stout black silk' and mending a large tablecloth 'of the finest texture' (Chapter 9). When Mr Thornton goes to have tea with the Hales he sees Margaret in a 'light coloured muslin gown which had a good deal of pink about it'. Mrs Hale has been doing worsted work (Chapter 10). We wondered if this meant knitting or tapestry. Soon after Mr Thornton takes his mother to see the Hales. She disapproves of the embroidery that Margaret is doing on a small piece of cambric. It is an article of clothing for her cousin's baby. Mrs Thornton thinks, 'Flimsy useless work'. She approves more of the sensible double knitting being done by Mrs Hale (Chapter 12). In that same chapter Mrs Hale notes and admires Mrs Thornton's lace 'of that old English point which has not been made for this seventy years'. She infers that it must be an heirloom and that Mrs Thornton must have worthy ancestors.

Margaret and her father return the visit and are ushered into the Thornton's drawing room. There is a bright, floral carpet but it is covered in the centre by 'linen druggot, glazed and colourless' (Chapter 15).

Bessy Higgins likes to touch the soft materials worn by Margaret 'with a childish admiration of their fineness of texture' (Chapter 13). Bessy's sister has to go to the mill to do her fustian cutting. One of our group told us that her husband always calls his corduroy trousers his fustians. We talked about the days when corduroy was a coarser material.

In all, we felt we needed a textile expert in the group. Obviously Elizabeth Gaskell was very interested in materials and used them to give reality to her characters and their settings.

¹Jenny Uglow refers us to the Gaskell Society Newsletter, August 1990, for the unpublished letter to Agnes Sandars (p.649)

(Ed: Have you been listening to the serialisation of North and South on Woman's Hour read by Janet McTear? It would make a fine audio tape, and letters from members to BBC Enterprises might convince them to issue it.)

* * * * *

THE COVER ILLUSTRATION is from the KNUTSFORD EDITION (1906) OF MARY BARTON entitled: 'A court in Hulme'

THE BRADFORDS OF SEEDLEY
by J A V Chapple

'My dearest girls', wrote Elizabeth Gaskell to MA and ME some time around 3 September 1846, 'I think we shall all gladly subscribe the shilling necessary (I believe) to have the name of Laetitia altered. I don't think we should any of us like it, and I cannot think what made Papa think of it'. They were successful. Their last daughter was baptised at Cross Street chapel by the Reverend J G Robberds on 17 March 1847 and given the names of Julia Bradford.

Julia seems a fair exchange for Laetitia, but why Bradford? It is clear from the *Letters* (pages 18, 26, 38, 50 and 825) that the Bradfords were rich friends who lived in some style at Seedley near Pendleton, certainly from July 1838 and some years into the next decade - how many is not clear. He was an American who had married 'a Miss Taylor sister of that pretty Mrs W Holland'. It is tempting to chase after the latter, who 'was too pretty', according to Sam Gaskell. He said that 'he never could take his eyes off her - that in walking the streets it must be painful to her to excite the notice such beauty must' (unindexed, p.39). The former was very probably the 'dear Julia Bradford' of letter 16a who used to advise Mrs Gaskell not to kill her children with lessons. No first name appears for her husband, however.

The Plymouth Grove sale catalogue has 'Works of S D Bradford and ten others'. Is this the Samuel D Bradford, LL.D, who can be found amongst Harvard College alumni that received honorary degrees? In 1814 he was of Middleburg. The 1841 volume of Manchester's Ministry-to-the-Poor Reports notices a donation in the previous year from S D Bradford Esq. Cross Street Chapel register lists John Henry, son of Samuel Dexter Bradford (merchant of Seedley) and Julia Emma Taylor, born 11 September 1843, baptised by Robberds 12 February 1844*. In March 1849 J E Bradford reviewed *Mary Barton* for *The Christian Examiner* (Boston). It looks as if Julia Gaskell was named after this Samuel Bradford and his wife Julia (née Taylor).

In an unpublished letter of 11 February 1857, Mrs Gaskell writes of a Mr and Mrs. Bradford of Roxbury. Acting on the advice of my Hull colleague Professor Philip Taylor, I have been able to contact immensely helpful American experts. Mrs Betty H Payne of the New York Genealogical and Biographical Society sent material from the index to

the *New York Times*: S D Bradford (Hon) died in 1866 and a Samuel Bradford in 1885. Also, much later, a Samuel Dexter Bradford married in Portchester, NY, a widow, born Louise Angela, daughter of the late James Sheldon Merriam, a lawyer of New York, on 27 July 1914. (The New England Historic Genealogical Society also sent items about this marriage from *The Boston Evening Transcript* - shades of T S Eliot!)

Finally, Mariam Touba of the New York Historical society was good enough to consult a fragile copy of Bradford's *Works* (Boston, 1858) on my behalf. She writes that it has a dedication, dated from West Roxbury, January 1st 1858, to his sons, Samuel Dexter Jr, and John Henry, which contains material of an autobiographical nature. In addition, his published letters and speeches are arranged chronologically: 'Those items from 1837 to 1842 are dated from Manchester or published in the *Manchester Guardian*. The items after 1848 suggest he lived most of the next seven years in the Boston area.' He was actually raised in Roxbury, spent some time in England and together with his son begins to appear in New York city directories as merchants in 1858.

Much would have more. Had they returned to America by the time Julia was christened? Have any Gaskell letters to or from Samuel and Julia Bradford survived? Was Elizabeth Gaskell right to be so impressed by them? A combined British-American research effort might be worthwhile.

Editor's Note: The baptism record of John Henry Bradford at Cross Street Chapel is on the same page as that of Florence Elizabeth Gaskell, a year before, 11 January 1843.

Records for Meta (Margaret Emily Gaskell) baptised 28 September 1838 follow Samuel Dexter Bradford, 4 July 1838.

A six months' gap between birth and baptism was usual.

I think the shilling subscribed to change the name Laetitia to Julia Bradford would be for the official entry at the Registrars.

Christine Lingard has found a column in the *New York Times* for January 7 1866 with the 'Will of the late Hon Samuel D Bradford (from Boston Traveller Dec 26) Total amount of property \$1,500,000'.

(Printed by authority of the Registrar General)



CERTIFIED COPY of an
 ENTRY OF BIRTH
 Pursuant to the Births and
 Deaths Registration Act 1953

CJ 585660

B. Cert.
 S.H.

| No. | Name (as in Birth Certificate) | Sex | Name, and surname of Father | Name, surname and maiden surname of Mother | Occupation of Father | Signature, description and residence of individual | When issued | Signature of Registrar | Name (entered after registration) |
|-----|---|------|-----------------------------|--|----------------------|--|-------------------------|--------------------------|-----------------------------------|
| 117 | Third September 1846
121 Upper Rumbold St. | Girl | William GASKELL | Elizabeth GASKELL
formerly STEVENSON | Unitarian Minister | William GASKELL
Father
121 Upper Rumbold St. | Thirteenth October 1846 | PM Holland
Registrar. | |

Registration District *Manchester*
 in the County of *Lancaster*
 Birth in the Sub-district of *Charlton upon Medlock*

See note attached.

Certified to be a true copy of an entry in a register in my custody.

Aileen Leonard Deputy Metropolitan Registrar
 25a January 1946

CAUTION—It is an offence to falsify a certificate or to make or knowingly use a false certificate or a copy of a false certificate meaning it to be accepted as genuine to the prejudice of any person, or to possess a certificate knowing it to be false without lawful authority.

BOOK NOTES

by Christine Lingard

Pilgrim edition of the letters of Charles Dickens, edited by Graham Story, Kathleen Tillotson and Angus Easson. Clarendon Press, 1993, vol 7 1853-1855.

The latest volume of this epic undertaking includes twenty letters to Elizabeth and two to William Gaskell. They chart the progress of Cranford, Old Nurse's Story, Squire's Story, Company Manners and the beginning of the serialization of North and South indicating the taut relationship of the two authors. An additional feature of this volume is an addenda to the previous six volumes of newly discovered letters not yet published in full, including a letter of 27.2.1850 in Dickens' typically flattering style praising Lizzie Leigh.

Two new editions of Gaskell novels have been published in 1993. Mary Barton, edited by Angus Easson, Ryburn Publishing £25, is the only hardback edition currently available in this country. It is scrupulously edited based on the text of the fifth edition of 1855, the last that Gaskell took a personal hand in editing, and also contains the text of William's lectures on Lancashire dialect, her own outlines of the novel, and the verse Sketches among the Poor that they jointly submitted to Blackwood's Edinburgh magazine in 1837.

North and South, edited by Jenny Uglow, Everyman £4.99, is a paperback edition with introduction and notes most notable for a supplement surveying the novel's critical reception from Henry Chorley to Patsy Stoneman. (More Everyman Gaskell editions due soon)

Nineteenth Century Stories by Women, an anthology edited by Glennis Stephenson. Broadway literary texts (Ontario) includes stories by over twenty North American and British authors of whom Gaskell, Mary Shelley and Louisa May Alcott are the most well-known. Less familiar names include Alice Howells Frechette and Constance Woolson. Others are Kate Chopin and Mrs Oliphant. The two Gaskell stories are Lizzie Leigh and Old Nurse's Story.

WHITBY IN 1793

by Muriel Smith

Since the plot of Sylvia's Lovers turns on the activities of the press gang, the following glimpse of Whitby life has its Gaskellian interest. I found it in an unexpected place, a volume which the Society for Theatre Research published in 1984: Sybil Rosenfeld's The Georgian Theatre of Richmond, Yorkshire and its circuit: Beverley, Harrogate, Kendal, Northallerton, Ulverston and Whitby.

The theatre company concerned, managed by Samuel Butler from 1773 to 1812, worked the circuit in a two-year cycle, playing at Whitby for about three months every other winter, beginning in 1793. In that year, the season opened on 2 December 1793 and finished 14 February 1794. The whaling fleet was home and the press gang was busy, whalers being prime material for the navy. This was the first winter of the war: war was declared between Britain and France following the execution of Louise XVI on 21 January 1793. With the navy expanding from peace-time levels, laid-up ships being made ready and so forth, the need for sailors will have been particularly acute. However, the playbills for the season all bore a most unusual announcement:

"Captain Shortland pledges his word of honour that no seamen whatever shall be molested by his people on Playnights [three nights a week] from the hour of four in the Afternoon to Twelve at night; after which time the indulgence ceases."

The point presumably was not so much to give the whalers a chance of attending as to prevent disturbances in the streets which might deter the gentry and middle classes from going to the play.

* * * * *

The Writing of COUSIN PHILLIS
by J A V Chapple

Members will be interested to read the full text of the letter to George Smith so nicely deployed by Brenda Colloms in the last Newsletter (16). Some thoughts on 'Cousin Phillis'. The text was printed in Etudes Anglaises:

December 10th [1863]
46 P.G.

My dear Mr Smith,

I have followed your advice to the letter ; I have sent the (signed & dated) agreement to Mr Shaen, & copies of all the late correspondence since Novr 6th between Mr F.C. & me to Mr Shaen ; & begged him to call upon you ; & given him directions to write to Mr F Chapman in my name &c, exactly as you bid me¹. I don't quite understand what you mean about Phillis ending - & my putting a few lines in addition to the Proofs, which I now return. Do you want it to *end with the year*? I shall be sorry for it is, at present, such a complete fragment ; but, if you wish it, I will send you up a line or two, or else I think I had two more nos in my head, one of which is part written & would have been wholly written by now, if I had not been so much annoyed about this Chapman & Hall business. On looking it over I cannot see how it *is* to be made to end now, even with any exculpatory "few lines". I will tell you the story in brief, as it is in my head.

I (writer) get a letter from Holdsworth saying he is going to be married directly to some Canadian lady. I have to tell Phillis. She comforts *me* at first for the blunder I made in telling her ; but becomes irritable for the first time in her life - her father gets uneasy, questions me, when every one is gone to bed. I confess my having told her, - he (irritable too) is angry with me. Phillis hearing her father's loud voice comes down, a cloak over her nightdress, & exculpates me by telling out how I had seen her fretting & read her heart. But

the telling &c &c, brings on a brain fever & she lies at death's door. Stupid brother ministers come (like Job's friends,) to *comfort the Minister*. He rebels against *them*, & is very humble in private. She recovers, asks for a change - goes to my fathers - & in a town, among utterly different people & scenery, cures herself, - but it is a sort of moral 'Tis better to have loved & lost, than never to have loved at all- last scene long years after. The minister dead, I married - we hear of the typhus fever in the village where Phillis lives, & I go to persuade her & her bedridden mother to come to us. I find her making practical use of the knowledge she had learnt from Holdsworth and, with the help of common labourers, levelling & draining the undrained village - a child (orphaned by the fever) in her arms another plucking at her gown - we hear afterwards that she has adopted these to be her own.

I think it will be a pity to cut it short but on the other side you will find the ending that I suppose *must* do if you want to end it this year. I like the illustrations to Sylvia *much* - but I must end

Yours most truly
E C Gaskell

... Alas ! this was the last time I ever saw Phillis radiant & happy ; the last time I ever saw the girlish bliss shine out upon her face. I had raised her high in hope ; it fell to my lot to dash her down from her height. Not many weeks after I heard from Holdsworth, telling me of his approaching marriage to one Lucille Ventadour - a french Canadian. I had to go, and tell Phillis this - I cannot bear to think of the piteous scene ; all the more piteous because she was so patient. Spare me the recital ...

¹Ed: Gaskell letters 539, 540, 541 and 545 also refer to the copyright problems with Chapman

DIES CALENDONIAE

by Brenda Colloms

The 1993 Edinburgh Conference officially lasted only from 20 to 23 August, but many Gaskellians seem to have organised their stay so as to have a few days extra to enjoy the Edinburgh Festival. To accommodate nearly a hundred Society members, Joan Leach and her organising committee arranged bookings at Queen Margaret College on the outskirts of the city. This was a seven pound journey out by taxi, but fortunately this daunting fare fell to seventy or eighty pence if delegates took a bus, with a recognised stop near the College. Meals and lectures were held in the College.

Proceedings commenced with an ingathering of Clan Gaskell and an early supper, to give time for an illustrated talk by William Ritchie. His title, 'The Athens of the North', referred to the glittering epoch of Edinburgh literary, social and professional life in the early nineteenth century, before the railways extended northwards and made London more accessible to ambitious young Scots. This proved an inspired choice for an opening lecture, giving us a background which would be invaluable for the lecture of the next two days.

Lectures were slotted in to Saturday and Sunday mornings, subjects having been chosen for their variety whilst at the same time remaining firmly linked to Mrs Gaskell, or to her father, William Stevenson, or to her friend, Charlotte Brontë. The general background was early nineteenth century Scottish literature and periodical writing.

This gave considerable scope for variety and individuality, and the speakers conveyed their own enthusiasm for their selected subjects. The only real criticism of the programme was that shortage of time precluded any questions, answers and discussion, which would have allowed participation by the audience. It will be interesting to hear whether answers to the

Questionnaire suggested that one of the afternoons should have been given to lectures so as to give more time. This would have meant giving up one set of coach trips, but perhaps evening outings could have been offered instead? Choices, choices!

Recalling the lectures in random order: Ian Campbell's lecture on 'The Scottish Writers' Response to the Industrial Revolution' was fascinating by itself, but doubly so in view of Mrs Gaskell's realistic attitude to the Industrial Revolution as seen at close quarters in Manchester. The last lecture of all, 'The Novelist's Use of Dialect', by Rosalind Slater, was also a joy for Gaskell and Brontë readers. It proved that Rosalind Slater, Lancashire born, had lost none of her mastery of native dialect after years of living in Canada. Listeners became aware of the difference between the use of realist dialect to strengthen characterisation, and use of semi-humorous, often patronising, dialect to create an effect.

The first lecture on Saturday morning, 'Early Nineteenth Century Scottish Literature', by David Finkelstein, was a model of a rigorously-researched text which set the standard for the lectures to come. The information so painlessly imparted by William Ritchie the previous evening proved an invaluable preparation for Dr Finkelstein's lecture, and also for John Chapple's contribution, 'William Stevenson and the Edinburgh Literary Scene, 1800-1820', which neatly followed on. William Stevenson is rather a shadowy figure in the complex tapestry of Mrs Gaskell's life, and Professor Chapple closed many gaps in our knowledge. (Ever alive to the hunt for clues, he was overheard at Dalmeny House asking the guide discreetly, but hopefully, whether the name 'Cleghorn' had cropped up among the Rosebery papers.)

Two stimulating lectures, utterly dissimilar in content, dealt with 'Blackwood's Magazine', the famous 'Maga'. Christine Alexander made a convincing case for pinpointing 'Blackwood's' as a prime influence on the

Brontë children's juvenalia, and Douglas Mack captured his audience with a description of James Hogg, poet and story-teller, 'Maga's' 'Ettrick Shepherd' of the famous 'Noctes Ambrosianae'. (Hogg was indeed bred up as a shepherd boy and cowherd, and had almost no schooling.) Douglas Mack yearned to believe that his hero had some influence on Mrs Gaskell's stories, but he hastened to confess that there was no direct evidence as yet!

More confident was William Ruddick whose 'Scott and his Influence on Gaskell and the Brontës' brimmed over with fascinating hints and details. Sir Walter, of course, had a gigantic Romantic influence upon countless British writers, poets, musicians and artists, practically inventing the Scottish Highlands. In brief and witty contrast, racing against the clock, came Wendy Craik who grouped three writers - Susan Ferrier (who deserves to be read more widely) and Mrs Oliphant for Scotland, and Mrs Gaskell for England. Entitled 'Men, vain Men', her lecture shed a wryly hilarious light over the comments of those writers on the male sex.

Such was the formal, intellectual content of the Conference, but a Society must by definition be social and the Gaskell Society was no exception. Members came from Canada, Australia, the United States, New Zealand, Germany, France and Japan, as well as all parts of the United Kingdom. Professor Yuriko Yamawaki, President of the Japanese Gaskell Society, gave a detailed report on that organisation's work, disclosing the fact that her students are already well advanced on their task of translating the Gaskell novels into Japanese.

For the rest, there was the book stall for browsing and buying. There was a commodious bar for meeting friends and making new ones. There were several excursions arranged round and near the city in the afternoons, and two evenings of authentic Scottish music, song and readings. A stalwart piper rounded off Sunday evening. Although some of the audience felt he would have sounded more authentic marching round in the open air instead of being confined to the cramped space between the lecture

platform and the first row of seats in the lecture hall, it must be agreed that as an octogenarian he was a living advertisement for the health-giving property of playing the bagpipes.

(Editor's Note: We will apply our learned experience at Oxford '95 by having morning sessions of three lectures followed by a discussion/question panel of the morning's speakers.)