THE GASKELL SOCIETY HOME PAGE has all the latest information on meetings.
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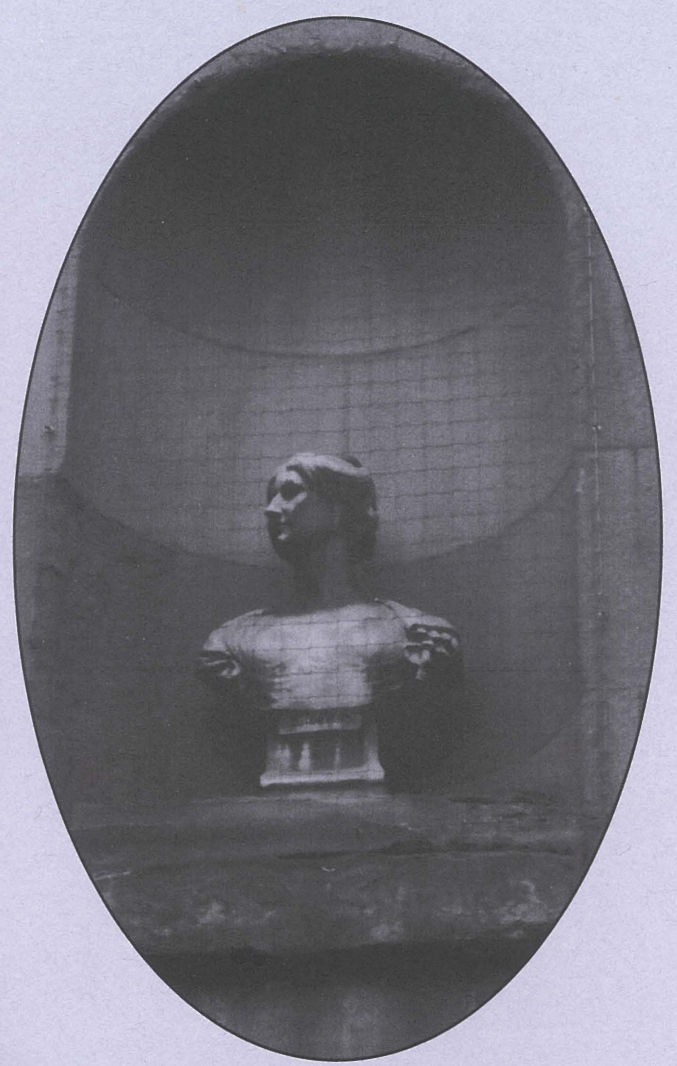
ISSN 0954 - 1209

The Gaskell Society



NEWSLETTER

Spring 2014 - Number 57

Editor's Letter

Helen Smith

Happy New Year to one and all, and a very warm welcome to our Spring 2014 Newsletter.

On 15 January we held the New Year lunch at The Cottons (a hotel to the north of Knutsford). After an excellent lunch (which ECG herself would have relished!) Nick Redman (former archivist with Whitbread Brewery and member of the Arnold Bennett Society) entertained us with tales of whalebones (used for umbrellas and corsets in the past; gateposts and fences in tree-less areas of the world). Thanks to Greenpeace and the invention of plastic, whales are no longer hunted for these purposes and their bones are well-documented in four books by Nick who has travelled the world to photograph these very bones. (Many thanks are due to Janet Kennerley for her highly successful organising of this event.)

And now to the whaling community of Monkshaven (Whitby): with help from Elizabeth Williams we are learning to appreciate the details and intricacies of *Sylvia's Lovers* ('the saddest story I ever wrote') at our monthly meetings in Knutsford. We are still sadly aware that it will all end in bitter tears. Fiction / faction, now popular again in the twenty-first century, is strongly in evidence in this powerful nineteenth century work. The heavy hand of the Old Testament is more apparent in this novel than in any other work by Mrs Gaskell.

Exciting news on the Internet front: The Gaskell Journal is going online, but fear not: we shall all continue to receive our paper copies. To learn more, do please read the article by Nancy Weyant in this Newsletter. Incidentally there are no plans for the Newsletter to enter the cyber-age.

There are plans afoot however for a study tour in Italy to include Florence, Siena and elsewhere in mid-September. For a taster, do read Christine Lingard's article later in the Newsletter. For further details, please contact Ann O'Brien (e-mail: Ann O'Brien [annbobrien@hotmail.com]; snail mail: 5 Warwick Court, Firswood, Manchester M16 0JG). This study tour will be organised by Anthony Coles organiser of, and guide for, the highly successful educational visit to Rome in 2006.

Work has also started on the Conference for 2015. The dates will be Friday 17 - Monday 20 July 2015 and the venue, Cober Hill (post code YO13 0AR) which is situated on the Yorkshire coast between Whitby and Scarborough. The planned theme of this event is the year 1865 which, as every good Gaskellian knows, is the year of Mrs Gaskell's death.

We have heard the sad news of Robin Allan's death on 5 January of this year. Robin was a gentleman of considerable charm, a man of letters, an artist, an actor and a

skilful adapter (of works by ECG which some of us remember Robin and others perform at 84 Plymouth Grove), but most of all, Robin was a humane and kindly human being. We shall miss him. To Janet and family we extend our deepest sympathy.

We are also sorry to report the recent death of Brenda Colloms. Brenda was a popular guest speaker at the Knutsford AGM in the days when it was held at the Royal George. Professor JAV Chapple recalls Brenda and her work in the early stages of the Society in his article in Newsletter No 55.

Manchester Historic Buildings Trust, which owns the Gaskell House in Plymouth Grove, informs us that restoration work is progressing well and the re-opening is on schedule for later in the year.

A correction. The Editor apologises for an error in the Conference Report in the last Newsletter. Celia Crew introduced the speakers on the first morning (20 July) and Gwen Clark chaired the questions and discussions which followed. On Sunday 21 July, Rosemary Marshall introduced the speakers and Mary Kuhlman chaired the question session which followed the lectures.

And so, thank you to all who have written for this Newsletter. It is exciting to have our first venture into verse, by poet member, Rosemary Donaldson. Please continue to write in prose, or in verse if so inspired. We tend to have a bias towards North West England, but we should love to hear from members in Japan, USA, and Europe as well as here in the UK. As ever, we give grateful thanks to Rebecca Stuart for all her hard toil at Lithotech, her family's printing firm here in Knutsford.

Next deadline: 21 July 2014.
Front Cover: Mrs. Gaskell on her Memorial Tower, Knutsford.

Asya and Phillis : Comparisons and Contradictions

Ian M Emberson

'Small is beautiful' according to the economist Schumacher, and a similar consideration seems to apply to certain writers – in particular Ivan Turgenev and Elizabeth Gaskell.[1] It is of course a sweeping generalisation, but the shorter their writings, the more perfect they become. Both devoted much energy to the novel, yet none of their works in this genre appear to be quite without blemishes. Take things down a scale and we come to the novella, and here they both showed a mastery which it would be difficult to equal.

How do we define a novella? There have been various attempts based on such things as the number of words. Obviously any definition will be somewhat vague. All that can be said is that the novella is a hybrid between the novel and the short story,

and its relative brevity imposes certain limitations. There may be some portrayal of setting, in both space and time, but the lavish use of background beloved by such novelists as Sir Walter Scott, is clearly out of the question. Likewise there is unlikely to be anything in the nature of a sub-plot. Most novelle have a relatively simple story-line, and focus on the activities of a small number of characters. In this essay I want to investigate how Turgenev and Gaskell adjusted to these limitations, and in particular to compare two of their novelle: Ivan Turgenev's *Asya*[2] and Elizabeth Gaskell's *Cousin Phillis.*[3]

In both novelle the setting is important in itself, and symbolical of the whole emotional feeling of the story. *Asya*, although written by a Russian, is actually set in Germany – by the banks of the Rhine. The hero and narrator, who is only identified as N N, is living on one side of the great river; his friend Gagin, and Gagin's half-sister Asya, live on the other. The narrative is punctuated by crossings and recrossings via the ferry – akin to the fluctuating emotions of the three main participants. Hope Farm, the setting for most of *Cousin Phillis*, is located somewhere in rural England – we don't know exactly where.[4] It has once been an isolated spot, but all that is being changed by the coming of the railway. It penetrates the erstwhile peaceful countryside, just as Edward Holdsworth is about to penetrate the tranquil world of Phillis Holman's emotions. Afterwards things can never be quite the same. The young girl has had her feelings churned up to the point of a life-threatening fever: the peace of the woods and fields has likewise been shattered by the puffing rhythms of those infernal engines.

The plots of the two novelle are likewise very similar, in that nothing much happens. No one is murdered, seduced, or driven to suicide. The narratives are almost entirely concerned with emotions - primarily the emotions of the two heroines. Thus Asya falls in love with N N much as Phillis falls for Edward Holdsworth. And in both cases the impediments to fulfilment don't lie in outside forces, but within their own personalities. The two heroes are by no means inconsiderate rogues – far from it, but they lack resolution – they cannot grasp the opportunity when it arises. Their feelings are fickle and inadequate. The heroines are capable of much stronger emotions – but their ultimate fate is one of emptiness – with the merest hint of recovery on the last page of *Cousin Phillis.*[5]

But the heroines' backgrounds constitute one of the great contrasts in the two novelle. Asya is illegitimate – no doubt with all the stigma attached to this in the mid -nineteenth century.[6] Her half-brother Gagin seems to be the only person who now takes a protective interest in her – although her late father certainly did. She is insecure. Briefly she is capable of wild gaiety – as when she runs around the old castle watering the wild flowers which have taken root in its crumbling walls. But it is a fragile gaiety – the least twist of fortune will destroy it. Phillis on the other hand is emotionally secure – in fact too secure. Being the only surviving child of her parents' marriage, all their love and ambition is lavished on her. Furthermore they

cannot realise that she is now a woman. This last is a common theme in literature. Charlotte Brontë touches on it in *Villette* with the relationship between Paulina and her father. But the dilemma is quickly resolved, and by the end of the chapter entitled 'Sunshine', Paulina is sitting on a bench in the Bois l'Etang with her father on one side, and her lover (Dr John) on the other.[7] Not so with Phillis Holman. The overprotective kindness (particularly of her father) proves to be cruelty in disguise. The conflict cannot possibly end in a happy conclusion.

There is also something of a contrast when it comes to the application of detail – *Asya* using this ingredient of story-telling far less than *Cousin Phillis*. There are a few examples: the little statue of the Madonna, with a child-like face and a crimson heart stabbed through and through with swords on her exposed breast; there are also the descriptions of the vineyards and of the student revelry – likewise the ruined castle with its crooked trees and cracked masonry overgrown with ivy, a perfect romantic background for this realistic tale. But the predominant visual image left on the reader's mind is of the River Rhine; in the early evening with the flaxen-headed urchins scrambling over the sides of a grounded boat; when the ships glide slowly down-stream with slack sails; and as the strains of a waltz played by the town band greet N N's ears (p.21). Or later on when the moon has risen and its beams play over the great river and 'the wind dropped as if folding its wings and died down; and a fragrant nocturnal warmth rose from the ground' (pp.27-28). The details may be scant - but they are always telling and significant.

By contrast *Cousin Phillis* is lavish in its use of detail. This extends to all aspects of the narrative: dress (the heroine's childish pinafore – eventually discarded); furniture (the white hard-wood dresser on which Paul's father draws his plan of a turnip-cutting machine with a charred stick – much to Cousin Holman's consternation); and personal appearances ('the bright colour of Phillis's hair, as the afternoon sun fell on her bending head'). But more memorable than any of these are the minutiae of farming life – no doubt gleaned from Elizabeth Gaskell's memories of Sandlebridge. The story is slow moving – but it never stops. Its steady adagio pulse is always guiding the reader forward to the next dilemma – and this moving forward passes through a series of delightful but realistic vignettes of agricultural life. Thus Ebenezer Holman (who is both farmer and minister) rises at three, prays in his room, calls the men to milking, gives the horses and hogs their feed, and writes his food orders for man and beast (pp.230-231). When it comes to gathering in the last load of hay, Paul goes out to the field which has two holly bushes in the middle, and finds : 'a heavily laden cart ; one man on top of the great pile ready to catch the fragrant hay which the others threw up to him with their pitchforks; a little heap of cast-off clothes in a corner of the field (for the heat, even at seven o'clock, was insufferable), and a few cans and baskets, and Rover lying by them panting and keeping watch' (p.268). All this is not just colourful decoration, neither is it some attempt at portraying a rural idyll. One feels that the men will sweat and curse as they load up the hay (and not just the men, for Betty

the maid is out there helping). Then they will go home with their hands cut and calloused from the hard day's work.[8]

And that word 'work' brings us to the greatest contrast of all in the two novelle. What is the source of income for the main characters in *Asya*? The matter is left vague. Presumably they have one, since there is no mention of starvation. But their activities seem quite unrelated to earning their bread and butter. N N appears to do precious little except mooch around observing life. Asya does a little needlework, and that is all. The idea of going amongst strangers as a governess doesn't enter her thoughts. As for Gagin, he is an artist – in his own opinion at any rate. His activities are described thus:

> Gagin was in one of those fits of frenzied artistic ecstasy which suddenly descend upon amateurs, when they fancy that they have contrived, as they express it, to 'catch nature in the moment of flight'. He stood before his canvas, dishevelled and paint-stained, and nodded to me almost savagely. Then, having given a sweeping flourish to his paint brush over the canvas, he stepped back, narrowed his eyes, and once more fell upon the picture (p.54).

Thus Gagin pretends to be a worker.

How different is *Cousin Phillis*! There is no pretence at being a worker here – every character, major or minor, is the genuine thing. The work of the farm has already been touched on. It embraces everyone – at times Betty and Phillis are out there in the fields working alongside the men. Even the leisure time activities sound like feats of labour. Reading Virgil in the original isn't the obvious way to relax after a hard day's work – yet Latin is apparently saved for the evening as a sort of treat!

However agriculture isn't the only labour portrayed in *Cousin Phillis* – there is also the building of the railway. We don't get so much detail about this – perhaps simply due to Mrs Gaskell's lack of knowledge. But it is always there in the background. Paul, the narrator of *Cousin Phillis*, bears some resemblance to N N the narrator of *Asya* – they are both rather dreamy observers of life, and a trifle spineless. But at least Paul earns an honest living, whilst his friend and superior, Edward Holdsworth, is clearly the go-ahead entrepreneurial type.

So – we have these two novelle, published within six years of each other, the one by the Russian aristocrat, the other by a middle-class Unitarian Minister's wife. Very different backgrounds – but the products of their pens have so much in common. This comes out most markedly in the exquisite depiction of their heroines. One feels them physically. When N N waltzes with Asya his 'hand retained the sensation of contact with her slender waist for many hours, and it was long before I could forget the sound of her rapid breathing so near me, the dark, still, half-closed eyes in the pale face, so vivid in its frame of curls' (p.52). Paul of course never gets his hand

around Phillis's waist. He can only appreciate her as would a bystander, when she dashes out in the storm to save Holdsworth's theodolite from damage.

> Before we could have any warning, she had rushed out of the shelter and collected various things .... She came running back, her long lovely hair floating and dripping, her eyes glad and bright, and her colour freshened to a glow of health by the exercise and the rain (p.271).

No doubt every literary genre has its own especial possibilities. Ivan Turgenev and Elizabeth Gaskell could adjust to limitations, and thereby display their most perfect skills at story-telling. In *Asya* and *Cousin Phillis* they do it with a sort of Mozartian grace – fleshing out what Henry James called 'the beautiful and blest novelle'.9

1. The purpose of this essay is to make comparisons, not to infer influences. How ever perhaps one should mention that there was a vague link between Turgenev and Gaskell via Mary Mohl. See Jenny Uglow Elizabeth Gaskell: a Habit of Stories (London: Faber and Faber 1993) p. 531.
2. All references are to Asya / First Love / Spring Torrents translated by Ivy and Tatiana Litvinov (Moscow: Progress Publishers 1974).
3. All references are to Elizabeth Gaskell Cranford / Cousin Phillis ed. by Peter Keating (London: Penguin Books 1986 reprint).
4. It seems fairly safe to assume that Gaskell was thinking of Sandlebridge. See Joan Leach In Cousin Phillis Country The Gaskell Society Newsletter No 7 March 1989 pp. 2-6.
5. Apparently this was not Gaskell's original intended ending. See her letter to George Smith of 10/12/1863 – reprinted with a brief introduction by John Chapple in The Gaskell Society Newsletter No 17 February 1994 pp.12-13. See also Brenda Collins Second Thoughts on Cousin Phillis in The Gaskell Society Newsletter No 16 August 1993 pp. 2-12.
6. For the background to this see David Magarshack Turgenev : a Life (London: Faber and Faber 1954) p. 130.
7. Charlotte Brontë: Villette (Oxford: Oxford University Press 1998 reprint) p. 545.
8. For a further discussion of Gaskell's use of the novella, and the links with Turgenev see Barbara Hardy Cousin Phillis : the Art of the Novella The Gaskell Society Journal Vol. 19 2005 pp. 25-33.
9. Henry James, The Art of the Novel (New York: Scribner 1962) p.220.

Editor adds: Unfortunately Ian Emberson died suddenly on 4 November 2013. Ian had been elected to the Gaskell Society Committee at the AGM in April 2013 and he had proposed the vote of thanks at the Cross Street Chapel meeting on 1 October 2013. Earlier in the year Ian had himself given one of the Cross Street lectures; entitled 'The Three Quartets', in which he discussed the four children in each of the three multi-talented families, the Mendelssohns, the Rosettis and the Brontës.

Ian was a talented artist, a Pennine Poet and had been Music Librarian in Huddersfield until retirement.

Ian met his wife Catherine at the Gaskell Society. As a couple they came faithfully to Cross Street meetings. We shall certainly miss Ian and we very much hope Catherine will feel able to continue to support the Society.

We extend our deepest sympathy to Catherine.

Gaskellians

Rosemary Donaldson

We belong to an auspicious society,
Reading books, mostly, of Gaskell variety.
We began with all due sobriety
Mary Barton and *Cranford* of some notoriety
Much read by all local folk,
Read by past generations of gentlemen too,
Lords Stanley, Egerton and Stamford
To name the select few.
So... Let Us Get Reading Now...
Cranford... Cranford... Cranford!

Some Gaskell novels are of social reform,
They must **NOT** sit on shelves, bookcases to adorn.
Our social consciousness we are seeking to swell
As we ponder **these** books we now know rather well.
We **HAVE** to read about Ruth, a seamstress forsooth,
Who has fallen quite down in her innocent youth.
Her salvation to gain, she will rise once again
In full grace, Upon Death. Whilst at rest, Behest,
To us, in Trust, and for the world at large
LOOK! Her singular bequest - **The noble lad Leonard.**
Akin to Ruth, Leonard gradually matures into
One Pillar of Goodness, and Truth.

North & South is the next book to read,
Ideas from her mind, via her pen, sow the seed.
Heal divisions between mill-owners and workers
Let's get rid of the shirkers! In this book
ECG seeks to bond humankind
Into manifest oneness:
Through a sensitive fingertip, her own singular penpoint
Records each and every pulse- beat, of,
John Thornton and Margaret Hale.
Their heart rates quicken harmoniously...
An awakening awareness spans the novel's frond.
From a developing friendship...Lovers must unite.
Within the workplace; Mill owners and workers,
No shirkers! No shirkers!
As one heartbeat, all in rhythm, Masters and Workers somehow should
Strive together for the common good.

We now approach Whitby.
Contours of coastline Come into view, from whence came
The historical novel, *Sylvia's Lovers.*
Yes, Indeed, The saddest book she ever did write,
With hardly a chink of light in sight.
Whalebones guard many doorways, then, as now,
Press Gangs were ashore, and...so,.. so much more!
Kinraid sent a message.
For selfish gain, Philip deceived Sylvia.
Alas! Poor Sylvia received no message.
Must I read again and again of that lie served with knowledge?
Of the pain, of the pain, which ensued from that lie?
Deceit is as a tourniquet tight
Squeezing,.. squeezing.. out truth from joyous life
Any possible beauty stunted in fright.
No use, a dam, as a barrier, deceit is rife,
Arresting all, save sad, emotional, strife.
Dank Darkness does the deceiver send, all through
This wrench of a book, from beginning to end.

Let us move ourselves on into the day,
Free ourselves from, 'The saddest story I ever wrote' and
Travel into a microcosm of the whole human race
As portrayed by a Minister's wife. Only a Minister's wife
Could produce the wholehearted joy, her book,
Her own Masterpiece, *Wives and Daughters.*
It is, in a sense, 'The Last Post', her life's work encapsulated .
Each of so many characters illuminated in discerning brightness.
More clearly lit than the world usually permits us to see.
We meet Molly Gibson. She is unselfish, enduring, patient and kind
A more deserving character in a novel, you never will find.
Eventually, Molly won Roger's love, her own heart's desire,
She was placed in that novel, like a parable of sorts, us to inspire.
For all time, in no way stark, the mark has been made.
Go to the Knutsford Gate of Tatton Park
Touch **THOSE** stones as you walk through **THAT** archway.
Look through a magnifying glass at the sandstone grains
The story and detail of that archway will never come asunder
At The British Library it is forever held, with its unique ISBN number.
So, We Gaskellians must quicken our pace,

And bring Mrs Gaskell to the whole human race.
As many as possible must learn of her being.
She gave her creative life force to us all in her books

Heartfelt thoughts, in so many tracings, on paper, making impressions, No less than an ECG, Electrocardiography, in tracings of heartbeats.
The initials are the same, Elizabeth Cleghorn Gaskell, ECG,
Every energy force comes from the source, every book from a nib.
Only Connect to Elizabeth's Centre of Gravity and Reach out Everywhere.

And, in conclusion, taking the famous Gaskell quote; "I am myself, and nobody else, and can't be bound by another's rules" (Which is exactly why the above poem does not rhyme, sorry folks!!)

The Power of Fiction

Doreen Pleydell

The other week I was in the kitchen while John my husband was in the sitting room listening to an audio tape of *Sylvia's Lovers*. I had not been listening as I find the story too tragic to bear. When John joined me, I asked him a simple question. Instead of answering, he looked at me as if he didn't recognise me, He was like a sleepwalker and I then realised that he was still in the land of fiction, in Monkshaven with Sylvia, Philip and the story's other characters. It took John some time to come back to reality.

In many discussions of novels, plays, and television programmes, we talk about characters as if they are real people. The better the story, the more powerfully it's painted. I wonder why this should be - is it because our lives are so humdrum that we need the escape into fantasy? 'Tomorrow, and tomorrow, and tomorrow, creeps in this petty pace from day to day.' For some people Macbeth's words may be very true.

Some of us need our weekly fix by way of television soaps. Whether *Eastenders, Coronation Street* or the other favourites, each episode is eagerly awaited and nothing must stand in its way. *The Archers* on the radio was one of the first modern soaps: using one's imagination by listening is more rewarding than just watching a screen.

Since Victorian times it has been so - the readers of Dickens's *Household Words* awaited each story eagerly, very cleverly put in serial form. No wonder he was so annoyed with Elizabeth 'My dear scheherazade' Gaskell when she failed to deliver each weekly episode!

Some of Dickens's readers even attempted to influence the course of a story. When he was working on *The Old Curiosity Shop* some of his readers wrote to plead 'Don't let Nelly die!' They must have been very disappointed when he did!

Perhaps it is only escapism, but lovers of fiction gain huge enjoyment from their immersion in another world - long may it be so.

To Tuscany with Murray

Christine Lingard

Visiting Italy was one of the most exciting experiences of Elizabeth Gaskell's life. In 1857, with the manuscript of *The Life of Charlotte Brontë* finally dispatched to the publisher, she packed her bags and embarked with daughters, Marianne and Meta, and her friend Catherine Winkworth, via Paris, Avignon and Marseilles, on the short sea voyage to Rome. Here she renewed her acquaintance with the American art critic, Charles Eliot Norton, who accompanied them on the rest of their holiday, through Umbria, Tuscany to Venice, which was idyllic. It was to be a lasting friendship, not just for Elizabeth but for Meta too. She repeated the journey in 1863 with Meta and Julia, spending longer in Tuscany than in Rome.

Less is known about the time spent in Tuscany than the other places visited. The journey between Florence and Venice was made by train, but much of the rest was by road, requiring several overnight stops, allowing splendid opportunities for sightseeing. Though we don't have complete details of their itinerary there are enough clues to piece it together. In Rome they hired, for 65 Scudi, their own private vetturino – the driver of a vetturo, a four horse carriage for four people inside and two outside – to take them to Sienna (as the Gaskells usually spelled it), staying 'at half-barbarous places' as Meta described them to Sara Norton, half a century later. They went via Ronciglione, (near Lago di Vico), Viterbo, an Etruscan centre with the 12th century cathedral of San Lorenzo; Cortona, one of the oldest hill towns in Tuscany and San Quirico (near Pienza).

And so to Florence – there is no record of their sightseeing or visits to any of the great galleries, though for this culturally minded family it would have been the main purpose of the visit. It was also the home of Dante, a poet greatly admired by both Gaskell and Norton. We do have accounts of a round of social engagements. The city was a Mecca for Britons and Americans. She took tea with Lady Charlotte Locker, Isa Blagden, the eccentric friend of the Brownings, Charlotte Cushman, the actress, and Emma Stebbins, the American sculptor. The Gregs of Styal and Lady Stanley of Alderley were also there. But the highlight, in 1857, was to be received by Robert and Elizabeth Barrett Browning at their apartment, Casa Guidi, near the Pitti Palace. The two women had a mutual admiration for their respective books, *Aurora Leigh* and *Ruth* and had exchanged correspondence, but the meeting, as described by Catherine Winkworth, proved difficult:

> I really only *saw* Mrs Browning, for she scarcely spoke...Mrs Gaskell talked chiefly about Miss Brontë, in which I acted chorus.

The poets Walter Savage Landor, and Arthur Hugh Clough (cousin of Florence Nightingale), and the sanitary reformer Thomas Southwood Smith, friend of Dickens and grandfather of Octavia Hill, were other expatriate Britons whom she may have encountered.

For her second visit, she took advice on etiquette from a Mrs Sargent. Was this the American lady whose son, born in the city in 1856 was to become one of the greatest portrait painters of the Edwardian age, - John Singer Sargent? They took lodgings in the Casa Sandrelli, (which I have not yet located) but her compatriots were in much grander accommodation – the Brights were staying at the Hotel Grand Bretagne, a hundred room establishment on the Lung'Arno with at view of the Ponte Vecchio, much favoured by Ruskin. They were also able to meet the Trollopes. The elderly novelist, Frances Trollope, her travel writer son Thomas and his wealthy wife had a richly decorated residence in the Piazza del'Independenza, known as the Villino Trollope. Her more famous younger son, Anthony was impressed by, but not envious of, its opulence.

For both their visits they made use of Murray's celebrated guide book. This is not only helpful for sightseeing but endorses Meta's opinion of the local accommodation:

> Chiusi, where there is a tolerable inn (but where, in consequence of the cheating propensities of the owner, it is necessary to come to an understanding as to prices beforehand)...Orvieto (Inn Locanda, dell'Acquila, where the coach stops, and near the gate, indifferent; there is said to be a better one, belonging to the same proprietor.)

Her copy of the 1861 edition of the *Guide for Travellers of Central Italy* (which unfortunately does not include Florence) is preserved in the collection of the Manchester Central Library. Tucked in the back pocket are number of interesting manuscript notes: a list of art teachers and ateliers in copper-plate handwriting (probably for the art-loving Meta's benefit), a check list of essentials for the journey – 'passeport [sic], straw slippers, and chocolate', the address of a blacksmith and that of a Rev John McNab, a Unitarian minister from Ayrshire who was buried in the Protestant cemetery in 1870, who could provide English lessons.

Most interesting of all is a route from Rome to Siena that William had written out for them, with many artistic and archaeological treasures including:

> Civita Cavelane, Spoleto, resting at Terni, or Narni, Foligno, Assisi to S. Maria dei Angela & Perugia not forgetting Spello (for frescoes), one day at least at Perugia, to Chiusi, Citta della Pieve, the Etruscan museum at Porsenna; from Chiusi to Ficuli by rail, carriage to Orvieto, Sienna, in particular the Church of St. Maria della Neve, (for a picture by Matteo dei Sienna), the Church of S. Domenico (St. Catherine painting), and choir books in the library, Duccio.

This is an intensive and exhausting itinerary. They were concerned that they would not be able to include it all. Elizabeth was particularly anxious to see Perugia. With the help of a Mr Charles Perkins, an American, they were able to organise their plans successfully and Meta confirms that they managed to see Assisi. But it was Orvieto and its magnificent gothic cathedral, started in 1290, that impressed them most. Norton sent them a copy of his book *Notes of Study and Travel in Italy*, which they made much use of. Giovanni da Pisa who executed the bas-reliefs on the façade and the frescoes come in for particular attention. This is a surprising choice. Luca Signorelli's altar piece of the Day of Judgment is a dramatic composition, regarded as the first depiction of the nude figure in art and could well have offended some. It was a great influence on Michelangelo's altar piece in the Sistine Chapel, a point that was not lost on Meta:

> How very beautiful Orvieto is! I think we cared for the Gior da Pisas more than anything on our journey - The Signorellis are magnificent too. How much of M. Angelo and Raphael are drawn from their masters.

When looking at the choice of painters they intended to see, it is easy to detect the influence of John Ruskin. The great Victorian art critic was highly regarded by both Elizabeth and Charlotte Brontë. Norton wrote that he had once asked her to name her 'desert island book' and she replied *Modern Painters*. He is known for championing a group of young Victorian artists, now known as the Pre-Raphaelites, who aimed to emulate a style of art practised in the fifteenth century by painters such as Perugino and Pinturricchio, the original pre raphaelites. He particularly disliked the work of the Renaissance master, Raphael, whose work Elizabeth Gaskell had been keen to see in Rome, especially the Deposition in the Borghese Gallery.

Siena was the most important port of call en route. In Murray's Guide there are faint pencil marks indicating some of the works of art in the Istituto delle Belle Arte, especially those by Duccio di Buoninsegna, the foremost Sienese painter of the thirteenth century. He was a particular favourite of Elizabeth. She had encountered his work in the 1857 Art Treasures Exhibition in Manchester and had berated Norton for not mentioning him in his accounts of the Exhibition.

Ruskin loved Siena, preferring it to Florence, though there was much he loved in that city, and spent a lot of time sketching and copying its art treasures.

> This town is worth fifty Florences: larger and more massy buildings in *general*...A noble square with a delicately carved fountain in white marble [by Jacopo della Quercia]...[The Cathedral] is, the most striking church I have yet seen in Italy.

Their host in Siena was the American sculptor, William Wetmore Story, who had also entertained them in Rome. During the summer months he rented a villa, two miles from the city centre, where he is also known to have entertained William Gaskell in 1864. His daughter described it:

> In the late fifties the Villa Belvedere Marciano, near Siena, became for five years our summer house. From the terrace garden, looking across a valley of olives and vines, we could see the grim square Villa Alberti where the Brownings lived.

Further reading

Chapple, J.A.V. & Pollard, A. (eds) The letters of Mrs Gaskell, 1966.
Evans, J. & Whitehouse, J.H. (eds) The diaries of John Ruskin, 1958.
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Nineteenth-Century Education: Parity for the Sexes?

Angus Easson

The 2013 Gaskell Conference focused on women's education in Gaskell's time and on towards the twentieth century. Only once, that I remember, and that in discussion, was the question raised of equal education for girls with boys. Equality of education, we do well to remember, is one thing; quality, in terms of what boys were getting and by what means, quite another. The field of education widened considerably in the nineteenth century for both girls and boys, but certain images remain dominant, of private schools and, exclusively for boys, public schools. To look at the educational experience of three Victorian literary figures and at the most successful of all novels about public school life, is to exclude much else in the field and in people's experience, but may serve to show how lucky girls were to escape some aspects of Victorian education and how the very concepts of what education might be have changed.

In looking briefly, at Charles Dickens, Anthony Trollope, anfd William Makepeace Thackeray, we can see how private school could be run by the unqualified and how public schools were appallingly inadequate as places of education. It is necessary, of course, to take account of both the family circumstances of these three writers and their exceptional talents in representing their experiences, but they all reveal what boys' education could be and how undesirable for boys, let alone girls.

Dickens (1812-70) never went to public school, though his father, chronically in debt and something of a fantasiser, led him to expect schooling that would lead to university and specifically Cambridge. John Dickens, unable to cope financially, was imprisoned for debt, while Charles, far from being educated, was sent to work in a blacking factory. Even when things were on a more stable footing, the

education Dickens received was inadequate. This is not a question of the Yorkshire schools, to which Dickens travelled to gather material for his grotesquely comic attack on Dotheboys Hall in *Nicholas Nickleby*. But anyone, qualified or not, could set up a school, and Dickens was sent, with the family on a steadier footing, to Wellington House Academy in Mornington Place, since gone under the railway (John Forster, *The Life of Charles Dickens*, 1872-4, ed.J.W.T.Ley, 1928, p.39). The school was kept by a Welshman, Mr William Jones, whose tombstone, still to be seen in the churchyard of Old St Pancras Church, a little north of St Pancras Station, sets out 'The inflexible integrity of his character and the social and domestic virtues which adorned his public life' (*A Walk in the Past: A Churchyard Tour of St Pancras Old Church*, published by the church). Jones, though, was characterised by one of Dickens's fellow pupils as 'a most ignorant fellow, and a mere tyrant: whose chief employment was to scourge the boys' (Forster, p.43), while Dickens himself in 1857 described him as 'by far the most ignorant man I have ever had the pleasure to know', the school being 'a pernicious and abominable humbug altogether' (*The Speeches of Charles Dickens*, ed. K.J.Fielding, 1960, pp.240-1). Creakle and his school in *David Copperfield* are drawn largely from Jones and Wellington House Academy. In educating his own children, Dickens showed a certain eclecticism. True, his eldest son, Charley, was his father's surrogate in going to Eton, though afterwards more practically he went to Germany to learn the language. Amongst the boys, some went to the private school of Mr Brackenbury, a clergyman, infinitely superior to Jones; one was prepared for a cadetship in the Indian Army, another went into the navy, and one was trained at an agricultural college, reminders of alternatives to public school for boys in the nineteenth century.

If Dickens hankered after the public school he never went to, both Anthony Trollope and Thackeray, who did go to public schools, spoke of them and of preliminary education at private schools with a mixture of disgust and outrage. Anthony Trollope (1815-82) wrote on his *Autobiography* (1883; ed. David Skilton, 1996) that his boyhood was 'as unhappy as that of a young gentleman could well be', arising from 'a mixture of poverty and gentle standing on the part of my father' (p.7). Trollope senior, a man ambitious for his children but hopeless in his own affairs, had been at Winchester and New College, Oxford, and was determined these were the destination of Anthony and his brothers. Fortunately for some of the family, his wife, Frances Trollope, was of tougher stuff, taking off to America, where she set up a store, and capitalised on return by publishing *Domestic Manners of the Americans* (1832), an immense success, followed by other travel writings and novels. Meanwhile, Trollope senior, having abandoned his law practice, bought a farm near Harrow (in which he failed miserably), and at seven years Anthony was sent to Harrow School, where he endured the humiliations of a day pupil at a largely boarding school. Once, Trollope encountered the headmaster in the street, a man wont to flog the boy constantly, and who yet seemed not to know him: "Perhaps", Trollope remarks wryly (or slyly, since the man would be more familiar with Trollope's rear when flogging him), "he did not recognise me by my face" (p.9).

At twelve Trollope went to Winchester, where much of the tuition of the younger boys was in the hands of older boys (as elsewhere: the masters at public schools then seemed to have had as little as possible to do with the boys). One such older boy was Trollope's elder brother, who 'as a part of his daily exercise...thrashed me with a big stick' (p.11). Anthony was returned to Harrow, where he learnt nothing 'for I was taught nothing' (p.14), a statement marginally contradicted later when he stated that 'no attempt had been made to teach me anything but Latin and Greek, and very little attempt to teach me those languages' (p.17). He had no memory of lessons in writing or arithmetic, and certainly was taught neither French nor German. Girls at decent school or under tutors might gain some knowledge of history, literature, music, drawing, composition, a modern foreign language - not all girls, of course, but their education was wider and more interesting than Winchester's or Harrow's at this time. Trollope might note that he was a fair Latin scholar, but 'the knowledge which I have, I have acquired since I left school' (p. 18) - what public schools impressed on him was snobbery between social classes, inferiority of day boys to boarders, no teaching, constant flogging.

Unlike Dickens's false expectations from his financially feckless father or the consequences to Trollope of his father's agricultural incompetence, Thackeray suffered not from parental neglect, but rather from separation (sent home from India by his parents) and the general savagery of education in England, however well-meaning his parents and relatives. In the *Roundabout Papers*, essays written 1860-62 for the *Cornhill Magazine*, Thackeray recalled the 'cruel smart' of separation between parent and a child despatched to school ('On Two Children in Black'). More bitter are the glimpses of his own schooldays - 'consigned' to a school of which his 'deluded parents' had heard a favourable report, but 'governed by a horrible little tyrant' ('On Letts's Diary'); humiliated at public school as 'the Doctor' held you up 'to public scorn before the class, and cracked his great clumsy jokes upon you' ('Thorns in the Cushion'); and whipping by the schoolmaster ('On Screens in Dining-Rooms'). Thackeray went to Charterhouse ('Slaughterhouse' in his fiction), where Dr Birch and Dr Swishtail were supreme, and where he noted in a letter of 1847 the chief good he got 'was to learn to hate bullying & tyranny' {*Letters and Private Papers*, ed.G.N.Ray, 1945, II, 284). Thackeray's most detailed analysis of the evils of public school comes in *A Shabby Genteel Story* (1840), in the character of Mr George Brown (ch.2), whose father thought he would benefit from acquaintance with the great and sent him to Eton, 'at cruel charges upon a slender purse'. How much ruin has been caused 'by that accursed system which is called in England 'the education of a gentleman'. Selfishness, sporting activities, Latin hexameters and a smattering of Greek plays: what else has been learned? If your father is a grocer, to despise him, and 'to forget...the ties and natural affections of home.'

In the light of these experiences, *Tom Brown's Schooldays* (1857; 1898 reprint), Thomas Hughes's paean of praise for public schools in general, Rugby in particular,

above all Rugby under the guidance of Thomas Arnold, 'The Doctor' (1795-1842; headmaster 1828-42), can be read aslant, yet not merely maliciously, from Hughes's intention. Concerned with public schools, 'those much abused and much belauded institutions peculiar to England' (p.50), Hughes did recognise that they might prove either 'a noble institution for the training of Christian Englishmen, or a place where a young boy will get more evil than he would if he were turned out to make his way in London streets' (p. 136). Despite warnings to his son, Squire Brown seems unconcerned about consigning his son to a place where, if 'schools are what they were in my time, you'll see a great many cruel blackguard things done, and hear a deal of foul bad talk' (p.59).

Tom's arrival at Rugby is the opportunity to describe its physical conditions, which prove cold, dark, with cramped studies, and a school hall that is used for all classes simultaneously as well as for meals. Rugby, at Tom's introduction, is a place where physical exercise, football, cricket, and boxing, is exulted. Tom's friend East indeed boasts of the casualties at football: two collar bones broken already that year, a dozen 'fellows' lamed, and last year, a broken leg (p.79) - the football match itself, closer to a vulgar brawl than anything comprehensible from Hughes's description, involves most of the school on the pitch simultaneously.

And what of the teaching? Hughes declares that the 'object of all schools is not to ram Latin and Greek into boys, but to make them good English boys, good future citizens' (p.52), and most of that work must be done out of school hours. Except at classes and chapel, the Rugby masters are conspicuous by their absence - and the syllabus consists largely of ramming Latin and Greek into largely indifferent boys. Tom, aged 11 or 12, is in the Lower Fourth, a class of 40 boys aged 9-15, and their texts are some portion of Livy; Virgil's Bucolics (or Pastorals) - singularly uninteresting to the age group; and the *Hecuba* of Euripides. Later references are no less limited - part of Thucydides; Homer's *The Iliad*; and *The Clouds* and *The Knights* of Aristophanes. All works are 'ground out in small daily portions' (p. 131), of about sixteen or twenty lines, 'prepared' the night before. The only boy with any appreciation of literary quality is George Arthur, who is deeply affected by Helen's lament over the dead Hector (*Iliad*, bk.24). Apart from getting through their sixteen or twenty lines, the other exercise the boys have is 'the vulgus', a short composition in Latin or Greek verse on a subject, set three times a week (114 pieces during the school year), traditionally cribbed by the boys from versions passed down from year to year. There is no sign of modern history, geography, a modern language, modern literature (though Tom does read *Don Quixote* for his own amusement), mathematics, or science - some or all of which middle-class girls might have an acquaintance with (however slight). The only exception we see is Martin, who delights in natural history and conducts chemical experiments in his study, with explosive results. And Martin is marked out as 'one of those unfortunates who were. ..(and are...still) quite out of their places at a public school' (p.204). No hint is given as to what form of education *would* suit Martin, though his departure to voyage to the South Seas, of

which we learn nothing more, is not unreminiscent of Darwin on the *Beagle* and Gaskell's Roger in Africa.

To read or reread Hughes's novel can be immensely enjoyable, if only to take issue with a great deal that he claims or shows. His praise of Arnold is lavish, yet 'The Doctor' makes no pedagogic changes, in teaching method or syllabus, and oversees more closely the old system rather than rooting it out and replacing it with something better. To set Trollope and Thackeray against Hughes is to see their misery and educational deprivation shadowed in Tom Brown's schooling.

While the focus here has been largely on boys' experience of public schools, we should remember the increasing emphasis on education in the nineteenth century and the great variety - grammar (day) school; ragged schools; church schools; special institutions to prepare for the army, Indian service, the navy, agriculture; working men's institutes; University extension courses. And in all this, questions of equality of education for men and women became increasingly a matter of concern - girls' school established; University extension; University education (see, for example, H.G.Wells's *Ann Veronica*, published 1909 but reflecting the 1880s). But on the issue of equality, this sketch may serve as a reminder again that it is not just equality that is at stake in education, but its nature and quality.

Editor notes: Last winter we studied *Ruth* in detail with our able tutor and mentor Elizabeth Williams. By popular demand Elizabeth has now researched further and written up the fruits of her labours for the benefit of us all. Thank you Elizabeth.

Ruth and the Governess Question

Elizabeth Williams

The governess was a stock figure in Victorian fiction - one estimate is that between 1814 and 1864, 140 novels were written featuring governesses [1], the best known of these being *Jane Eyre*, by Charlotte Brontë, and *Agnes Grey* by her sister Anne. According to Katharine West fictional governesses fell into six categories - The Downtrodden, The Valued Friend, The Strict Instructress or Dragon, The Self-Seeking Adventuress, The Villainess and the Snob-Exhibit [2]. But it's the figure of The Downtrodden that loomed largest in fiction, and this seems to have been the case in real life as well.

The plight of the governess was a direct result of the problem of the 'redundant woman'. WR Greg wrote in 1862 'There is an enormous and increasing number of single women in the nation....a number which.... is indicative of an unwholesome social state, and is... productive ... of much wretchedness and wrong. There are

hundreds and thousands of women....scattered through all ranks, but proportionately most numerous in the middle and upper ranks – who have to earn their own living, instead of spending and husbanding the earnings of men...who are compelled to lead an independent and incomplete existence of their own.' He went on to estimate that in 1851 'there were, in England and Wales... 1,248,000 women in the prime of life... who were unmarried.' [3]

Greg suggested emigration as a solution to this problem, and even calculated the number of vessels required. It is interesting that he commented that female servants did not constitute part of the problem and went on to explain that this was because, 'They are in no sense redundant... they are fully and usefully employed... they fulfil both essentials of woman's being; *they are supported by and they minister to men.* We could not possibly do without them.' Mr Bradshaw in *Ruth* would undoubtedly have agreed.

There were few recognised ways for the redundant middle-class woman to earn a living without forfeiting the precious status of a lady. Ruth is a person whose status is debatable – her father is a respectable but failed farmer and her mother a curate's daughter. But the fact that she is apprenticed to a dress-maker, as is Kate Nickleby in *Nicholas Nickleby*, means that her guardian recognised her as being above the rank of a working-class girl who could have become a servant. Sewing was a desirable female skill, expected of all classes. So was nursing (although only within a circle of family and friends until the advent of Florence Nightingale) and so was teaching. These were all supposed to involve skills which came naturally to women. In the course of Mrs Gaskell's novel *Ruth* is involved in all three of these occupations.

If a woman decided to support herself by becoming a governess she could preserve her status as a lady, as her main function was to inculcate her young charges with suitably lady-like ideas of behaviour. The ideal governess came from a family with aristocratic connections which had fallen on hard times. In *Shirley*, by Charlotte Brontë, a rich young woman is reported as remarking, 'The daughters of tradespeople, however well educated, must necessarily be underbred, and as such unfit to be inmates of our dwellings, or the guardians of our children's minds and persons.' [4]

This gives us an idea of what was required in a governess among those with aspirations to be regarded as genteel. We could easily become enmeshed in discussions of the Victorian class system, where Mr Bradshaw (in trade) would never have been regarded as gentry, but this does not detract from the fact that he would have wanted a governess who was instantly identified as being 'the better sort of person'. To quote Katherine Hughes: 'A governess was concerned with the social and moral development of her pupils, as well as the simply academic, and her qualifications were not merely of the academic variety but were

rather part of her birthright as a lady.' [5] Hyacinth Kirkpatrick, in *Wives and Daughters*, has gained and retained posts on the basis of her superficial but genteel charm and is acutely aware of what is done in the better sort of household. Her academic qualifications are relatively unimportant; it is her ability to play the lady that counts. So we can see what a compliment Mr Bradshaw is paying to Ruth in offering her the role of a nursery governess and taking her into his family.

Charlotte, Anne and Emily Brontë all worked at different times as governesses and school teachers, and none of them were happy. Anne Brontë gives a vivid account of the unhappiness of the governess's life in her novel *Agnes Grey*, emphasising the loneliness. A governess could not mix with the servants because she was above them in status, but nor, unless she was exceptionally lucky, would she be expected to become part of the family. She gives an account of Agnes Grey going to church with her employer's family. 'As none of the before-mentioned ladies and gentlemen ever noticed me, it was disagreeable to walk beside them, as if wishing to be thought one of them, while they talked over me....It was disagreeable too, to walk behind and thus appear to acknowledge my own inferiority, for in truth, I considered myself nearly as good as the best of them.' [6]

This loneliness is emphasised in an article by Lady Elizabeth Eastlake entitled '*Vanity Fair, Jane Eyre* and the Governesses' Benevolent Institution', which appeared in the *Quarterly Review* in December, 1848. In it Lady Eastlake describes the governess as a 'bore' to ladies and gentlemen and adds, 'the servants invariably detest her, for she is a dependent like themselves, and yet, for all that, as much their superior in other respects as the family they both serve. Her pupils may love her, and she may take the deepest interest in them, but they cannot be her friends.' Often the children were encouraged to see the governess as a social inferior, and this was not helpful when she tried to discipline them. In *Agnes Grey* Anne Brontë writes of the children spitting into the governess's workbag and throwing her writing desk out of the window.

The Brontës were not the only ones to write about downtrodden governesses. Jane Austen has Jane Fairfax in *Emma* describing her future prospects as a governess as a branch of the slave industry, although Emma's beloved Miss Taylor in the same novel has had much more the experience of the valued friend, becoming a member of the family in an even more complete way than Ruth does. Nonetheless, only Mr Woodhouse fails to recognise that Miss Taylor is much better off once she has become Mrs Weston. Dickens features the governess as a downtrodden figure in *Martin Chuzzlewit*, where Tom Pinch's sister (another Ruth) is exploited and treated with contempt by her employers.

Jane Eyre of course found Mr Rochester – a highly unlikely scenario in real life. The most that a real governess might aspire to was to marry the curate, but this was a rare piece of good fortune, and many of them carried on until they were too old or ill

to find work and then found themselves totally destitute. Kathryn Hughes states that servants and Governesses formed proportionately the largest occupational group in lunatic asylums [7], the victims of overwork and inadequate pay. And the pay was low, with the majority of governesses receiving between £35 and £80 per year [8], out of which they would probably be expected to pay for their own laundry, medical care and travel. Their position in the family meant that they were expected to dress well, and this was not cheap. Nursery governesses such as Ruth were sometimes offered no salary beyond bed, board and travelling expenses, and yet such posts attracted many applicants, who would be expected to work long hours. They might have had to share a bedroom with children, meaning that they were never off duty, and could be expected to spend their evenings doing needlework for the family.

Employers could get away with this sort of thing because there were simply too many women in the market place. If no Prince Charming came along, another dream of salvation was starting a school. Both the Brontë sisters and Charles Dickens's mother did this – plans were laid, brochures distributed and their homes made ready to receive boarders – but no pupils came. There were just too many schools.

So we can see that Mr Bradshaw is extending a genuine favour to Ruth when he offers to employ her as a governess. When we compare her terms of employment with those of our stereotypical downtrodden governess, they seem very favourable indeed. It is clear that she is paid a salary, and Mr Bradshaw's love of patronising others means that it will probably be a generous one. Ruth mixes freely with the family, is offered affection and respect, and is free from undue interference in her duties. Mothers were particularly prone to intervening between the governess and her charges, often stemming from a fear of being supplanted by the governess in the children's affections, but Mrs Bradshaw's weak and passive nature means that Ruth is remarkably free to use her own judgement and to form natural and affectionate relationships with the children. If Charlotte Brontë's unhappy experiences came from a combination of difficult employers and an inappropriate temperament, we can see that Gaskell gives Ruth the good fortune to find reasonable employers while possessing a character that enables her to become valued within the Bradshaw family.

Mr Bradshaw is in many ways an unattractive character, but I think that readers of the time would have related to his fury at the discovery of Ruth's past far more easily than we do. As I hope I've shown, he extends a genuine favour, or even a privilege to Ruth when he offers her the job of nursery governess to his younger daughters. Also, when we consider just what the job signified, we can see how entirely Gaskell is challenging the ideas of the time by putting Ruth into a position that identifies her as lady-like. One of Katharine West's six categories of fictional governesses is that of the Snob-Exhibit. We can find one of these in the figure of Miss Wirt in 'A Visit to Some Country Snobs', chapter XXV of Thackeray's *Book of Snobs*. Miss Wirt plays

the piano magnificently and tells admiring visitors about one piece of music, 'When I lived with the Dunsinanes, that was the dear Duchess's favourite... It was while hearing Jane play that, I remember, that dear Lord Castletoddy fell in love with her; and, though he is but an Irish Peer, with not more than fifteen thousand a year, I persuaded Jane to have him.'

Mr Bradshaw may not have had ambitions to employ a Miss Wirt, but he certainly wanted someone who had qualities of gentility. The quality of the governess reflected the status of the family, and to discover that the moral and social development of the children had been entrusted to an unmarried mother would have been unacceptable to most Victorian households, even if they weren't as fiercely righteous as Mr Bradshaw. It is Ruth's becoming a governess that makes Mr Benson increasingly aware of the consequences of his lie. The first he knows of it is after his sister has accepted the post on Ruth's behalf. His perturbation at the news hinges on the fact that while he has chosen to accept Ruth into his household and to protect her from the outside world with a lie, Ruth is now moving back into the outside world under the shelter of that lie. She is entering a family home (that holy of holies to the Victorians) and taking a position which is theoretically reserved only for women of the highest moral integrity.

Mrs Gaskell encourages us to mentally reject Mr Bradshaw's arguments when he discovers the truth about his governess and accuses her of contaminating his innocent girls. It's easy to disagree with him now, but when the book was written such feelings on the part of the reader would have implied that the fallen woman could be redeemed to the point where she was fit to be the guardian of children's innocence. The governess was right at the heart of society, responsible for children who their ambitious parents would perceive as the ladies and gentlemen of the future. Such responsibility brought power, and this is why the bad governess was a creature to be dreaded. You may remember that two of the six categories of fictional governess were those of women who exploited their positions for their own ends – The Female Adventurer and the Villainess. We could think of Becky Sharp in *Vanity Fair* as an example of the first, or of Lady Audley or Miss Jessel in *The Turn of the Screw* as the second - all parents' nightmares. To Mr Bradshaw it must seem that those nightmares have come true and that he has been harbouring an unscrupulous adventurer. Nowadays, just as insecure, we are justifiably neurotic about child abuse and anyone dealing with children has to be vetted.

In Mrs Gaskell's time the concerns were different, but even so, allowing a stranger access to one's home and children was a worrying prospect. Childhood is a time of innocence, but also a time when habits of mind and behaviour are taught, and a time of vulnerability. The absence of caring adults is a major factor in Ruth's downfall, and her own defence is, 'I was so young'. It is significant that when Richard's dishonesty is discovered, Mrs Bradshaw sits weeping in the nursery; Richard was innocent in his nursery days. If he'd had someone like Ruth as a

governess, would he have been better? Leonard, the bastard, is presented as the hope for the future because he has been trained in love and care. *Ruth* can be perceived in many ways as a novel about education.

It's also a novel about gentility – a term that has become debased but which should relate to some innate purity and graciousness. Ruth's lady-like air and dignity are stressed throughout the book, and indeed, as I've mentioned, it is these that inspire Mr Bradshaw to employ her in the first place. The fact of Ruth's becoming a governess, that token of a family's respectability and gentility, poses a very difficult question – can the fallen woman be forgiven to the extent of gaining a place as the guardian of innocence? Posing the question was a courageous gesture.

1. Kathryn Hughes, The Victorian Governess (London and Rio Grande: The Hambledon Press, 1993), p. 2.
2. Katharine West, A Chapter of Governesses (London: Cohen and West, 1949), p. 13.
3. W R Greg, Why Are Women Redundant? (London: Trubner, 1862)
4. Charlotte Brontë, Shirley, (London: The Folio Society, 1968), p. 285.
5. Hughes, p. 40.
6. Anne Brontë, Agnes Grey, (London: The Folio Society, 1969), p. 93.
7. Hughes p. 163.
8. Hughes p. 155.

Lionizing Elizabeth Gaskell: The Gaskell Journal Goes On-line

Nancy Weyant

As many members of the Gaskell Society know, for over two years, officers of the Society, the editor of the *Gaskell Journal* and several members of the Editorial Board of the *Journal* have been engaged in a dialogue regarding the benefits of contracting to have the articles published in the *Journal* included in one or more full-text journal databases. Last summer, the Society entered into an agreement with ProQuest, an electronic publisher, to have them provide full-text access to the *Journal*. The title of the publication in which *Journal* articles will be made available is *Literature Online,* popularly known to college and university students as *LION*. When and how did making journal articles available via computer happen? More significantly, what are the benefits gained, to The Gaskell Society and to future Gaskell scholarship, by our entering into this agreement with ProQuest? Hopefully, this article will provide the answers.

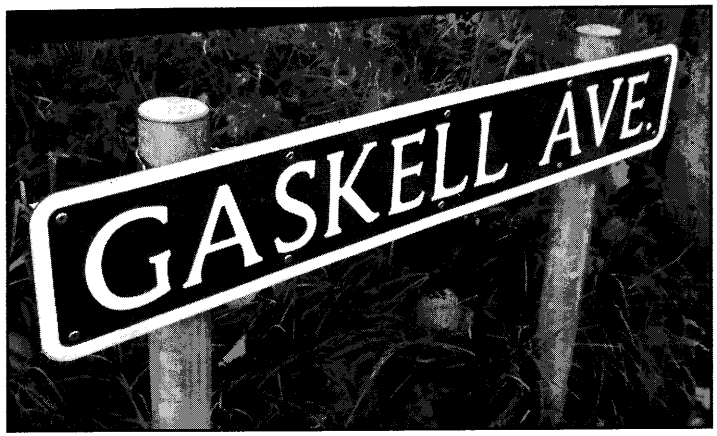
In an article I wrote for the Autumn 2011 issue of the *Newsletter*, I traced the ever-growing presence of Elizabeth Gaskell on the Internet. She continues to have a strong presence in cyberspace. Among the tens-of-thousand Internet sites on Gaskell, there are free copies of ALL of Gaskell's works, plot summaries of her

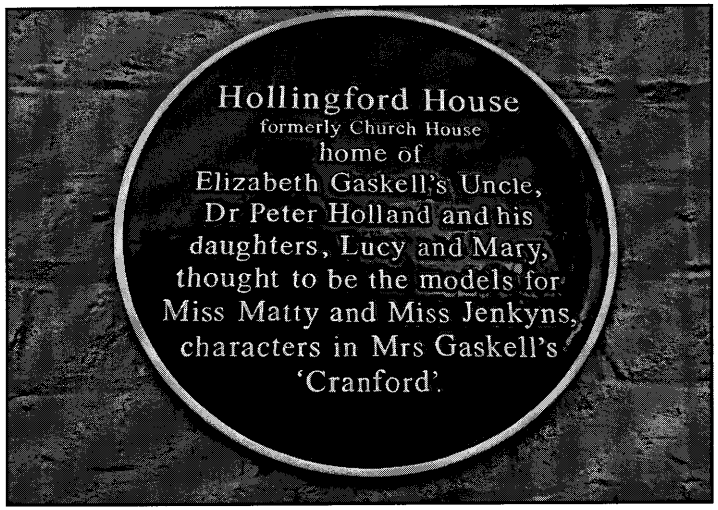
novels and short stories, biographies of varying lengths, photographs, references to PhD dissertations and MA theses, vita of Gaskell scholars and blogs by Gaskell scholars and enthusiasts alike. There are commercial sites as well: sites that will sell you new and used copies of her works; mugs, magnets, bookmarks, and Christmas ornaments with quotes from her writings; and, sadly, businesses that will even sell you term papers, theses and dissertations on Gaskell's life and works. While the immense volume of information on the Internet has triggered discussions about the possible benefits of creating two tracks of Internet information (popular/commercial and scholarly), that division has not yet happened. Until the issue of whether there *should* be multiple Internets is resolved, scholars (both established and neophyte) will continue to be dependent on one or more commercial electronic publishers to help them identify articles on specific topics.

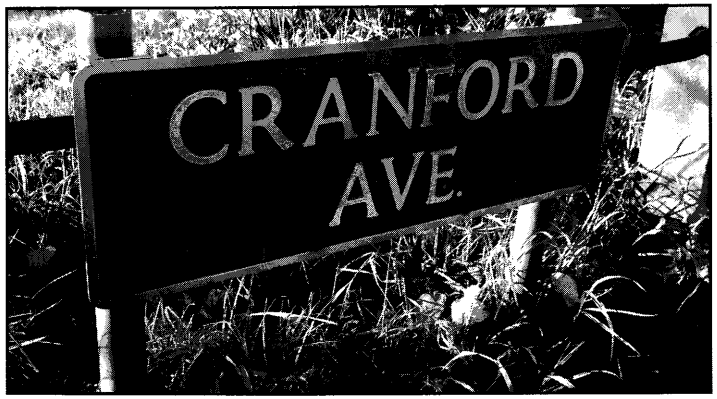
Furthermore, while there are a number of electronic journals that are just 'published' on or accessed via the Internet, the vast majority of scholarly journals continue to be published in paper by major academic publishing houses, universities and, societies OR are published in paper by these entities and electronic versions with the electronic version being marketed by an established, fee-based database vendor. From its inception in 1987 through 2013, *The Gaskell Society Journal, The Gaskell Journal* since 2008, has been published just in paper. However, beginning in 2014, articles published in all past and future volumes will be available in both paper and electronic formats. Members of the Society will continue to receive the paper version and anyone authorized to use one of the hundreds of libraries that subscribe to Literature Online (LION) will have access to the electronic version of our Journal. To understand the implications for our Journal and our Society, it might be useful to review the evolution of electronically accessible journals.

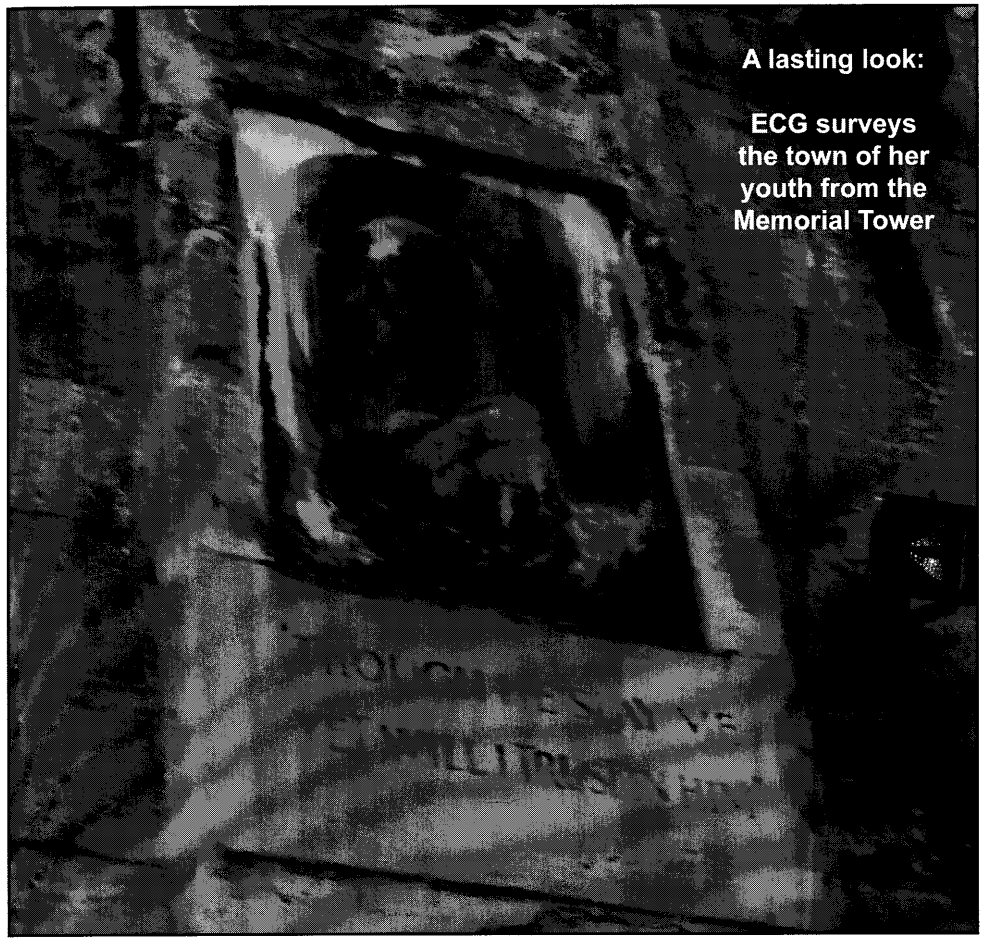
One of the challenges faced by the vendors of electronic databases that emerged in the 1990s was that the publishers of the long-established paper indexes (like the MLA International Bibliography that indexes The Gaskell Journal) understandably wanted to control how their indexes were computerized. Additionally, researchers found that while electronic indexes dramatically increased the speed with which they could identify what had been published, the traditional way of actually acquiring the article or book chapter itself if their library did not own the item continued to be a time-consuming process. Accordingly, a new group of fee-based indexing services emerged – indexes that did not have paper antecedents but rather began as online indexing services. Because an ever-growing number of magazines and journals had begun using computers to produce their paper versions, the publishers of these new indexes saw that they had the opportunity to use the computer versions that were being used to create the paper versions to transform not just how researchers learned about a publication but also how they could actually acquire articles in that publication. Simply they approached the publishers of the magazines and journals they were indexing and negotiated agreements to include the articles themselves in their indexes.

Signs of the times in Knutsford



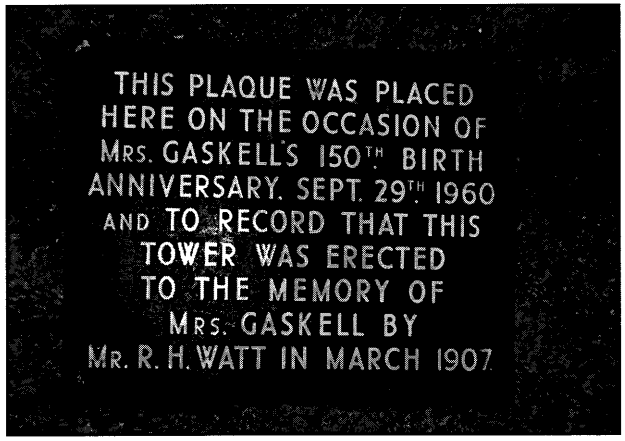






A lasting look:

ECG surveys the town of her youth from the Memorial Tower



THE ERA OF FULL-TEXT JOURNAL RETRIEVAL HAD ARRIVED!

This new publishing model had a major impact on researchers and on libraries. Full text databases quickly became staples of undergraduate research around the world. Academic libraries enthusiastically embraced them for several reasons. By subscribing to one or more of these, they greatly enhanced access to articles in two ways. First, they allowed for both precise subject searching as well as what is called 'keyword' searching. For example, one could enter 'Lois the Witch' as a subject phrase and locate articles that focused primarily, if not exclusively, on that work OR one could enter that title as a keyword phrase and any article that mentioned it, even just tangentially, would be quickly identified. In short, it became much easier to identify virtually EVERYTHING written on a topic or an author or a work. Secondly, and more significantly, if the publisher of the magazine or journal had contracted to have their articles accessible full-text, a simple click on the appropriate link would result in the immediate display of the entire article and, upon scanning the article, give one the option of immediately printing that article. Dependency on inter-library loan to obtain that article was therefore eliminated – a reality appealing to students, independent researchers, faculty and library directors alike.

Lastly, libraries choosing to subscribe to one or more of these full-text databases reduced the costs of processing the paper versions of newspapers, magazines and journals and the cost of providing shelf space for those ever-expanding publications. Everyone seemed to benefit by embracing full-text databases.

Certainly, one question to be asked is: WHAT exactly is the benefit to the publishers or sponsors (notably societies like ours) of the journals that agree to allow one of the electronic database publishers to provide instant access to their articles? Firstly, monetary remuneration is part of the agreement – not enough to significantly alter the solvency of the issuing entity, but some financial remuneration, nonetheless. Secondly, and in many ways more importantly, it increases the exposure of the journal AND the sponsoring society to a greatly expanded number of scholars. Many scholarly journals are published in BOTH paper and online formats. Significantly, single-author focused journals (like ours) tend to be published either just in paper or, where the author is considered a significant figure, published in both paper and online formats. Clearly, Elizabeth Cleghorn Gaskell is no longer constrained by David Cecil's characterization of her as a 'minor author' whose writings are determined by her gender.

By contracting with ProQuest to include the articles published in The Gaskell Journal in LION, the Society's officers have strengthened the exposure of both the Journal and our Society to new generations of Gaskell scholars and enthusiasts alike.

Who was Louy Jackson?

Jenny Keaveney

Louy Jackson is mentioned more than twenty times in Mrs Gaskell's letters between 1856 and 1863. First described as 'Meta's friend' and then as 'a very dear young friend of mine', Louy visits the Gaskells and is visited by them, travels to Germany with them, writes letters – but remains little more than a name. The story behind this name is fragmented but not without interest and incident.

Louisa Victoria Jackson (often referred to as 'LVJ' in Gaskell's letters) was born in 1838, the youngest child of Henry Augustus Jackson, an officer in the 5th Dragoon Guards, and his wife Mary. She and her sister Anna Maria were pupils at Rachel Martineau's school in Liverpool, where their aunt, Jane Noble Pilkington, was a teacher. Meta Gaskell joined this school in 1853 and the three girls became 'great friends'.

All the information about Louy that we learn from Mrs Gaskell herself comes from one letter, in which she describes the terrible blow that struck the family in 1856:

> Meta is in London: she has been there ever since Feb 1st. She went to see two girls who had lost both father and mother in one fortnight; they were great friends of Meta's, who had also received much kindness from Colonel & Mrs Jackson. The latter was dying of cancer, the former was a strong handsome healthy man. But he dropped down dead in the street just a fortnight before his poor wife died after five years illness; and the only brother (an artillery officer) was ordered out to the Crimea the same week..... They are adopted by the Dean of Canterbury and are gone there now1.

A tragic story – but that last, almost throwaway, line leaps out at us: 'They are adopted by the Dean of Canterbury'. As minors, then aged 17 and 19 respectively, Louy and Anna Maria would have needed the protection of a guardian – but why such an august personage as the Dean of Canterbury? The Deanery at that time was occupied by Dr William Rowe Lyall: Clive Dewey[2] has described his custom of promoting his relatives to desirable posts in the Church of England, but mentions no such penchant for adopting orphaned young ladies.

There is, inevitably perhaps where Dr Lyall was concerned, a family connection, revealed in a letter written some years later by Philip Green, the son of the minister at Brook Street Chapel:

> I had a very pleasant visit to Canterbury ... Meta Gaskell gave me a letter of introduction to the Miss Jacksons whose mother was as perhaps you know a Miss Pilkington and niece of the first Mrs Dr Brandreth.[3]

The Dean's wife, Catherine Lyall, was a daughter of that Dr and Mrs Brandreth, making her Mrs Jackson's first cousin. It is, in fact, probable that it was she who took the initiative to offer a home to the sisters, since the Dean himself had been an invalid for a number of years, following a stroke in 1852.[4]

Louy kept in contact with Meta after her removal to Canterbury, staying with her, Elizabeth and Florence in Heidelberg for nine weeks in 1858 and being absorbed into family life on a visit to Plymouth Grove the following March:

> Meta and Louy are working hard at the dining-room table mending your [Marianne's] pink gown.[5]

In April 1859, Louy reached her twenty-first birthday and immediately celebrated her coming of age by taking 'the spirited step of engaging a great part of a furnished house' in the St Dunstan's area of Canterbury[6]. Elizabeth and Meta visited her here the following month, an added attraction of the visit being that Louy was now resident in the parish of Elizabeth's cousin Francis Holland. Philip Green's visit, mentioned earlier, took place in July of the same year when the Jacksons were able to use their Cathedral connection to gain him privileged access:

> [The Miss Jacksons] were very kind & obliging in shewing me the cathedral which I should not have been able to see completely on the Sunday had not Louisa Jackson procured the key for me and conducted me through.[7]

We do not know how long Louy enjoyed her independent living but by 1861 she appears to have moved to Winchester with Mrs Lyall. This must have been somewhat dreary, if Elizabeth's account of a visit spent 'sitting in a warm back drawing room with blinds down all the day long, and seeing no one, and no newspapers coming, and no letters'[8] is typical of life with the elderly widow. It cannot have been a congenial role for Louy who, as we shall see, was an energetic and enterprising woman, and she may even have suffered from depression during this period:

> L.V.J. is much altered 'selon moi' ... so quiet and indifferent about life in general and Gaskell's [sic] in particular.[9]

Following Mrs Lyall's death in 1863 Louy disappears from the Gaskells' story for a number of years. Since her correspondence is likely to have been chiefly with Meta, that inveterate destroyer of letters, it is unsurprising that no records seem to remain from this period. It is again a Green family letter that picks up Louy's story, in this case to Philip from his sister Isabella:

> H Brandreth & Louisa Jackson are to be married on the 8th June ... He comes from his living in Norfolk in the middle of every week to see her (in Derbyshire

> by a night train and back the same way), & she thinks it so bad for him & his parish that they are going to be married directly.[10]

Henry Brandreth was Louy's second cousin, the son of Mrs Lyall's brother Thomas Shaw Brandreth. He had taught mathematics at Eton and Rugby for five years before entering the Church in 1867 and had just been appointed to his first parish.

The wedding took place in Alton, Staffordshire and appears to have been quite a grand affair: it was conducted by the Dean of Bristol (John Pilkington Norris, another cousin of Louy's, the news of whose own marriage was communicated to Charles Eliot Norton by Elizabeth)[11] and Louy was attended by six bridesmaids, including Meta Gaskell.

Following a honeymoon in Switzerland the newlyweds returned to Henry's parish of Dickleburgh, a village in rural south Norfolk, where they would remain for the next thirty years.

Henry Brandreth was an ardent teetotaller and temperance campaigner and devoted much time and effort to keeping his flock out of the local hostelries by providing alternative diversions for them. One of the earliest of these, and the one in which he persisted the longest, was a reading room: his vision of this was set out in verse in the parish magazine:

> A public-house, without the drink
> For sober recreation
> Where you may smoke, or read, or think
> Or join in conversation
> Discuss with loyal English hearts
> The prospects of the nation
> Or take a book and sit *apart*
> In silent meditation[12]

While many such reading rooms were set up for similar purposes during the latter half of the nineteenth century, Henry's proposal does recall the initiative for a similar project in Gibraltar taken some ten years previously by Louy's brother Pilkington, which had received support from Elizabeth Gaskell and Florence Nightingale:

> I am in all the depths of perplexity at having a young artillery officer (whom I never saw,) writing to me from Gibraltar asking ME! to make a selection of books & periodicals to the value of 5£ for a 'soldiers reading-room' there which he has established at his own risk in order that they may have some place besides 'wine shops' in which to read news, play at draughts &c, &c.[13]

The Dickleburgh reading room opened in 1874 but did not have the beneficial effects that Henry Brandreth had hoped for. The rectory was situated too far from

the village for him to be able to visit the reading room regularly and some of the villagers took advantage of this lack of vigilance to make use of the facility for less wholesome pursuits than those for which it was designed. When the Rector learned that 'games were being played for money and for beer'[14] at the reading room, it was closed down.

During these early years at Dickleburgh, Louy was preoccupied with her family. The Brandreths' first child, Catherine Lois Rosalind, was born just under a year after the wedding (the first child, as Henry proudly noted, to have been born at the Rectory for 160 years) and christened on Whit Sunday, the church being 'very beautifully decorated with hawthorn for the occasion'.[15]

By 1875 Rosalind (as she was known) had been joined by two brothers, Ashton Byrom and Ernest Henry Augustus, but tragedy was to strike Louy once again.

> 'Last year', Henry wrote in the parish magazine, 'we might have been envied for three fine children; but we lost our eldest son, who was peculiarly dear to us for the sweet patience with which he had always borne all the treatment ... to set right the lame foot with which he was born. [Then] the whooping-cough attacked both our remaining children; and pneumonia, or inflammation of the lungs, having followed in the little boy's case, he lay at the beginning of April without much hope of recovery [and] on the morning of the 16th he was taken to better things'[16].

Ashton had been two years old when he died: Ernest died two days before his second birthday.

Just as the loss of Mrs Gaskell's son had driven her to begin her career as a writer, the deaths of Ashton and Ernest may have given Louy the impetus to begin a new venture which was to occupy her for the rest of her time at Dickleburgh, and beyond.

This began when three young children in the parish were orphaned and, to keep them from being taken into the workhouse, an orphanage, Rose Cottage, was founded in the village. Although the records state that it was founded by both the Brandreths, Henry always refers to Rose Cottage and its sister home, Lee Cottage (opened in 1885), as 'Mrs Brandreth's Homes' and Louy took an active role in the management of both homes. Initially the homes were run privately and independently and although in 1888 they were transferred to the Waifs and Strays Society this did not diminish her involvement. Louy continued to have responsibility for their management and also as secretary and 'chief spirit' of the local committee, maintaining an untiring interest in the homes and taking a very practical role in their management, including sourcing such essential items as blankets, a sewing machine and umbrellas through appeals to the readers of 'Our Waifs & Strays' magazine.

Despite the name 'cottage', both homes were quite substantial buildings housing around twenty children, all girls, whose ages ranged from as young as three years old up to fifteen. They attended the village school and, outside school hours, were trained in housework, needlework and laundry, with the aim of preparing them for a career in domestic service[17].

This may sound as though the homes were merely grimly utilitarian vocational training schemes, but the reality seems to have been gratifyingly different. Louy's philosophy was that 'loveless surroundings' had a 'deadening effect' on children, who would 'eagerly ... respond to love and care'[18] and the regular reports of the Waifs & Strays Society demonstrate how this was put into practice. One of these notes 'how eager the children were for a kind word or look from Mrs Brandreth ... they evidently looked to her as their best earthly friend'.[19]

Other reports give an insight into the activities of the home – days out at the seaside in Lowestoft, with buckets and spades and goat-cart rides provided, the dolls, toys and rocking horse available for the children and some positively Dickensian descriptions of Christmas festivities:

> At twelve o'clock the doors of the playroom were thrown open and the crowd of eager children admitted. The Christmas-tree – covered with flags, ornaments and crackers - was brilliantly lighted and placed in the centre of a perfect wall of toys, dolls, work-boxes and scrap-books. After the singing of some pretty carols, the distribution of the presents began .... Great was the excitement and pleasure depicted on all the faces as dolls and toys were distributed ... each child received no less than four gifts.
>
> We had roast beef, plum-puddings, and rice-puddings for dinner. After dinner, we all played a great many games, had oranges, and had some crackers; at five o'clock we sat down to a beautiful tea ... tarts, buns, fancy biscuits, cake, and gingerbreads, and went to tea with the caps on which came out of the bon-bons, and we all sung after we had finished tea ... two of the girls dressed up in 'Father Christmas' clothes and when the children saw them they did really scream.[20]

These festivities were not only for the forty-odd girls resident in the two cottages but children from the local Union were also invited, leaving 'with their pinafores full of presents'.

Girls who had moved on could, and frequently did, return to the cottages for holidays or 'when in need of care or rest' – during the Brandreths' last summer at Dickleburgh twenty girls returned to visit - and Louy's interest in her protégés continued even after she left the village. A number of letters in the archives of the Children's Society relate to Louy's meeting with 'E', a former resident of Rose

Cottage, in 1904 and her efforts to obtain medical assistance and respite care for 'E' through appeals to Edward Rudolf, the founder of the Waifs and Strays Society.[21]

By this time, Henry Brandreth had resigned his living at Dickleburgh. He and Louy had moved to Cambridge at the end of 1899, where Henry died in 1904. Louy then took up residence in Essex, where she was living with her daughter Rosalind at the 1911 census and where she died in 1915.

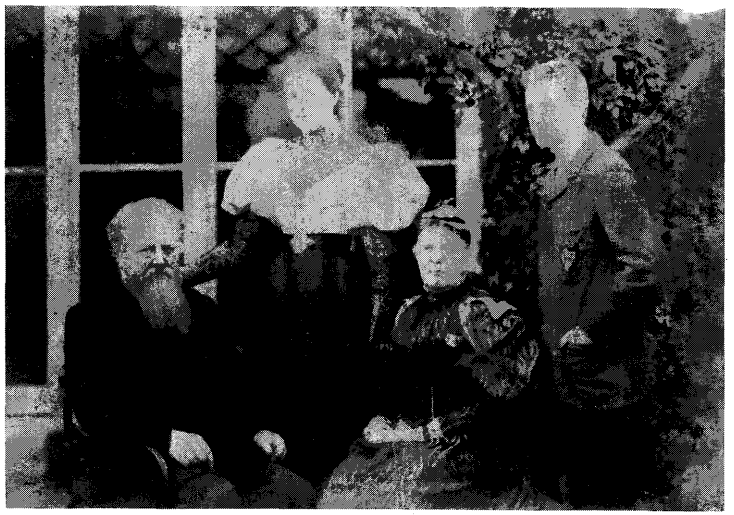
A valedictory piece written for 'Our Waifs and Strays' magazine in 1900 asserted that 'To those who have known Dickleburgh and Rose Cottage the names of her husband and herself will always be connected with the memory of the village and Home'.[22] Rose Cottage ceased to be a children's home in 1912 but the Brandreths are indeed still remembered in Dickleburgh. They left another memorial to the village on their departure: an 'iron house', moved from the Rectory to a site opposite Rose Cottage to serve as a reading room. The villagers seem to have been no more receptive to this than to Henry's initial efforts but the building was appreciated and put to use for other purposes: as a snooker club, table tennis club, cinema, village hall and community centre. Despite falling into disrepair in the 1980s, the building was rescued and restored by the Dickleburgh Village Society and today houses an archive of photographs and documents illustrating the history of the village.

Louy Jackson may have played only a minor role in the Gaskells' lives, and it has only been possible to flesh out a few details of her own life: she remains a somewhat shadowy figure. However, these details are enough to show a strong and determined woman in her own right and one whose life had a positive and lasting impact on over a hundred children.

I am grateful to Brian Baker for arranging access to the Dickleburgh reading rooms and archive, especially the parish magazines.

1. Further Letters p.156
2. The Passing of Barchester, Hambledon Press, 1991
3. Green-Jamison letters JPG/203, 12 July 1859
4. Benjamin Harrison: Charity Never Failing – a sermon preached on the death of WR Lyall 1857
5. Letters, 422, March 1859
6. Letters, 424a, 20 April 1859
7. Green-Jamison letters JPG/203, 12 July 1859
8. Letters, 457, March 1860
9. Letters, 484a, March 1861
10. Green-Jamison letters, JA/1G/16/1871
11. Letters, 418, March 1859
12. Dickleburgh parish magazine, February 1876
13. Letter 443, October 1859
14. Dickleburgh parish magazine, June 1877
15. Green-Jamison archive, Mary Ellen Green, 31 May 1872
16. Dickleburgh Parish Magazine, May 1877
17. http://www.hiddenlives.org.uk/homes/DICKL02.html

18. Our Waifs and Strays, March 1895, p. 43
    http://www.hiddenlives.org.uk/cgi-bin/imgfind.pl?pageno=43&project=hiddenlivespub&refid=1895_I
19. Our Waifs and Strays, September 1894, p.135
    http://www.hiddenlives.org.uk/cgi-bin/imgfind.pl?pageno=135&project=hiddenlivespub&refid=1894_I
20. Our Waifs and Strays, February 1899, p. 4
    http://www.hiddenlives.org.uk/publications/waifs_and_strays/188902_I_1.html
21. http://www.hiddenlives.org.uk/cases/case6351.html
22. Our Waifs and Strays, March 1900, p.53
    http://www.hiddenlives.org.uk/publications/waifs_and_strays/1900_I_45.html



Louisa, née Jackson, and Henry Brandreth with Roland and Rosalind in the late 1890s.

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Elizabeth Gaskell and Thomas Glover

Pauline Kiggins

A good head and good heart are always a formidable combination. But when you add to that a literate tongue or pen, then you have something very special

Nelson Mandela

Mrs Gaskell's 'good heart' prompted her in her busy lifetime to many kindly acts aimed at helping people in need. We know already about her charitable work in Manchester during the 'Cotton Famine' her appeals to fellow novelist Charles Dickens (and, through him, to Angela Burdett-Coutts) for help in assisting stricken women in need of moral and material support. I now outline some recent research (inspired by references in Mrs Gaskell's Letters), which has brought to light the

instance of another charitable act, set in motion by a 'good heart' and managed by a 'good head'.

This story begins at a holiday tea party in the summer of 1858.

In a letter to Charles Eliot Norton, written on 25th July 1858, Mrs Gaskell wrote (coming to the end of a six-week stay in Silverdale)

> Oh we are getting so sorry to leave Silverdale. [...] Last Tuesday we had a party of boys & birds & girls... We had a tame magpie and a tame jackdaw (/ the latter/ belonging to a little dwarf-child we picked up on a wild common one night) said dwarf - and three children of a drowned fisherman. The birds fought for precedence but the children were very good & nice, - not flippantly clever like town children, but solidly-thinking with slow dignity. The birds sate at tea on the heads of their respective owners, occasionally giving a plug or a dig with their beaks into the thick curly hair in a manner which / should not have liked, but it did not seem to disturb the appetites of the owners. It was very funny, & picturesque in the old quaint kitchen here.

Mrs Gaskell's 1858 reference to the 'three children of a drowned fisherman' is the key to the story. The eldest of the three was called Thomas Glover, as we find out from a letter that has survived as a fragment only - its recipient unknown. In it Mrs Gaskell is appealing for help to enable her to find work for Thomas Glover.

Her letter reads:

> I am afraid I cannot give the exact dates but I will put down as much as I can remember about Thomas Glover (,) (I have added the comma to aid the sense) and the clergyman at Silverdale - (The Revd Alfred Hadfield, Silverdale nr. Lancaster) would send every particular, and would. I am sure, speak very highly of the boy.
>
> His father was a fisherman, drowned by the coming up of the tide on the sands five or six years ago. He left a widow, 3 children, two girls besides Thomas, who must now be 14. Mrs (altered word) Glover is very much respected & liked. She has had a hard struggle to live - 'has been welly hungered to live many a time' - but owing to the kindness of Peggy Hatton, a washerwoman, she has pulled through, though she is often hard put to it in the winter, when there is much less to do. A gentleman whose name I forget offered to pay for Thomas's schooling and he has profited well by the privilege. He writes well, is a great way on in arithmetic: and is generally an intelligent, quiet and gentlemanly boy, - with a kind of thoughtful dignity about him, that comes, I should think, from his having been his mother's confidant & comforter during all her hard days. About Silverdale there is very little work, even of an agricultural kind, people

> live on fish, and their potatoe grounds in a kind of primitive fashion; and there is nothing much done in the winter; and low wages in the summer. Besides the boy's talents & acquirements fit him to be something more than a labourer; and I want him to earn money somehow, so as to be able to help his mother. Apprenticeship costs money, & though that might be got over yet there would be his living to be found all the time he was an apprentice. I should be very much obliged to anyone who would help him to employment, & I feel pretty sure that he would do me credit.

The next written reference to Thomas Glover of which we are aware was probably written in August 1859. (Letter 439a), Mrs Gaskell was writing to a fairly 'new' friend, Charles Bosanquet, (planning to visit 'the Lake Country' for the first time, from his home in Northumberland). In the middle of her letter recommending people and places to visit, Mrs Gaskell breaks off and writes:

> That reminds me! I have been laying traps all over England for a place for Thomas Glover this year past - and I have 'bagged' two places for him last week. One agricultural, one Manchester. And he is here, staying with us for a week, in order that I may find out which will suit him best - and I feel so grand having a choice when so long I have been a beggar.

It is interesting to note that she refers without explanation to 'Thomas Glover', which implies that Mr Bosanquet would have known straight away whose story she was telling.

From this date on, I have found only two further incidental references to Thomas Glover and one of these confirms that Thomas did pursue the plan for a 'place' in Manchester. In March 1860, just over six months after Thomas had stayed with the Gaskells at Plymouth Grove, Mrs Gaskell wrote from Cambridge Square in London to Marianne at home in Manchester in response to news that just received concerning the sudden death of Mr Jackson (employed by the family to look after the garden and the animals).

> We are so shocked and sorry to hear about poor Jackson. [...] I am so sorry and cannot think what will be best to be done for poor Mrs. Jackson. Tommy Glover I suppose had better go and live with the Moore's. (Ruth Moore, the dressmaker to the Behren's mother. Hannah B. knows all about them.

It would seem that Tommy had been living with the Jacksons but in the upset of the bereavement would now change his lodgings. A further letter to Marianne, who was obviously still looking after the household in her mother's continuing absence, instructs 'See about Tommy's dinner' probably a reminder to feed the Gaskell pony (also called Tommy).

In reading through the Chapple and Pollard collection of the letters I finally came again upon Letter 376a - a letter from Mrs Gaskell in Seascale to Marianne. This letter contains a fascinating account of the failure of the travellers to find accommodation in Silverdale, after they had left Manchester without making prior arrangements. When I had read it before, I had been struck by the slightly unusual name of 'Glom'.

> Then we went to Mrs Glom who said Arnside town Farm was full & repeated what she had sent word through Tommy about every place being engaged.

It suddenly dawned on me that 'Mrs Glom' could be a misreading of 'Mrs Glover', and of course the 'Tommy' named would have been Tommy Glover! Several other points arise here. Firstly, I suggest that there is no such place as 'Arnside town Farm' and that this place-name should have read 'Arnside Tower Farm'. (Type this name into Google and some lovely photos are available). But this misnomer, added to the previous one, would seem to emphasise the difficulties in getting a correct reading of the original. A further and most interesting point arises, out of all this, with reference to the dating of the letter. The editors had obviously found this a problem, as the lengthy footnote shows. But the above sentence does open up a couple of scenarios. One point to be made is that if Chapple and Pollard's date, 1857, was correct this would seem to suggest that the Gaskells had known Tommy Glover and his mother quite well in the summer before the above-mentioned tea party in the kitchen, which took place in 1858. It may suggest that Mrs Glover worked as a washerwoman for the Gaskells during their stay at the Tower House, Silverdale, and that is how she and her children came to be known to the visitors. But could it be that Tommy had actually passed on the message from his mother, about the lack of accommodation in Silverdale, when he himself received it in answer to a query that Mrs Gaskell had earlier asked him to make when he wrote to her? This implies that Tommy had been with the Gaskells in Manchester, and put the date to 1859 or later.

There is no further mention of Thomas Glover in the Letters. We now know that Thomas was only twelve years old when he left home in 1859. Mrs Gaskell died suddenly in 1865, only six years after she had invited him to Plymouth Grove. Did the Gaskells maintain a relationship with Tommy Glover after the death of Mrs Gaskell? It is likely that they did. We do know that Marianne, the eldest daughter, had been charged by her mother with looking after the practicalities of his care. In consideration of the well-known philanthropy of the Gaskell daughters in Manchester, they may well have helped him over many years. Meta and Julia were the two sisters whose love of Silverdale prompted them to build a second home, The Shieling, there later. They may perhaps have kept in contact members of Tommy's family in Silverdale.

So - what did become of Tommy? On-line census and other records have made

it possible to find some facts. I have gone right back to details of his father, John Glover, and will now report them here, beginning at the year 1819.

John Glover, son of Thomas and Frances Glover, was baptised on 7th February 1819 beside the ancient font of St. Bridget's Church in the village of Bridekirk (north of Cockermouth in the county of Cumberland, now known as Cumbria).

The census of 1841 shows John Glover as the eldest of six. He was a bachelor still living with his parents, one brother (a mail cart driver) and four sisters in Main Street, Kirkby Lonsdale. John's father, Thomas, is recorded as an agricultural labourer and John as a carpenter.

John is next shown in the records to be living in Over Kellet, Lancashire, where on 28th May 1846 at St. Cuthbert's Church he married Eleanor Bolton. His occupation is described as joiner.

In 1847 their first child was born. At his baptism on 18th July at St Cuthbert's they named him Thomas James and this is the Thomas Glover later befriended by Mrs Gaskell.

By the time of census, in 1851, John Glover is dead, Eleanor is a widow and the family is fatherless.

John had been buried on 28th May 1850 (the fourth wedding anniversary of John and Eleanor Glover). There were now two children - Thomas, aged three, his younger sister and a third child was on the way.

John's death was registered in Ulverstone, (written then with a final 'e') across the sands on the other side of Morecambe Bay. An inquest had taken place over the sands too, at the Kent's Bank Hotel, close to the scene of the tragedy in the Bay: verdict 'Accidentally drowned'.

By the time of the 1851 census on 30th March John's widow is to be found with her three children (the baby was six months old, born four months after her father's death). They were living with Eleanor's older sister and the sister's daughter in North Road Preston. In the 'Occupation' column of the census Eleanor (or Ellen, as she here named herself) had written 'Parish relief. Servant', and her sister Jane named 'House Servant' as her occupation.

By 1861 Thomas Glover was living in Chorlton-upon-Medlock as the lodger of Samuel Oaks and his wife. There were five Oaks children. Mr Oaks was a groom. By this time Thomas is aged 13 and is recorded as being an office boy.

In the same census of 1861 Thomas's mother, Ellen, is recorded as living back

with her own mother and father (the Boltons) and one daughter, (Jane Eleanour) in Silverdale. Ellen's occupation is noted as 'Laundress'.

At the age of 23, in 1871, Thomas was still living in Chorlton-upon-Medlock as one of the two lodgers of widow, Mrs Worthington and her son, another Thomas. Thomas Glover's occupation is notes as 'Commercial Clerk'.

By the time of the 1881 census Thomas, aged 33, is living in Ardwick, Manchester, with his wife Harriet, son Frank of 6 and daughter Ethell of 3. Thomas still has his occupation recorded as 'Commercial Clerk' but now qualified by the words 'Leather' and a second word, probably 'Skins'.

Ten years later, in 1891, the family has moved to Rusholme and is living at 12, Slade Grove. Son Frank had already begun work as a commercial clerk, and Thomas now describes himself as 'Manager leather factor Agent'.

Before the 1901 census there had been another house move, to 17 Rushford Avenue, Levenshulme. Both children are still living at home with their parents, and Thomas, now 53, describes his occupation as 'Hide/Fur & Leather Factor'. He had it recorded that he is working on his 'Own Account'.

Thomas died in 1909.

I shall add a brief word about the leather industry. When Thomas Glover arrived in Manchester to begin work in 1859, there were many different manufacturing industries offering employment. He became involved in the leather trade and this may possibly have a link to the accident involving his father. The following information comes from a booklet called A Morecambe Bay Tragedy written by Simon Williams. The occurrence was widely reported in the press in the following week. The account in 'The Standard', London, dated May 29th 1850, read:

> Melancholy Accident and Loss of Life at Morecambe Bay
>
> Several families resident in Manchester have been thrown into great distress by the tidings of a most painful and fatal occurrence, at Morecambe Bay. [...]
>
> A large party of ladies and gentlemen had left Manchester to spend the Whitsuntide holidays at a watering place in the neighbourhood of Morecambe Bay, and on Friday morning a boating party was formed to cross the water from Silverdale to Grange, consisting of five gentlemen, five ladies, and two manservants. The names of the ladies I have not ascertained, but the gentlemen were Mr. John Morris, solicitor, Manchester; Mr. North, land and building agent, and Mr. North, jun., his son; Mr. Alfred Coats (son of Mr. Coats, late cotton merchant, and now resident in Plymouth-grove), and Mr. Porter, also of Manchester.

> In the afternoon, Mr. Morris and Mr. North, sen. returned with the ladies to Silverdale, crossing the sands at low tide in a car, but the gentlemen determined to wait till the tide served in the evening, and recross the Bay in the boat. It would be high water at 11 o'clock, and it is supposed that the gentlemen attempted to cross the water at that time. Their friends, however, at Silverdale, remained in painful suspense till the following morning, without tidings of them, and at daylight intelligence was brought them of the boat having been found capsized on the sands, with the dead bodies of Mr. Coates, Mr. North, jun., and Mr. Porter lying near it. It is said that there were two other bodies near it.

Unlike the above article, the article in the June 1st issue of the local newspaper, the 'Lancaster Gazette', does report the names of the boatmen, although there seems to have been some confusion about the number of children in each family. The article reports:

> Smith, Mr Morris's servant, was a man 28 years of age, and has left two children and a wife far advanced in pregnancy. Glover, a joiner, who resided at Silverdale, has left a wife and three children. We understand both parties were entirely dependent upon the deceased, and consequently by this sad bereavement are thrown unprovided for upon a merciless and cold unfeeling world.

This last comment was taken up subsequently by various agencies, including Mr Morris of Know Hill Lodge, Silverdale (and Plymouth Grove, Manchester), the gentleman from whose house the boat trip had originated. Morris wrote:

> Smith and Glover have left widows and five small children comparatively destitute. A few benevolent persons are assisting to raise a fund for them by subscription, may I beg the favour of your assistance through the medium of your widely circulated paper. The Rev. A. Hadfield, the incumbent of Silverdale, has kindly consented to act for them, and will along with myself, John Hewitson Esq., Thomas Rodick, sen., Esq., J.P., of Challen Hall, Thomas Rodick, jun., Esq., of Moor Cain Cottage, Arnside, Robert Rodick, Esq., of Woodclose, Arnside, gladly receive the smallest subscription on their behalf.

On June 29th 1850 the 'Lancaster Gazette' reported:

> We are happy to be able to announce that the sum now collected for the use of widows and orphans of the men who drowned at Kent's Bank, a few weeks ago, amounts to nearly £80. The Rev. A. Hadfield shortly proposes calling a meeting of the principal subscribers to decide upon the manner it ought to be laid out, to be of most advantage to those for whom it has been so liberally subscribed.

When in 1858 Mrs Gaskell was trying to 'find a place' for Thomas, she wrote,

referring to Thomas's earlier years, 'a gentleman whose name I forget offered to pay for Thomas's schooling'. Her comment is intriguing. Could it have been one of the gentleman named above who had stepped in to support his education? Perhaps she had not forgotten the name but was choosing not to reveal it. Perhaps money to assist with Thomas's schooling may have been part of that fund subscribed for the families. With regard to his subsequent employment, could any of the Manchester men whose own lives had been affected by the tragedy, have been instrumental in pointing Thomas towards the leather trade in Manchester? One of the other victims had been the young Alfred Jackson Coats, who, it was reported, was in the 'Manchester leather trade'. Had Mrs Gaskell known, or known of, these families who came from Plymouth Grove? (Morris himself died at Know Hill Lodge in 1854.)

In the final analysis, Mrs Gaskell's intervention on Thomas Glover's behalf seems to have been a bold move. It appears to have been successful in starting him out on a respectable career which would have been considerably more remunerative than anything he could have achieved if he had followed in his grandfather's or father's footsteps as an agricultural labourer or as a joiner. She appears to have thought carefully about it, (using her 'head' as well as her 'heart'!), and to have considered the young boy's abilities and aptitudes, and recognised the steadiness and application that he did go on to show in his future years. He appears to have worked regularly and he founded a family of his own.

Thomas's mother Eleanor (or Ellen as she was known) was from the Bolton family. There are members of that same Bolton family still living in Silverdale today, and Mr Michael Bolton, (b.1958), is currently researching his family tree. Michael's great-great-great grandfather was James Bolton (1779-1863) who was married to Jane Burrow (1786-1864). James and Jane had eleven children, of whom Eleanor was the 9th.

Michael's great-great-grandfather was Richard, (third child), so an older brother of Eleanor, who died in 1872.

I would like to thank Michael Bolton, Simon Williams, and Jenny Ager for helping with my research.

A Distant Connection

Pam Griffiths

Last year at this time I was in New Zealand (NZ) on a visit to my three-month-old granddaughter and her parents in Auckland. However on hearing that my trip would include a brief visit to Wellington, my dear friend, Janet Kennerley, set me - what would prove to be a delightful challenge - to find: the location of the shop built

by Charlotte Brontë's dear friend, Mary Taylor; and the street named in honour of Mary's brother William Waring Taylor, who had been a successful businessman in Wellington.

The day before my departure from Manchester, Janet had delivered a large envelope containing reading matter for the journey to aid my quest. The homework had begun!

Since meeting at Roe Head School, Mary Taylor, Ellen Nussey and Charlotte Brontë had been close friends who regularly visited each others' homes after leaving school in 1832. Mary's family lived at Red House, Gomersal, West Yorkshire (visited on a Gaskell outing with Joan Leach several years ago) Charlotte used the Taylor family as a model for the Yorke family in *Shirley*. Mary seems largely to have approved of Brontë's portrayal. The family are said to be 'peculiar, racy, vigorous, of good blood and strong brain'.

After Mary's father died in debt in 1840, the Taylor family broke up. Mary considered moving to NZ where she believed she would fare better. (According to Charlotte Brontë, Mary 'cannot and will not be a governess, a teacher, a milliner, a bonnet-maker nor a housemaid!'). Mary's youngest brother William Waring Taylor arrived in Wellington in 1842. Mary reached Wellington in 1845. By then Mary had already spent several years studying music, French and German, as well as having done some teaching, in Belgium and Germany. Charlotte approved of her decision to emigrate but described her personal loss: 'To me it is something as if a great plant fell out of the sky.' They were never to see each other again.

Mary would have been attracted by the idea of more freedom of movement in a new colony. After initially living with her brother in a house in Herbert Street Te Aro, Mary bought a house in Cuba Street which she let for 12 shillings a week and she managed to earn some more money by teaching the piano. Fearing that Mary's circumstances were worse than they actually were, Charlotte sent £10 with which Mary bought a cow and started cattle trading! Mary was also writing articles for English magazines (none of which appears to have been published); and she referred to writing 150 pages of a novel, *Miss Miles*, and to another novel which she hoped would revolutionise society (this material may have appeared in later articles on the position of women).

In 1849 Mary's cousin Ellen Taylor joined her in Wellington. With financial help from Mary's two brothers in England, the two women built a small house of two storeys on the corner of Dixon Street and Cuba Street. They decided to open a drapery and clothing shop at the front of the house while they lived at the back and above. Mary enjoyed all the manual work involved. The necessity of work for women as a guarantee of independence was one of the central beliefs of Mary's life. The shop expanded from a drapery, listed in 1853 as a 'principal store', to a major Wellington department store in the 1990s.

After only two years in NZ, Ellen Taylor died of tuberculosis. Having nursed her cousin through this fatal illness, Mary was deeply grieved by the loss of her dear friend and companion, but she continued alone with the shop which was proving to be very successful. Mary extended the premises and engaged an assistant. Relatives and friends supplied goods from England and Mary appears to have been the first person to import a sewing machine to Wellington.

Some years later the shop was becoming less profitable and Mary began to consider leaving NZ. The shop had served its purpose as a means of providing Mary with financial independence which a middle-class woman could not have done in England. After 15 years, in 1860, Mary sold the shop to her assistant and returned to Yorkshire where she spent the rest of her life. She published feminist articles and her feminist novel *Miss Miles* appeared in 1890. Mary died at the age of 76 in 1893.

And where does Mrs Gaskell fit in this tale? After Charlotte's early death in 1855, Mary Taylor heard from Ellen Nussey that a biography of Charlotte was planned. Mary was then able to supply Mrs Gaskell with a lively account (in letters) of her friendship with Charlotte. Mary wrote to Ellen 'Mrs Gaskell seems far too able a woman to put her head in such a wasp nest as she would raise about her speaking the truth of living people. How she will get through it, I can't imagine.' When the biography was finished, Mrs Gaskell wrote to her publisher George Smith: 'I ought to send a copy to Miss Mary Taylor, Wellington, New Zealand'.

After the publication Mary was supportive of Mrs Gaskell's narrative. She wrote to Ellen Nussey, 'Mrs Gaskell seemed a hasty, impulsive sort of person and the needful drawing back after her warmth gives her an inconsistent look...As to the mutilated edition that is to come, I am sorry for it. Libellous or not, the first edition is all true.'

I was able to find the site of the shop and, with help from a knowledgeable taxi driver, I also found Taylor Street (near the Wellington cable car). Mission accomplished, I pondered and reflected on the time and patience required for sending and receiving communications in the mid-nineteenth century (about six months). How fortunate we are today to have air travel, email and Skype. Thank you, Janet, this has been the best ever homework!

Mary Taylor

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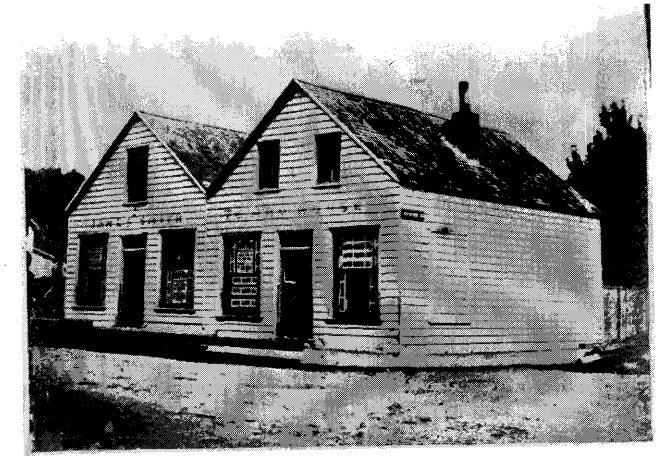

The Shop

Alexander Turnbull Library, Wellington, New Zealand

Ref: 1/2-003732-F

Book Notes

Christine Lingard

Francesco Marroni. Come Leggere: Jane Eyre. Edizioni Solfanelli (Chieti).

Professor Marroni, Vice-President of the Gaskell Society, has written an important study of Jane Eyre. The book is in two sections – the first a biographical study of Charlotte Brontë, with extensive textual notes making much use of *The Life of Charlotte Brontë*. There is also particular reference to Charlotte's juvenile writings. The second section is a detailed analysis of Jane Eyre.

Sylvia's lovers. Oxford University Press, 2014. First published in the World Classics edition in 1982 the novel has now been reissued in the same series with notes and introduction by Francis O'Gorman, Professor of Victorian Literature and head of the School of English at the University of Leeds.

Editor adds: When on holiday in France last October, I acquired *Les Amoureux de Sylvia* in a new translation by Françoise du Sorbier,(Fayard 2012) This version was made from Oxford World's Classics, OUP 1982

At the front of this volume I observed:

Du même auteur:

Cranford. L'Herne, 2004
La Sorcière de Salem. Corti,1999
Lady Ludlow. Ombres, 1999

Charlotte Brontë: biographie. Editions du Rocher, 2004
Femmes et Filles. L'Herne, 2005
Nord et Sud. Fayard, 2005
Confessions de M. Harrison. L'Herne, 2010
Ma cousine Phillis. L'Herne, 2012

This twenty-first century revival in translations of Madame Gaskell is a very different picture from that presented by Caroline Arnaud (The Gaskell Society Journal Vol 13 1999) when 'no translations of her works whatsoever [are] ... currently available for the time being'.

Alliance of Literary Societies

The 2014 AGM of the ALS will be hosted by the Christopher Marlowe (1564-93) Society in Canterbury, May 31-June 1.

Further details may be viewed on the ALS website.

All Gaskell Society members are automatically members of the Alliance of Literary Societies (which was founded in 1973 and now has 125 member societies).

Gaskellians may recall that the Gaskell Society hosted the ALS AGM week-end in Mrs Gaskell's bicentenary year 2010.

Forthcoming Events

Annual General Meeting

Saturday, 12 April 2014 at Cross Street Unitarian Church, Manchester, M2 1NL

All members are welcome

10.00 am Tea and coffee (NB early start time)

10.45 am AGM

12.00 noon David Sekers will deliver the Daphne Carrick Memorial Lecture on Hannah Greg, a woman of compassion, courage and conviction, and her circle from Mrs Gaskell's perspective.

David was Museum Director at Quarry Bank Mill, Styal and has recently published A Lady of Cotton: Hannah Greg, Mistress of Quarry Bank Mill.

1.00 pm Buffet Lunch

2.30 pm Geoff Scargill on Sir Edward Watkin, a contemporary of Mrs Gaskell, known as 'the nearly man of Manchester!'

Geoff, a former teacher at Chetham's School of Music, is a well-known public speaker in and around the Manchester area.

Autumn Meeting

Saturday, September 27, 2014
Knutsford Methodist Church
Further details TBA

North-West Group

Manchester Meetings
These meetings are held at Cross Street Unitarian Church. The lecture begins at 1.00pm and we usually have a (bring your own) picnic lunch there beforehand.

Tuesday, February 4, 2014
Christine Musgrove: *Mrs Gaskell, Art and Manchester*
Mrs Gaskell's novel *North and South* contrasts life in southern rural Hampshire with working life in industrial Manchester. Her concerns, as described in the novel, were mirrored in the rise of a new social realism in art.

This lecture will compare the issues raised in *North and South* with those expressed by Mrs Gaskell's her artistic contemporaries.

Christine Musgrove has a MA in art history from the University of Edinburgh. She is an experienced lecturer in higher and adult education.

Christine has curated exhibitions and organised study tours at home and abroad, and is currently a MANCENT lecturer.

Tuesday, March 4, 2014
Elizabeth Williams: *Fanny Trollope*
Fanny (Frances) Trollope, mother of Anthony Trollope was a novelist in her own right.

Elizabeth is a former FE lecturer, who regularly gives entertaining talks on Mrs Gaskell to the Society and throughout the UK. She also leads the discussions at the monthly meetings in Knutsford.

Knutsford Meetings
Meetings are held on the last Wednesday of the month (October to April, excluding December) in St John's Church Centre, Knutsford. An excellent buffet lunch is served at 12.15 (£8, pay on the day). At about 1.30pm Elizabeth Williams addresses us and then leads the ensuing discussion. Meetings end about 3pm.

These meetings resume on 29 January when we shall continue to study *Sylvia's Lovers.*

A summer outing is planned for May. Further details TBA

The Gaskell Society South-West

Saturday, 8 March 2014, 2.15 pm
We will hold our discussion group on Elizabeth Gaskell's biography of Charlotte Brontë. This year there will be only one session, and it will be held at Elizabeth Schlenther's house, 14 Vellore Lane, Bath. Please note there will be a charge of £4 for the session, and numbers will be limited to 12 participants. Please phone Elizabeth (01225 331763) if you would like to come.

Saturday, 12 April, 2014, 2.30 pm
Dr Patsy Stoneman will come to talk to us on 'Such a life...Elizabeth Gaskell and Charlotte Brontë.' Dr Stoneman is a well-known expert on Gaskell, and we very much look forward to her lecture.

It will also tie in very well with our discussion the month before – a further reason for pleasure at her coming.

Details about the summer lunch party, held either in August or September, will be forthcoming when definite plans are made.

Any queries to Elizabeth Schlenther, 14 Vellore Lane, Bath, BA2 6JQ, Tel: 01225 331763.

London and South-East Group

Saturday, February 8, 2014
Dr Ann Brooks: the Gaskell Marriage
Ann together with Bryan Haworth who came with her this year to speak about the Portico Library have researched a paper and have some ideas about this marriage. Knowing how much we all enjoy biography I thought this subject would make an interesting afternoon.

Saturday, May 10, 2014
Dr Fran Twinn: 'Writer', 'tiger parent', 'shopaholic', 'socialite' and 'control freak': the many 'Me's' of Elizabeth Gaskell
Fran will speak and then lead a discussion. She is aware there are many other aspects to Gaskell's personality but she will focus on these and hope that in discussion members will be able to contribute others!

Sandwich lunch will be available from 12.45pm.

Meetings begin at 2pm and tea and cake will be served after the meeting. Usually the formal part of the meeting finishes about 3.30pm for those needing to catch trains.

Venue: Francis Holland School, Graham Terrace, London.

The entrance is via doors on Graham Terrace, please ring the bell marked 'RECEPTION' loudly to gain entry. For security reasons the door must be locked until opened from inside.

The school is a three minute walk from Sloane Square tube station which is on the District and Circle lines and about a 15-20 minute walk from Victoria. There are also buses from Victoria. (Please check running of the tubes as they often carry out engineering work at weekends).

Book stall: We have a 'bring and buy' book stall the proceeds of which go to the renovation of the Gaskell House in Plymouth Grove Manchester. Please bring unwanted books and buy replacements!!

Meetings are £5.00 payable on the day.

Notes