

THE FREDERICK TENNYSON COLLECTION

By ROWLAND L. COLLINS

THE LILLY LIBRARY of Indiana University purchased, in 1961, the manuscripts and memorabilia of Frederick Tennyson. This sizable collection included all the known surviving manuscripts of Frederick's poetry, several manuscripts of his prefaces and essays, hundreds of family letters, Frederick's business papers, numerous family photographs, as well as an amazing potpourri of newspaper clippings and family mementoes. These papers have had a curious history. Frederick's daughter-in-law, Sophia Cooper Tennyson, realized the value of Frederick's manuscripts and preserved them carefully. After the death of her husband, Julius, and after her own death, the collection passed to their son, Major Charles Arthur Tennyson. In 1939, Professor Christine Fall of Baylor University, then a graduate student at the University of Texas, visited Major and Mrs. Tennyson. They generously allowed her to use the family papers for her dissertation, *Frederick Tennyson: A Biographical and Critical Study* (Texas, 1940). Subsequently, Professor Fall brought the most important parts of the collection to her home in Waco, Texas. The papers not brought to the United States are not now extant. Mrs. Charles Arthur Tennyson and Professor Fall owned the papers in Waco jointly until they were purchased by Indiana University.

This catalog will attempt to describe the manuscripts and memorabilia with as much detail as is useful. The printed

materials, which are also a part of the collection, present special problems and can only be mentioned briefly here. Trial books and proof sheets, often with corrections and notes, are preserved in surprising abundance. *The Catalog of the Library of John Henry Wrenn* describes a number of these rarities. T. J. Wise, in the *Catalog of the Ashley Library*, describes only one of these trial books, that of Frederick's "Alcaeus." He states that it is "the only example known to us" (VII, 166). The bibliographical oddities in the Lilly collection include trial books of "AEson," "Alcaeus," "The Armoury," "Antimenidas," "Atlantis," "Chios," "Daphne," "The Four Travellers," "Halcyone," "Hesperides," "Myrsilus," and "Pygmalion," proof sheets for *The Isles of Greece*, galley proofs of "Phaon" and "Follow Now!," a nearly complete copy of Frederick's privately printed volume of 1853, sheets from subsequent private publications, and a clean copy of "O Popoi!," the Greek prize poem written in 1825 while Frederick was still at Eton. Six Swedenborgian pamphlets which were in Frederick's library, as well as first editions of most of his and several of Alfred's volumes of poetry, were also preserved. Space does not permit the full analysis and description which these materials ultimately deserve.

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I. MANUSCRIPTS OF POETRY

Generally, the manuscripts of Frederick Tennyson's poetry which are not bound preserve more nearly finished poems than do the bound manuscripts. When Frederick completed a poem in a bound notebook, often he cut it out and preserved it loose. The manuscripts which survive in bound volumes are usually the roughest drafts or the most fragmentary sketches. Consequently, the unbound manuscripts are described much more completely in this catalog. They contain almost all the poems which seem to be complete, namely, most of the final versions of the published poems, as well as most of the unpublished poems of any merit.

A. Unbound manuscripts

(Unless otherwise marked, manuscripts consist of only one leaf.)

1. Published Works

a. Published in *Daphne and Other Poems*, 1891:

1. ["Atlantis" and "Hesperia"], 4 leaves, not a complete sequence:
 - ms. fol. 1r, from "Atlantis," published on p. 163, 1. 1 - p. 165, 1. 4;
 - ms. fol. 1v, from "Hesperia," published on p. 123, p. 8 - p. 124, 1. 13;
 - ms. fol. 2r, from "Hesperia," published on p. 128, 1. 23 - p. 130, 1. 9;
 - ms. fol. 2v, from "Hesperia," published on p. 130, 1. 10 - p. 132, 1. 1 (prose draft parallels first draft of poetry);
 - ms. fol. 3r, from "Hesperia," published on p. 132, 1. 20 - p. 133, 1. 27, and p. 134, 1. 8 - p. 134, 1. 13;
 - ms. fol. 3v, from "Hesperia," published on p. 134, 1. 14 - p. 135, 1. 6;
 - ms. fol. 4r and v, blank;
2. "Psyche," 8 leaves, not a complete sequence:
 - ms. fol. 1r, published on p. 273, 1. 2 - p. 274, 1. 24;
 - ms. fol. 1v, published on p. 278, 1. 9 - p. 279, 1. 3;
 - ms. fol. 2r, published on p. 274, 1. 25 - p. 275, 1. 28;
 - ms. fol. 2v, 48 lines of blank verse, possibly a variant version of pp. 306-307;

- ms. fol. 3r, published on p. 281, 1. 24 - p. 283, 1. 7;
 ms. fol. 3v, blank;
 ms. fol. 4r, published on p. 285, 1. 22 - p. 287, 1. 2;
 ms. fol. 4v, 2 lines to be added on fol. 5r, never printed;
 ms. fol. 5r, published on p. 287, 1. 3 - p. 287, 1. 19, and p. 288,
 1. 10 - p. 289, 1. 1;
 ms. fol. 5v, blank;
 ms. fol. 6r, published on p. 289, 1. 2 - p. 290, 1. 2, and p. 292,
 1. 11 - p. 292, 1. 18;
 ms. fol. 6v, blank;
 ms. fol. 7r, published on p. 290, 1. 24 - p. 292, 1. 5;
 ms. fol. 7v, blank;
 ms. fol. 8r, published on p. 292, 1. 19 - p. 293, 1. 12.
- b. Published in *Days and Hours*, 1854:
 ["Song of an Old Man"], the first 2½ leaves of a 4-leaf group, 17
 stanzas of 4 lines each, iambic tetrameter:
DH, pp. 6-10.
- c. Published in *Days and Hours*, 1854, *Poems of the Day and Year*, 1895,
 and *Shorter Poems . . .*, 1913:
 "Hope," 1 leaf, 14 lines:
DH, p. 15, the first of 9 stanzas;
PDY, p. 14, the first of 9 stanzas;
SP, p. 211.
- d. Published in *Poems of the Day and Year*, 1895, and *Shorter Poems . . .*,
 1913:
1. "Poesy," 1 leaf, 3 stanzas of 8 lines each, iambic pentameter:
PDY, p. 65, 14 lines beginning with second stanza, much changed;
SP, p. 213, ditto;
 2. "To a Summer Fly," bifolium with note: "For Captain Williams
 please return this copy," 19 stanzas:
PDY, pp. 49-54, 16 stanzas (13, 14, and 15 on manuscript are
 omitted);
SP, pp. 171-174, ditto;
 3. "Sinai," 4 leaves, 12 stanzas of 8 lines each, iambic pentameter:
PDY, pp. 130-133, the first part published as "The Coming Day";
SP, pp. 168-170, published in part, beginning with the sixth stanza,
 as "A Prophecy";
 4. "Poetical Happiness," 1 leaf, sonnet: published as "The Poet and
 the Fount of Happiness":
PDY, p. 64;
SP, p. 215;
 5. "On the Prospect of Evil Days," on verso of no. 4, "Poetical Happi-
 ness," sonnet: published as "The Prospect of Evil Days":
PDY, p. 66;
SP, p. 212.

e. Published in *Shorter Poems* . . . , 1913:

1. "The City," 3 leaves, 10 stanzas of 8 lines each, iambic pentameter:
SP, pp. 194-195, published in part;
2. "Coming Tempest," 1 leaf:
SP, pp. 192-193;
3. "Last Day of Summer," 1 leaf, 4 stanzas of 8 lines each, iambic pentameter:
SP, pp. 160-161, stanza 2 is omitted;
4. "Morning and Music," 2 leaves:
SP, pp. 60-61;
5. "Peaceful Rest," 1 leaf:
SP, p. 87;
6. "River of Life," 1 leaf:
SP, pp. 158-159;
7. "The Sea," 1 leaf, 2 stanzas of 8 lines each, iambic pentameter:
SP, pp. 175-178, published in an extended form;
8. "Solitude," 2 leaves, 4 stanzas of 8 lines each, iambic pentameter:
SP, pp. 136-137, first stanza omitted (see below: I.B.2.a. "Solitude");
9. ["Songs of an Old Man"], the latter 1½ leaves of a 4-leaf group (see above: I.A.1.b.), 6 stanzas of 7 lines each: 6 lines of iambic tetrameter and 1 of iambic trimeter:
SP, pp. 152-154.

2. Unpublished Works

a. Titled poems

1. "Ambition"
3 stanzas of 8 lines each, iambic pentameter
"Forlorn Ambition, that art daily found";
2. "Beauty"
4 stanzas of 8 lines each, iambic pentameter
"Beauty, almighty Beauty, thou that art"
(Verso contains part of an untitled, unpublished poem.);
3. "[Civi]lisation"
4 stanzas of 8 lines each, iambic pentameter
"'Tis not the rose upon the cheek alone";
4. "Clearing after Tempest"
3 stanzas of 8 lines each, iambic pentameter
"The Tempest lull'd ere morning—and the Wind";
5. "Control," 5 leaves
148 lines of blank verse
"'Tis finish'd — ye have heard the voices speak";
6. (an untitled variant of "Control"), 5 leaves
145 lines of blank verse
"'Tis finished, ye have heard the voices speak";

7. "Evening by the Sea"
3 stanzas of 8 lines each, iambic pentameter
"The anchor'd bark above its shadow lies";
8. "Flight"
2 stanzas of 8 lines each, iambic pentameter
"That night I fled away beneath the stars";
9. "Forty Years"
3 stanzas of 8 lines each, iambic pentameter, plus one line
"The noon is past, a man of forty years";
10. "The Garden"
4 stanzas of 8 lines each, iambic pentameter
"For many a sound, sweet light, and pleasant smell";
11. "Glory of Nature," 3 leaves
12 stanzas of 8 lines each, iambic pentameter
"Nature, the beauty of that face of thine";
12. "Glory of Poesy"
3 stanzas of 8 lines each, iambic pentameter
"Though each were built of diamond and of gold";
13. "The Hermit"
3 stanzas of 8 lines each, iambic pentameter
"I am the least of all the sons of Time";
14. "The Holytide"
10 stanzas of 8 lines each, iambic pentameter
"The harp was struck, and virgin voices sung";
15. "The Husbandman"
4 stanzas of 8 lines each, iambic pentameter
"Methought there stood upon a mountain's brow";
16. "Introduction"
137 lines of blank verse
"How shall we spend the Summer holidays?";
17. "The Lonely Muse," 2 leaves
5 stanzas of 8 lines each, iambic pentameter
"'Twas dawn, methought; wild odor from between";
18. "Lovedays"
2 stanzas of 8 lines each, iambic pentameter
"O young blind eyes! O heart for ever doom'd";
19. "Lovedays"
4 stanzas of 8 lines each, iambic pentameter
"The very morning of that fatal day"
20. "May 1, 1879," a bifolium
58 lines of iambic tetrameter
"O chill and dreary dawn of May" (possibly not in Frederick
Tennyson's hand);

21. "Midnight"
3 stanzas of 8 lines each, iambic pentameter
"The Midnight is tranquil, deep and clear";
22. "Moonlight"
3 stanzas of 8 lines each, iambic pentameter
"This moon-lit valley with its garden trees";
23. "Morning"
3 stanzas of 8 lines each, iambic pentameter
"The Morning breezes o'er the wood-lands run";
24. "Morning after Tempest"
3 stanzas of 8 lines each, iambic pentameter
"The armies which the lightnings strove in vain";
25. "Old Age"
4 stanzas of 8 lines each, iambic pentameter
"When wrinkles gather on the marble brow";
26. "On Childhood"
3 stanzas of 6 lines each, iambic tetrameter
"O days of old when we were young";
27. "Peatheus," 4 bifolia
approximately 198 lines of blank verse, parts of a projected verse
drama
"Methought last night one came to me in sleep";
28. "Poetic Words"
2 stanzas of 8 lines each, iambic pentameter
"And when I muse upon the Stars that shine";
29. "Poet's Dream," a bifolium
8 stanzas of 8 lines each, iambic pentameter
"I dream'd I saw one morning of the Spring";
30. "The Present," 2 leaves
4 stanzas of 8 lines each, iambic pentameter
"Methought I saw . . . (damage by water has obliterated most
of first stanza)";
31. "Reconciliation"
6 stanzas of 4 lines each, iambic tetrameter
"If e'er wild words of evil sound";
32. "Reconciliation," a bifolium
Another copy, with only minor variants, of no. 31;
33. "The Rich"
3 stanzas of 8 lines each, iambic pentameter
"Alas! that ye who with a golden key";
34. "The Ruined Castle," 5 leaves
14 stanzas of 8 lines each, iambic pentameter
"One night I enter'd by the broken gate";

35. "The Sanctuary," 2 leaves
5 stanzas of 8 lines each, iambic pentameter
"Into the night the holy anthem pours";
36. "Sickness and Solace," a bifolium
6 stanzas of 8 lines each, iambic pentameter
"In weary sickness breathing only sighs";
37. "Sleep"
19 lines, iambic pentameter
"O what were Life without its daily Death";
38. "The Snow," a bifolium
5 stanzas of 8 lines each, iambic pentameter
"I know a spot amid the seaward hills";
39. "Solitude"
3 stanzas of 8 lines each, iambic pentameter
"Last night abroad upon the moonlit fells" (These are the proper first three stanzas of the poem "Solitude," first published in *Shorter Poems* . . . , p. 136; owing to the disorder of the manuscripts, these stanzas were never, until now, associated with each other.);
40. "Solitude," 7 leaves
24 stanzas of 8 lines each, iambic pentameter
"I have not herded with the vain and cold";
41. "Sonnet"
"Flushed from the banquet, where with laughter gay";
42. "The Sorrow of the Poet"
3 stanzas of 8 lines each, iambic pentameter
"As the pale lichen creeping o'er the rock";
43. "The Storm"
4 stanzas of 8 lines each, iambic pentameter
"When the last day of dusky Autumn dies";
44. "Sweetness and Solitude"
5 stanzas of 8 lines each, iambic pentameter
"Come hither, friends and taste the blessed Spring";
45. "To Nature"
3 stanzas of 8 lines each, iambic pentameter
"When thou art slumbering in thy trance apart";
46. "Vine and Pine"
3 stanzas of 8 lines each, iambic pentameter
"A scathed pine rose up into the noon";
47. "The Weird Sisters," 2 bifolia
11 stanzas of 8 lines each, iambic pentameter
"The ancient bell from out the woody vale";
48. "Woman's Perfidy"
3 stanzas of 8 lines each, iambic pentameter
"Such powerful charms lay ambush'd in thine eyes";

49. "Young Man's Dream"

3 stanzas of 8 lines each, iambic pentameter

"A young man dream'd a dream — before him shone."

b. "Orpheus"

Frederick Tennyson's longest unpublished poem is the philosophical blank-verse narrative, "Orpheus." This myth appealed strongly to him, especially after the death of his wife, and he, over several years, made extensive additions to his basic conception. He obviously identified himself with Orpheus, the poet seeking knowledge of the supernatural world; his wife is, of course, identified with Eurydice. Frederick's interest in spiritualism finds expression in Eurydice's long lectures to Orpheus on the nature of the spirit world.

The manuscripts of "Orpheus" survived in a complete jumble and, after considerable juggling, only partial order can be established. In all likelihood, the poem was never finished. Paleographical evidence goes far to identify loose leaves as parts of this poem. The lack of tightness in composition makes it exceedingly difficult to establish the definitive text of the poem without complete textual criticism — an investigation of considerable magnitude. At this point, therefore, it seems advisable merely to describe the manuscripts which almost certainly preserve parts of "Orpheus."

The poem seems to have been conceived in sections, each of which would have a special title. There are, thus, many titled sequences among the manuscripts. Other numbered sequences are untitled; many loose leaves also survive.

1. Titled sequences:

"Art," leaves numbered 1-4;

"The Future," leaves numbered 1-5; and 7-8 (pp. 3-5 changed from 2-4);

"God," leaves numbered 1-2;

"God," leaves numbered 1-3;

"God," leaves numbered 1-4;

"God," leaves numbered 1-4;

"God," leaves numbered 1-4;

"The Hall," leaves numbered 1 and 4-6;

"Hall of Many Meetings," leaves numbered 1-5;

"Hall of Memories," leaves numbered 1-8;

"Orpheus," leaves numbered 1-6, joined by loose stitching (This sequence is obviously the remnant of a rather large notebook from which most of the leaves have been cut.);

"Orpheus," leaves numbered 1 and 1-10;

"Orpheus," leaf numbered 1;

"Return to Earth," leaves numbered 1-3;

"Return to Spirit World," leaves numbered 1-2;

"The Temple," leaves numbered 1-5.

2. Untitled sequences:
 - leaves numbered 1-9;
 - leaves numbered 9-12 (the last leaf of this sequence is part of a remnant of a loosely bound notebook which also contains eighteen unnumbered leaves of text);
 - leaves numbered 1-4;
 - leaves numbered 2-10;
 - leaves numbered 7-8;
 - a nine-leaf remnant of a loosely bound notebook (several short sequences are preserved here);
 - an unnumbered sequence of eleven leaves.
3. Miscellaneous leaves:
 - one leaf numbered 3;
 - one leaf numbered 5;
 - another leaf numbered 5;
 - one leaf numbered 9;
 - one leaf numbered 13;
 - sixteen unnumbered leaves.

c. Previously titled poems

1. Gray bifolium, watermark 1851, containing 15 stanzas of 4 lines each, iambic tetrameter; title carefully cut out; "To-day I passed the Schoolhouse gate";
2. Gray leaf, containing 3 stanzas of 8 lines each, iambic pentameter; top of manuscript severely damaged and title cannot be made out; "'Tis not a . . ."; the first line completely readable is the fifth: "And signs of blood and wing'd Calamity."

d. Untitled but lengthy poems

1. Five stanzas of 5 lines each, iambic pentameter, followed by 106 stanzas of 8 lines each (occasionally one has only 6), iambic pentameter; the first five are numbered i through v; the large group is numbered in groups of three; the sequence is highly problematical. One group is a variant of "Forty Years" (see above I. A. 2. a.9.). These stanzas are possibly part of Frederick's long poem, "The Hermit" (see below, II.B.6.); for two lines read: "He lived and died a Hermit. Here his bones/Were found beneath the long untrodden stones"; the subject matter is consistently concerned with pastoral reveries on nature, death, etc.
2. 114 lines of blank verse, plus corrections and additions, which describe the beginning of a visit to a strange mystical world; this poem may have been conceived as a part of "Atlantis"; King Atlas is mentioned.
3. Approximately 84 blank verse lines (not in a finished state) of a meditation on the relation of man to God and Nature.

4. Over 650 blank verse lines (not in a finished state) (with occasional prose sketches of the argument) of a poem about the relation of mankind to the cosmos; Tennyson dwells particularly on the spiritual weaknesses of the world around him.
5. 38 stanzas of 8 lines each (plus 3 of 6 lines each), iambic pentameter, plus pencil drafts on reverse sides, constituting a poem which deals largely with the place of this life in the eternal scheme of things.
6. 694 lines of blank verse, constituting a substantial part of a sermon by a spirit or group of spirits on the nature of God, man, prayer, and love; exact sequence is not clear.
7. 715 lines of blank verse, constituting a substantial part of a discourse on the relationship between the finite world and the infinite and the need for the former to strive toward the latter; exact sequence is not clear.
8. A long and tenuously connected series of musings on nature and man's relation to it; on forty-seven numbered pages; much is in blank verse but lyrics of three to eighteen stanzas are frequently inserted; many of these lyrics are in stanzaic and metrical forms which are uncommon in Frederick Tennyson's poetry; one of the more striking of these lyrics is as follows:

I

Though utter darkness overcome the light
 Of starlit night,
 Though cloudy thunder rise, and overrun
 The highway of the sun,
 When their gloom hath pass'd away
 From the fair midnight and day,
 The happy sun returns unto the noon,
 And to her path in Heaven, the chariot of the Moon.

II

Though wintermoons with sunlight and
 clear air
 Be still and fair,
 Though summer midnights breathing of delight
 Be heavenly calm and bright,
 Soon the glory passeth by
 From the cold and faithless sky
 And in sweet summer when the Moon
 is down
 Unchangeable dread night puts on his ancient frown.

III

So good and evil are not what they seem
To the dark dream
Of heartsick melancholy, or the madness
Of overmuch of gladness;
But like the Moon and sun,
Winter and night, they run
Their steadfast courses farther than the sight
Of Hope that dazzles thought, and Sorrow without light.

9. A meditative and visionary monologue of four parts; part I contains 33 stanzas; II, 16; III, 25; IV, 11; each stanza contains eight lines, four lines of iambic tetrameter alternating with four lines of iambic trimeter; the rhyme scheme is *abcbdefe*. This poem perhaps has autobiographical elements. Added to this manuscript at various points are 88 stanzas (most in form similar to those of the main poem), some of which could be additions or substitutions for parts of the main poem; a large number indicate, however, that they were probably intended as parts of another long poem. The first line reads, "I am the firstborn of my house."

e. Untitled and fragmentary poems

Over 170 leaves of untitled, fragmentary manuscripts of Frederick Tennyson's poetry are preserved. These poetical manuscripts are fragmentary in one of two ways: either the manuscript leaf is whole and the poem itself is obviously incomplete or the manuscript leaf is so cut, torn, or decayed that it is impossible to say whether the poem was completed or not. Some leaves in both categories may possibly, at some later date, be shown to be a part of larger manuscripts described above. Until then, they must remain in this rather undignified slot. Some of the leaves, both whole and fragmentary, can be attached tentatively to others in this group, however. The establishment of exact sequences is almost impossible but several groupings of two leaves can be formed and at least two groupings of twenty to thirty leaves can be established. The sad condition of these manuscripts should not indicate that no readable poems are to be found thereon. Some of the lines show aspects of Frederick Tennyson's poetical impulse which are not otherwise seen. On a small scrap of paper the following four lines are preserved:

I woke up one morning and found myself in bed —
Drunk and disorderly the night before —
Twice dilapidated and twice shorn
Twice spiflicated in a measured beat.

And on a large sheet appear these lines:

If other poets seem to sing,
No other poet ever sung
All the soft twilight of thy smile,

The halftones of thy tongue;
And all the seasons of my soul,
Their storms, their summershine,
Are mirror'd in thy faithful heart.
As thou, O Love, in mine.

f. Remains of severely damaged manuscripts

The manuscripts preserved here are all but totally unreadable. They are matted together in so tight a mass that any attempt to separate them results in their disintegration. Most probably, these manuscripts, the bulk of which were kept in a leather notebook, were exposed to heavy dampness, if not actual inundation.

B. Bound manuscripts

Since most of the poems preserved in bound manuscripts are in a highly unfinished state, the description of these volumes is primarily concerned with physical details. Wherever titles occur in the manuscripts, they are listed. The reader should not assume, however, that a listed title indicates a complete poem. It may indicate only that the title is written over a few verses on the particular leaf. Untitled sequences in these bound volumes often preserve early versions of Frederick's longer poems. No attempt has been made to catalog these passages. An asterisk (*) precedes the titles which were subsequently used as titles for published poems. Often, however, the manuscripts which they head here have little relation to the final product.

1. A volume, $7\frac{1}{4}$ " x 9", of 74 leaves surviving from an original 90; damaged marble papers on front and back covers; the book is filled with poems of three stanzas, only one of which is titled:

The Manor House, fol. lv.

2. A volume, $4\frac{1}{4}$ " x $6\frac{3}{8}$ ", of 108 extant leaves; good condition; the first 5 pp. are in ink, then 1 p. blank, then 46 pp. in pencil, then 3 pp. in ink; rest of the book is blank except for last 7 pp. which are filled in pencil, beginning as if opened from the end of the book, i.e., upside down and backwards into the volume; the book contains long stretches of blank verse and only one titled section:

Sorrow The Lost Friend, fol. 107v.

3. A small book with vellum cover, $4\frac{1}{8}$ " x $6\frac{5}{8}$ ", of 137 extant leaves; excellent condition; inscription on first page: "F. Tennyson, 1856"; pp. 3-57 contain drafts of blank verse in ink; remainder and bulk of book is blank, save for columns of figures on the last 2 pp. Although untitled, a sonnet on fol. 2r is worthy of quotation:

Darkness had curtained up the noon of day
The sighing airs cast down the sapless leaf
Or whirled it like a heart foredone with grief,
Pale Summer with her troop came by the way,
I plucked her by the robe & bade her stay —
Sadly she bent on me her crownless brow,

And pointed to the backward heavens, where lo!
 Dusk banners of great armies moved on high;
 And o'er the edges of a towered cloud
 Dread faces looked and arms began to gleam,
 And down the vallies louder & more loud
 The thunderwinged winds were heard to stream:
 Ah! where through yon bright portal in the wall
 Fled'st Thou, when Storm like Night had compassed all?

4. A small book, blue boards with green cloth spine, $4\frac{3}{8}$ " x $6\frac{1}{2}$ "; good condition; manuscripts have been started in both ends of the book: first 35 fols. in from front, first 11 fols. in from rear; parallel prose and poetical versions of a poem on a Greek subject; one sequence seems to be entitled "The Homerid"; another sequence is a draft of "I am the firstborn of my house" (see I. A. 2. d. 9.).
5. A small volume with marble paper covering boards, but with leather spine, 4" x $5\frac{1}{2}$ ", 66 extant leaves; fairly good condition; first 28 fols. are filled with ink and pencil manuscripts; remainder of volume is blank except for four drawings.
6. A volume with spine missing, leather-covered boards, $4\frac{1}{2}$ " x $7\frac{1}{4}$ ", 91 leaves extant from an original 96; fair condition, sewing clearly intact; first half of book contains notes on Troy, Homer, Greece in general, poetical theory, and various figures of English literature. Latter half contains untitled poetical manuscripts interspersed by a few notes on "Evidences of Christianity," Goldsmith, etc.; some notes start from back of book; the hand is not always Frederick's.
7. A volume with marble paper covering boards, black leather spine and corners, $7\frac{1}{2}$ " x 9", 121 extant leaves; fairly good condition; almost all the pages are filled with ink mss. of poetry; the following titles appear:

Terpander, fol. 26v	
Kerkolan, fol. 35v	
The Hall of Memories, fols. 40r, 42v, 43r	} see I.A.2.b.
Orpheus, fols. 41r, 71r, 87r, 88v, 94v, 99v, 102v, 105v, 107r	
The Picture Gallery, fol. 52v	
Crowns, fol. 59r	
*Æson, fol. 100r, 102r, 104r	
*Atlantis, fol. 108r.	
8. A volume in full leather with gold trim, $6\frac{1}{2}$ " x $7\frac{3}{4}$ ", 90 extant leaves; good condition; unrefined drafts of poems as well as many seemingly finished poems, several of which are titled:

The Songs of Joy, fol. 1r
*Follow Now!, fol. 7r
*Niobe, fols. 21r, 27v
Ariadne, fols. 28r, 34r, 60r, 61v, 62v, 69r
*Chios, fols. 30r, 41r, 44v

- *Phaon, fol. 43v
- *Sappho, fol. 46r
- *Psyche, fols. 47r, 62r, 62v, 63r
- *Miletus, fol. 87v.

9. A volume with vellum-covered boards, $6\frac{1}{4}" \times 102\frac{1}{2}"$, 135 extant leaves; good condition; commonplace book and notations on vocabulary on first few pages; poetical mss., interspersed throughout the rest of the volume with sketches, occasional mathematical calculations, and prose notes; many poems, even several which are clearly incomplete, are titled:

Sonnet to Leigh Hunt, fol. 21r

*The Fountain, fol. 65r

*The Forest ("How holy is the Temple of the Woods"), fol. 82v

The Fisherman, fol. 83v

*The Forest no. 2 ("If thou shalt slumber in the thicket now"), fol. 84v

*The Forest no. 3 ("While Oreads from behind a great oak stem"), fol. 85v

The Hermit, fol. 86v

*Noon, fol. 87, r and v

*Noon 1, fol. 88r

*Noon 3, fol. 89v

*Noon no. 4, fol. 89v

*The Forest, fol. 90v (same title, but very different versions, appears on fol. 98, r and v)

*Autumn Shadows, fol. 90v

*The Sea, fol. 91r

*Morning no. 2 The Hermit, fols. 91r, 92r, 98v, 104v, 105r, 111r, 112r

*Morning, fol. 91v

*Love's Birthday, fols. 99r, 100r

*The Holytide, fol. 105v

The Manorhouse, fol. 108r

Conqueror of the World, fol. 109v

10. A volume with green marble paper on boards and with green leather spine and corners, $7\frac{1}{2}" \times 9"$, 80 extant leaves; fair condition except for cover which is greatly damaged; first 19 fols. filled with untitled 3-stanza groups; after fol. 64, book is blank except for last 3 leaves; a draft of "I am the firstborn of my house" appears on fol. 22r (see no. 4 above).

11. A volume with green marble paper on boards with red leather spine and corners, $7\frac{1}{2}" \times 9"$; all but three blue leaves have been cut out of this once proud book.

12. A volume poorly bound in grey-black marble paper on boards, $10\frac{1}{2}" \times 15\frac{1}{4}"$, 29 whole extant leaves plus 11 parts of pages, loosely inserted in volume; poor condition; many of the latter leaves have been mutilated by cutting; several poetical mss. survive intact, however; among these, only two titles appear:

To a Daguerreotype, fol. 1v

Landscape Sonnets (originally, so it seems, a sequence of up toward 118 sonnets), fol. 2v *et seq.*

13. Loosely-stitched notebook, 9" x 11", 51 extant leaves and one insert, without cover; damaged by water; the following titles occur:
 - The Critic's Funerals, fol. 3v
 - *Æson, fol. 11r
 - *Athamas, fols. 12v, 13r, 21r
 - *Halcyone, fols. 14r, 31r, 33r
 - Orpheus, fols. 24r, 27r, 30r, 36r (see I.A.2.b.)
 - *Sappho, fol. 46v.
14. Loosely-stitched notebook, 6" x 8¼", 20 extant leaves, without cover; damaged by dampness; two titles appear:
 - *Niobe, fol. 5r
 - Vesuvius, fol. 15r.
15. Remnant of a loosely-stitched notebook, 8¾" x 11¼", 35 extant leaves, without cover; note on fol. 17r: "Orpheus reached 72 pages"; more than half of remnant is blank, but two titles appear:
 - *The Armoury, fol. 10r
 - *Æson, fol. 17r.
16. Loosely-stitched notebook, 8¾" x 11¼", 91 extant leaves, without cover; more than half of notebook is blank, but two titles appear:
 - Humbug, fol. 1r
 - Life, fol. 47r.
17. Two loosely-stitched notebooks, 8" x 13", 21 extant leaves in first book, 13 in second, without cover; the first is severely damaged by water; on fols. 8v-11v and 14r in the first book is an extensive list of Frederick Tennyson's poems, seemingly a plan for a volume; on fol. 13v of the second book, a number of titles are listed over brief quotations from the poem; these include: To Nature, Spring, Noon, Morning, Autumn, Summer, The Keep, Sleep, Afternoon, The Forest, Farewell, The Church, Hope, The Manor-house, Moonlight, Poesy, Evening, Death, Love, Poet, Mountains, The Park, and The Sea.
18. Loosely-stitched notebook, 8¾" x 11¼", 50 extant leaves, without cover; volume as a whole is entitled, "The Hermit — Psyche the Wanderer"; the poem occupies the first 17 fols.; the rest of the notebook is blank.

II. MANUSCRIPTS OF PROSE

A. Bound Manuscripts

1. One small volume (4" x 5⅝"), of 82 leaves, bound in brown and red marble papers with leather around the spine: this volume contains a series of informal financial records on the first fifteen leaves and on leaves 74-78. Leaves 16-73 contain a diary of a trip through France in the company of two women. Leaves 79-82 contain a table of frequently used Italian

phrases with their English equivalents. The first leaf of the volume contains the name of John Kemble twice and Frederick Tennyson's name appears four times.

2. A thin account book (7" x 8¾"), with only nine remaining leaves, bound originally in blue and tan marble cover (with only the front cover surviving): this pamphlet contains a diary of Alfred Tennyson, Frederick's second son. This personal record describes his trip to Canada in an attempt to make a living at farming. The diary is an amusing one and follows the school of Mrs. Trollope in its attitude toward the Americans. The record starts on 1 January 1875 but immediately flashes back to give a summary of his life, then moves up to a detailed account of his life from 1 August to 10 August 1870.

B. Unbound Manuscripts

1. Two bifolia and one separate leaf which contain a series of notes in Frederick Tennyson's hand, under the title, "Mr. C. A. Tulk's Creed": Mr. Charles Augustus Tulk (1786-1849) was a wealthy Swedenborgian.
2. Two bifolia and one separate leaf which contain a brief unpublished essay, "Notes to Atlantis," in Frederick's hand: the poem, "Atlantis," was published in *Daphne and Other Poems* but no notes were attached.
3. Two bifolia and one separate leaf, with two paste-on additions, containing a rejected preface to *The Isles of Greece*: Frederick Tennyson evidently consulted his nephew, Hallam, on the suitability of this preface. Hallam's letter advising against its publication is also preserved in this collection.
4. Two leaves containing an early draft of the rejected preface for *The Isles of Greece*.
5. One leaf containing two drafts of a projected preface to "Sappho": the published introduction contains almost none of this draft.
6. One leaf containing a detailed table of contents for a proposed volume of poetry called *The Hermit*.
7. Forty-one leaves in sequence which contain an unpublished essay, "Lying Spirits in Jersey": this interesting work describes the visitations of ghosts and examples of their handwriting are pasted to the page.
8. A bifolium which has one page of attempts at automatic writing: the questions and parts of the spirit's responses are legible.
9. Two unrelated bifolia which contain fragments of disquisitions on metaphysics and psychology.
10. Two unrelated leaves which contain fragmentary accounts of personal happenings.

III. HOLOGRAPH LETTERS

One of the most interesting parts of the Frederick Tennyson Collection is the large group of letters by and to Frederick. Over one thousand letters, copies of letters which otherwise do not survive, and fragments of letters are preserved in The Lilly Library. The bulk of this part of the collection has already been

described by Professor Christine Fall in "An Index of the Letters from Papers of Frederick Tennyson" (*The University of Texas Studies in English*, XXXVI [1957], 155-163). Careful examination of the collection establishes the accuracy and thoroughness of Professor Fall's catalog. At this time, therefore, only a general description of the letters need be given.

Thirty-eight members of the Tennyson family are represented in the collection. In addition to the 58 letters and fragments by Frederick himself, his brothers and sisters are represented as follows: Charles (1 letter); Alfred (3 letters), Emily, Alfred's wife (9 letters); Mary Tennyson Ker (2 letters); Emily Tennyson Jesse (8 letters), Richard Jesse, Emily's husband (1 letter); Arthur (15 letters), Harriet, Arthur's wife (14 letters), Louisa, Arthur's second wife (8 letters); Matilda (30 letters); Cecilia Tennyson Lushington (1 letter), Edmund Law Lushington, Cecilia's husband (23 letters); Horatio (68 letters), and Catherine, Horatio's second wife (8 letters). One letter survives from Frederick's wife, Maria, and one also from his mother, Elizabeth Fytche Tennyson. The correspondence of Frederick's children is also preserved: Julius (13 letters), Sophia, Julius' wife (8 letters); Emily (1 letter); Matilda (1 letter), I. J. Bradshaw, Matilda's husband (3 letters); Alfred (48 letters). Four nephews, one great-nephew, one niece, and one niece by marriage are represented by 299 letters. The bulk of these are from Walter C. A. Ker, son of Frederick's sister, Mary Tennyson Ker; Walter Ker, Frederick's attorney, was also interested in Frederick's poetry. Five of Frederick's grandchildren are represented by 27 letters; three cousins of the Tennysons, by 5 letters. Letters from numerous other friends and associates complete the collection. The most important of these is Mary Brotherton, novelist and spiritualist, from whose pen 105 letters and 25 fragments of letters to Frederick Tennyson survive. Their correspondence began in the 'fifties and lasted until Frederick's death in 1898.

After the collection was moved to Bloomington, and after the poetical manuscripts were thoroughly examined and sorted, several other letters were found. These discoveries and a few rearrangements of materials make possible a few changes to Professor Fall's "Index." These minor modifications will be listed without detailed explanations, merely to record an accurate picture of the collection as it now exists in The Lilly Library. Page 157, no. 19: for "40," read "41"; p. 158, no. 31: for "2," read "1" (only the latter is present); p. 159, no. 38, 1. 1: for "262," read "263"; 1. 5: add "plus one fragment"; 1. 6: for "38," read "39"; p. 160, no. 55, 1.3: add "plus one fragment"; no. 58, 1. 5, add "with enclosed note by Horatio Tennyson"; p. 161, no. 64, 1.2: for "20," read "19"; no. 65, 1. 6: for "18," read "16"; p. 162, no. 71, 1. 1: for "8 letters," read "7 letters and 2 fragments"; no. 73 should read "Clara E. Tucker, 2 letters: May 3, 1881, and February 12, 1886, to Frederick Tennyson"; no. 75, 1. 1, for "3," read "4" and for "2," read "1"; p. 163, part (d), 1. 5, add "with accompanying note from Sophia Tennyson."

In addition to the changes listed above, several letters should be added to the list: 1. Alfred Tennyson (Frederick's son) to [W. H.] Furlonge, 15 June 1876; 2. Clare Reynolds to Frederick Tennyson, 25 April 1884; 3. W. H. Fur-

longe to Alfred Tennyson, 14 December 1888. Furthermore, a letterbook of Alfred, Frederick's son, should properly be listed in this collection. The slim volume, 7" x 8¾", has green and red marble paper on the boards and a black leatherette spine; it contains 46 fols. of letters and 23 blank leaves. The letters are copies of his correspondence for 1876, specifically 13 January - 16 October.

The purchase of additional letters from Lord Tennyson and Sir Charles Tennyson in 1961 brought notable additions to the collection, namely, Frederick Tennyson's end of the correspondence with Mary Brotherton:

Complete letters:

63 with complete date, 9 April 1853 - 10 May 1892;

31 with partial date (usually no year);

Incomplete letters:

11 dated beginnings of letters, 4 June 1857 - 16 August 1893;

2 undated beginnings of letters;

7 undated endings of letters;

1 letter, dated only "April 10," with both beginning and end, but no middle;

24 miscellaneous fragments;

Envelopes:

to A. H. Brotherton, 25 July 1873;

to Mrs. Brotherton, 2 June 1891;

to Lord Tennyson, 11 October 1910.

Among these important letters from Frederick Tennyson, one letter from Ed[mund] L. Lushington to Mary Brotherton (8 August 1890) was also preserved.

After his visit to Indiana University in the fall of 1962, Sir Charles Tennyson further supplemented the collection with three more family letters, each of which helped fill specific gaps: 1. Charles Tennyson Turner to Emily Tennyson Jesse, 31 July 1868; 2. Hon. Lionel Tennyson to Alfred, Lord Tennyson and wife, 5 May 1879; 3. Eleanor Locker Tennyson (wife of Lionel) to Alfred, Lord Tennyson and wife, 5 May 1879.

IV. PHOTOGRAPHS

Identification has been by comparison with other known photographs and by consultation with Sir Charles Tennyson. Dates are not given unless specific record survives. Measurement in inches is given of the actual size of the photograph, not of the mounting.

- A. Frederick Tennyson, seated, profile, as an old man, by Oules, Jersey; 3 15/16 x 5½; nine copies and a steel plate of this photograph;
- B. Frederick Tennyson, seated, full-face, as an old man; originally 4 1/16 x 5⅞ but damaged by a small nick out of the upper right corner and a large nick out of the lower left corner. The large nick removes the name of the photographer, but his address was 41 Bath Street, Jersey;
- C. Frederick Tennyson, bust, full-face, as a middle-aged man, by Oules, Jersey; 4 x 5 7/16; cracked across the middle;

- D. Same pose as C., in oval; $6\frac{3}{4} \times 10$, apex to apex;
- E. Maria Giuliani Tennyson, bust, $\frac{3}{4}$ view, as a middle-aged woman, by Oules, Jersey; trimmed to $4\frac{3}{16} \times 6\frac{1}{4}$;
- F. Same pose as E., in oval; $6\frac{3}{4} \times 10$, apex to apex;
- G. Maria Giuliani Tennyson, seated, $\frac{3}{4}$ view, as an old woman, by Clarke and Co., Maidstone; $3\frac{13}{16} \times 5\frac{9}{16}$;
- H. Middle-aged man, Frederick or Julius Tennyson, bust, full-face, by E. Baudoux, after 1878; oval, $3\frac{1}{8} \times 4\frac{1}{4}$, apex to apex; in contemporary frame, green velvet and wood, painted in silver and gold;
- I. Alfred Tennyson, bust, $\frac{3}{4}$ view, as a middle-aged man; oval, $2\frac{11}{16} \times 4\frac{3}{4}$, but sides are cropped;
- J. Alfred Tennyson, seated, $\frac{3}{4}$ view, as a middle-aged man; $4\frac{3}{4} \times 7\frac{3}{8}$;
- K. Arthur Tennyson, bust, profile, as an old man; $4\frac{1}{8} \times 5\frac{13}{16}$;
- L. Edmund Lushington, bust, profile, as a middle-aged man; $3\frac{7}{8} \times 5\frac{5}{8}$; framed in wood, painted in black and gold, by C. Soar and Son, Kensington;
- M. Hallam Tennyson, bust, full-face, as a middle-aged man, by Elliott & Fry; $3\frac{13}{16} \times 5\frac{5}{8}$; framed in gold and stained oak by E. W. Evans, Kensington;
- N. W. E. Gladstone in his library, seated, $\frac{3}{4}$ view, as an old man, by Joe P. Mayall, London; $6\frac{9}{16} \times 7\frac{13}{16}$; cracked badly across the middle;
- O. Robert Browning, bust, $\frac{3}{4}$ view, as a middle-aged man; $2\frac{1}{4} \times 3\frac{1}{2}$;
- P. Elizabeth Barrett Browning, head, full-face, as a middle-aged woman; $2\frac{1}{4} \times 3\frac{1}{4}$;
- Q. St. Ewolds, Frederick Tennyson's home on Jersey, by Tynan Brothers, Jersey; $6\frac{1}{16} \times 8\frac{1}{4}$;
- R. Another view of St. Ewolds; $6 \times 8\frac{1}{4}$;
- S. Interior of a salon in St. Ewolds; $6 \times 8\frac{1}{4}$;
- T. Farringford, Alfred Tennyson's home on the Isle of Wight; $5\frac{5}{8} \times 8$;
- U. Alfred Tennyson's funeral at Westminster Abbey; $4\frac{3}{16} \times 6\frac{15}{16}$;
- V. Two young men, unidentified, by Byrne and Co., Richmond; $3\frac{7}{8} \times 5\frac{9}{16}$; Sir Charles Tennyson says the one on the left has a definitely Tennysonian look.
- W. Sir Charles Tennyson supplemented this collection with a handsome photograph, $7\frac{3}{8} \times 8\frac{3}{8}$, of Frederick Tennyson's tombstone in Highgate Cemetery.

V. BUSINESS PAPERS, ETC.

- A. Copy of indenture settling the construction of Manchester, Sheffield, and Lincolnshire Railway across Frederick Tennyson's land at Great Grimsby, 26 July 1848; the details of the title include recital of part of the will of George Tennyson the elder.
- B. Vellum certificate of Frederick Tennyson's membership in the United Grand Lodge of Ancient, Free and Accepted Masonry, 15 September 1870;
- C. Copy of deed by which Frederick Tennyson and his eldest legitimate son, Alfred Tennyson, granted to Horatio Tennyson, Frederick's brother, certain properties in the County of Lincoln, 19 October 1876;

- D. Promissory note, in amount of £1600 plus interest, by Frederick Tennyson to David Ramsden for purchase of property described in deed of 29 January 1877, viz., house called St. Ewolds;
- E. Memorandum of agreement by Frederick Tennyson to purchase from David Ramsden the moveable contents of the house called St. Ewolds on Jersey for £1000, 29 September 1877;
- F. Account of Frederick Tennyson's major business transactions through Mr. W. H. Daubney, January through July, 1877;
- G. Account of Frederick Tennyson's major business transactions through Mr. W. H. Daubney, January and February, 1885;
- H. Notice to Owners, Lessees, and Occupiers from Manchester, Sheffield, and Lincolnshire Railway; To Frederick Tennyson, Esq., 1 December 1883;
- I. Ditto, 2 December 1886;
- J. Quit Claim deed by Frederick Tennyson's four younger children and their spouses to Julius Tennyson on the property known as St. Ewolds which Frederick Tennyson had given to Julius, his eldest son, 21 October 1886;
- K. Abstract of transfers of ownership of St. Ewolds, from 27 March 1847 to 10 November 1894, presumably prepared when Julius Tennyson sold the property;
- L. Account by Macmillan and Co. of sale of *The Isles of Greece*, from September 1890 to 30 June 1891. Two letters enclosed:
 - 1. [George Lillie Craik] for Macmillan and Co. to Frederick Tennyson, 30 October 1890;
 - 2. George Lillie Craik for Macmillan and Co. to Frederick Tennyson, 16 January 1891;
- M. Ditto for *The Isles of Greece* and *Daphne*, 1 July 1891 to 30 June 1892;
- N. Ditto for *Daphne*, 1 July 1892 to 30 June 1893;
- O. Ditto for *The Isles of Greece* and *Daphne*, 1 July 1893 to 30 June 1894;
- P. Ditto, 1 July 1894 to 30 June 1895;
- Q. Ditto, 1 July 1897 to 30 June 1898;
- R. Contract between Frederick Tennyson and John Lane, of the Bodley Head, for the publication of *Poems of the Day and Year*, 26 October 1895. Signed by John Lane only;
- S. Another copy of above, except: signed by John Lane and Frederick Tennyson; also cancelled on 13 December 1907;
- T. Copy of Will and Codicil of Frederick Tennyson in hand of Walter C. A. Ker, Frederick Tennyson's nephew and attorney, 6 March 1898;
- U. Appointment of Charles Arthur Tennyson, Julius' son, as a Second Lieutenant in the Royal Marine Light Infantry, 2 March 1903. Signed by King Edward VII.

VI. MEMORABILIA

- A. The death mask of Frederick Tennyson;
- B. Papers relating to the funeral of Frederick Tennyson:
 - 1. Undertaker's bill for funeral costs;
 - 2. Bill for lot in Highgate Cemetery, burial fee, and monument;

- C. The Tennyson coat of arms, 11" x 14½", framed in oak;
- D. Handbill showing results of the election at Great Grimsby, 7 March 1820 (among the candidates were Mr. Charles Tennyson, subsequently Tennyson d'Eyncourt, and Mr. Samuel Turner, uncle and benefactor of the poet Charles Tennyson, subsequently Charles Tennyson Turner), 8½" x 7¼", framed in black;
- E. Notebook, 7" x 9", bound with marble boards and blue-cloth spine and dated 3 July 1896, which contains:
 - 1. Manuscript copies (not Frederick Tennyson's hand) of four reviews of *Poems of the Day and Year*;
 - 2. Clippings from newspapers and magazines: thirty-nine notices of the death of Frederick Tennyson;
 - 3. Seven-page typescript copy of a review of *Days and Hours*, loosely inserted;
- F. Notebook, 6¾" x 10¾", bound in blue cloth and stamped "Newspaper Cuttings" in gold on the spine (PR5599. T2Z56), which contains:
 - 1. Fourteen reviews of *Poems of the Day and Year* (two are loosely inserted);
 - 2. One review of *Daphne and Other Poems*, loosely inserted;
- G. Folder (PR5599. T2) containing contemporary reviews of Frederick Tennyson's works, etc.:
 - 1. One clipping from a contemporary review of *Days and Hours*; Photostatic copies of two contemporary reviews of *Days and Hours*;
 - 2. Eleven clippings of contemporary reviews of *The Isles of Greece*; Photostatic copy of one contemporary review of *The Isles of Greece*;
 - 3. Ten clippings of contemporary reviews of *Daphne and Other Poems*; Photostatic copy of one contemporary review of *Daphne and Other Poems*;
 - 4. Clipping of one contemporary review of *The Isles of Greece and Daphne and Other Poems*;
 - 5. Clippings of two contemporary reviews of *Poems of the Day and Year*;
 - 6. Feature article on Frederick Tennyson in *The Christian Science Monitor*, 15 December 1910;
- H. Folder containing mementoes and newspaper clippings concerning Alfred, Lord Tennyson, and his family:
 - 1. Two invitations to the wedding of Hallam Tennyson and Audrey Boyle;
 - 2. Program for the wedding of Hallam Tennyson and Audrey Boyle;
 - 3. An invitation to the funeral of Lord Tennyson;
 - 4. Newspaper clippings:
 - a. Account of the funeral of Lord Tennyson;
 - b. Obituary of Emily, Lady Tennyson;

- c. Notice of the "Death of the Poet-Laureate's Schoolmaster";
 - d. Article pointing out Lord Tennyson's influence on political affairs;
 - e. Brief notice of "Lord Tennyson's Creed";
 - f. A parody of Tennyson's poem, "The Fleet";
 - g. Notice of the sale of the original manuscript of *Poems by Two Brothers*;
 - h. Two articles about the Tennyson d'Eyncourts;
 - i. Review of Tennyson Centenary Concert, 1909;
- I. Printed list of contributors who made possible the presentation to Trinity College, Cambridge, of Edward Lear's "Argos from the Citadel of Mycenae," April 1887;
 - J. Notebook (7" x 9"), bound in orange and blue marble paper covers, containing copies of extracts from seventeen different reviews of *Poems of the Day and Year* and a copy of a letter from Walter C. A. Ker to *The Daily News*; the notebook is dated 27 June 1896.

VII. MISCELLANEOUS MANUSCRIPTS NOT IN FREDERICK TENNYSON'S HAND

- A. Small makeshift notebook (8¼" x 5¼") entitled "Notes — on the doctrine of the Holy Trinity — Viewed abstractedly, and not, for the most part, taking account of Scriptural or Historical considerations";
- B. Notebook of 38 pages (7" x 9"), entitled "Fragmentary memoranda of a case of Clairvoyance, by T. Chalken" (the name is crossed out), with entries dated from 23 November 1849 to August 1855;
- C. Eight pieces of paper of various sizes which preserve holograph notes for corrections of Frederick Tennyson's published poems;
- D. One leaf, in hand of Walter C. A. Ker, which preserves a plan for a published volume of Frederick's poems;
- E. One leaf, in hand of Sir Charles Tennyson, which preserves part of his plans for the publication of *Shorter Poems* . . . ;
- F. One sheet containing curious geometrical drawings on each side;
- G. One fragmentary sheet containing brief notes in Italian and the name of Maria Tennyson, Frederick's Sienese wife;
- H. Eleven-page typescript of the version of "Autumn Shadows" which was never printed outside the privately printed volume of 1853;
- I. Twelve damaged sheets containing copies of several of Frederick's poems, published and unpublished; variant readings abound; these copies may prove to be significant when Frederick's holograph manuscripts are carefully studied;
- J. Bifolium preserving the otherwise unrecorded poem "To Lady Otway," attributed by this scribe to Frederick Tennyson;
- K. Group of manuscripts containing signed pieces:
 - 1. "An Autumn Song" and "May Blossoms," signed Mattie Tennyson;
 - 2. "Flower Song," signed J.R.;

3. "‘If three boys are absent without any leave’," signed W. F. (?) Tennyson, obviously a child;
 4. "Tennyson and America: To the Editor of the Observer," signed J.B.;
 5. Copy of "Minerva's Speech to Paris" in Alfred Tennyson's "OEnone";
- L. Five miscellaneous unsigned poetical manuscripts;
- M. Notebook, with black cover, from which six leaves have been cut at the beginning: the book is blank except for a note in Hallam Tennyson's hand, on the last page, which describes the death of Mrs. Cameron. Tipped-in to the volume are a manuscript poem by Mary Brotherton, a description by Mary Brotherton of an enclosed drawing by Frederick Tennyson, three leaves of notes on Frederick by Hallam Tennyson, one leaf of notes by Hallam on Mrs. Brotherton, and a copy of Chapter IX, "Letters from Frederick Tennyson, 1851-1861," from *Tennyson and His Friends*, edited by Hallam Tennyson (London: Macmillan and Co., 1911).

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