Tennyson and Mid-Victorian Publishing

Jim Cheshire

Tennyson and Mid-Victorian Publishing

Moxon, Poetry, Commerce

palgrave
macmillan

Jim Cheshire
Lincoln, United Kingdom

ISBN 978-1-137-33814-3 ISBN 978-1-137-33815-0 (eBook)
DOI 10.1057/978-1-137-33815-0

Library of Congress Control Number: 2016950443

© The Editor(s) (if applicable) and The Author(s) 2016

The author(s) has/have asserted their right(s) to be identified as the author(s) of this work in accordance with the Copyright, Designs and Patents Act 1988.

This work is subject to copyright. All rights are solely and exclusively licensed by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

The publisher, the authors and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, express or implied, with respect to the material contained herein or for any errors or omissions that may have been made.

Cover illustration: © Courtesy of Tennyson Research Centre, Lincolnshire County Council

Printed on acid-free paper

This Palgrave Macmillan imprint is published by Springer Nature

The registered company is Macmillan Publishers Ltd.

The registered company address is: The Campus, 4 Crinan Street, London, N1 9XW, United Kingdom

ACKNOWLEDGEMENTS

This book is the product of a series of collaborations and I would like to offer my thanks to a number of individuals, institutions and groups.

Anyone who reads this book will notice the heavy debt to the archival materials in the Tennyson Research Centre in Lincoln, owned by Lincolnshire County Council. I have been working on various projects in the archive for the last nine years and have benefitted greatly from the continuous support of Grace Timmins. The development of the catalogue has been a great help to me and Rosalind Boyce's work on Tennyson's letters and other material has made my task much easier. I am very grateful to Lincolnshire County Council for allowing me to quote documents and illustrate visual material from the archive. Recently, I have had the pleasure of teaching MA classes within the archive, which has produced stimulating thoughts and discussions, as has detailed discussion of these materials with John Francis Davies, Amy Culley and Hanna Field.

Other archival deposits have played an important role. I am grateful to the Wordsworth Trust for allowing me to quote from their archival materials and to the British Library for the use of an image and the use of their collections. Sharing knowledge with other Tennyson scholars has helped me to develop my understanding and I would like to thank Ann Kennedy Smith, Juan Miguel Zarandona, Aidan Day, Valerie Purton, Sibylle Erle, Phyllis Weliver, Ewan Jones and Patrick Scott.

The College of Arts and the School of History and Heritage at the University of Lincoln have supported me with research time and travel expenses and my colleagues in the Nineteenth-Century Research Group have taken part in stimulating discussions around my work and many other

subjects. I would like to thank my colleagues in the conservation subject area for providing me with expertise and equipment, advice, cameras and microscopes that have helped me to examine objects in detail.

Palgrave Macmillan have been very supportive and I would like to thank them for their faith in the value of this book. Tomas René has been consistently prompt and accurate in his response to my queries. I am grateful to West Virginia University Press and Oak Knoll Books for allowing me to reuse sections of earlier publications in [Chaps. 5](#) and [6](#).

Writing a book such as this has necessitated putting in long hours, which has demanded patience from members of my family, including my parents and my son. In particular I would like to offer special thanks to my wife Isobel. She has borne the brunt of my preoccupation with this project, aided me directly by reading draft chapters and provided me with constant support and encouragement.

CONTENTS

1	Introduction: Poetry, Books, and Publishing History	1
2	Edward Moxon in Context	25
3	Tennyson by Numbers: Edward Moxon and the Business of Publishing	63
4	Publishing Tennyson in America	101
5	Moxon, Tennyson and the Illustrated Book	137
6	James Bertrand Payne and the Demise of the Moxon Firm	159
7	Fame and its Consequences	197
8	Conclusion: Tennyson and the Evolution of Victorian Publishing	243
	Select Bibliography	249
	Index	255

LIST OF FIGURES

Fig. 2.1	J. M. W. Turner, 'Venice' from Samuel Rogers <i>Italy</i> (London: Caddell & Moxon, 1830), TRC/AT/1894. © Tennyson Research Centre and Lincolnshire County Council	31
Fig. 2.2	Frontispiece to <i>The Poetical Works of Coleridge, Shelley, and Keats</i> (Paris: Galignani, 1829), TRC/AT/773. © Tennyson Research Centre and Lincolnshire County Council	51
Fig. 3.1	Print runs of Moxon's editions of Tennyson's 1842 <i>Poems</i> , 1842–1855	71
Fig. 3.2	Rate of sale of Moxon's editions of Tennyson's 1842 <i>Poems</i> , 1842–1855	73
Fig. 3.3	Spines of Moxon's third and fifth editions of Tennyson's 1842 <i>Poems</i> , published 1845 and 1848. © Tennyson Research Centre and Lincolnshire County Council	76
Fig. 3.4	Detail of cloth cover to <i>The Princess</i> (London: Moxon, 1847), showing the same pattern used for the fourth edition of the 1842 <i>Poems</i> , TRC/W/4226. © Tennyson Research Centre and Lincolnshire County Council	78
Fig. 3.5	Cloth cover to <i>Maud and other Poems</i> (London: Moxon, 1855), the pattern subsequently adopted for all Tennyson's books	82
Fig. 3.6	Rate of sale of Moxon's editions of <i>The Princess</i> , 1847–1856	83
Fig. 3.7	Rate of sale of Moxon's editions of <i>In Memoriam</i> , 1851–1854	85
Fig. 3.8	Yearly Sales of Moxon's books of Tennyson's Poetry 1842–1856	86

Fig. 3.9	Estimated Sales of <i>Idylls of the King</i> and <i>A Selection from the Works of Alfred Tennyson</i> , 1859–1864	89
Fig. 4.1	Cover to <i>Poems by Alfred Tennyson</i> (Boston: Ticknor and Fields, 1855)	118
Fig. 4.2	Spine to <i>Poems by Alfred Tennyson, a new edition, enlarged</i> (Boston: William D. Ticknor & Company, 1849) TRC/W/4346. © Tennyson Research Centre and Lincolnshire County Council	120
Fig. 4.3	Cover to <i>The Poetical Works of Alfred Tennyson</i> (Boston: Ticknor and Fields, 1858) – the ‘Blue and Gold’ edition	124
Fig. 5.1	B. R. Haydon ‘Buonaparte’ engraved by J. Brain in <i>The Book of Gems. The Modern Poets and Artists of Great Britain</i> ed. by S. C. Hall (London: Whitaker, 1838), TRC/BC/5422. © Tennyson Research Centre and Lincolnshire County Council	140
Fig. 5.2	S. C. Lees, ‘Forgive me/I waste my heart in signs: let be’ from <i>Illustrations to Alfred Tennyson’s Poem The Princess by Mrs S. C. Lees</i> (London: Dickinson Bros, c. 1850), TRC/W/4355. © Tennyson Research Centre and Lincolnshire County Council	142
Fig. 5.3	T. Dalziel, ‘Conclusion’ to ‘The May Queen’ published in <i>The Poets of the Nineteenth Century</i> ed. by R. A. Willmott (London: Routledge, 1858)	145
Fig. 5.4	Clarkson Stanfield, ‘Ulysses’, engraved by W. J. Linton and published in <i>Poems by Alfred Tennyson D. C. L. Poet Laureate</i> (London: Moxon, 1857), TRC/W. © Tennyson Research Centre and Lincolnshire County Council	149
Fig. 6.1	James Bertrand Payne’s monogram, verso of title page to <i>A Selection from the Works of Alfred Tennyson</i> (London: Moxon, 1865)	166
Fig. 6.2	John Leighton, cover to <i>A Selection from the Works of Alfred Tennyson</i> (London: Moxon, 1865)	167
Fig. 6.3	‘A List of Books Published by Messrs Edward Moxon & Co., Dover Street’ (London: Moxon, December 1865). © Tennyson Research Centre and Lincolnshire County Council	172
Fig. 6.4	Arthur Hughes, cover to <i>Enoch Arden with Illustrations by Arthur Hughes</i> (London: Moxon, 1866). TRC/W. © Tennyson Research Centre and Lincolnshire County Council	174

Fig. 6.5	Gustave Doré, 'Vivien and Merlin Repose', tipped in albumen print of Doré's drawing from <i>Vivien, illustrated by Gustave Doré</i> (London: Edward Moxon, 1867) TRC/W. © Tennyson Research Centre and Lincolnshire County Council	178
Fig. 6.6	Gustave Doré, 'King Arthur Discovering the Skeletons of the Brothers' lithograph from <i>The Story of Elaine Illustrated in Facsimile from Drawings by Gustave Doré</i> (London: E. Moxon, Son & Co., 1871). TRC/W. © Tennyson Research Centre and Lincolnshire County Council	181
Fig. 6.7	Gustave Doré, 'King Arthur Reading the Letter of Elaine', engraving from <i>Elaine, illustrated by Gustave Doré</i> (London: Edward Moxon, 1867) TRC/W. © Tennyson Research Centre and Lincolnshire County Council	183
Fig. 7.1	Samuel Laurence, 'Alfred Tennyson', frontispiece to <i>The Poetical Works of Alfred Tennyson</i> (Boston: Ticknor and Fields, 1858)	201
Fig. 7.2	Thomas Woolner, frontispiece to <i>Poems by Alfred Tennyson D. C. L. Poet Laureate</i> (London: Moxon, 1857). TRC/W. © Tennyson Research Centre and Lincolnshire County Council	206
Fig. 7.3	Thomas Wooler, 'Alfred Tennyson', 1857, from a late nineteenth-century photograph of the marble bust, TRC/IMAGES/6230. © Tennyson Research Centre and Lincolnshire County Council	208
Fig. 7.4	James Mudd, 'Alfred Tennyson', albumen print c. 1857	210
Fig. 7.5	Frontispiece to <i>A Selection from the Works of Alfred Tennyson</i> (London: Moxon, 1865) – an engraving from a photograph taken by the London Stereoscopic Company	214
Fig. 7.6	Thomas Woolner, frontispiece to <i>Enoch Arden with Illustrations by Arthur Hughes</i> (London: Moxon, 1866), TRC/W. © Tennyson Research Centre and Lincolnshire County Council	215
Fig. 7.7	Gustave Doré, frontispiece to <i>Idylls of the King. Tennyson – Dore</i> (London: Moxon, 1868) TRC/W. © Tennyson Research Centre and Lincolnshire County Council	218
Fig. 7.8	J. E. Mayall, 'Alfred Tennyson D. C. L.', albumen print, from <i>Mayall's New Series of Photographic Portraits of Eminent and Illustrious Persons</i> (London: A. Marion, Son and Co. c. 1864), TRC/IMAGES/5987. © Tennyson Research Centre and Lincolnshire County Council	220

Fig. 7.9	Charles William Sherborn, 'James Bertrand Payne' c. 1867, steel plate engraving, © The British Library Board, AC.8141 (vi), frontispiece	222
Fig. 7.10	Illustration from title page of <i>Thomas Hood illustrated by Gustave Doré</i> (London: E. Moxon, Son and Co., 1870)	224
Fig. 7.11	William Jeffery, frontispiece to D. Baron Brightwell, <i>A Concordance to the Entire Works of Alfred Tennyson</i> (London: Moxon, 1869). TRC/BC/4390. © Tennyson Research Centre and Lincolnshire County Council	227
Fig. 7.12	William Jeffrey, 'Alfred Tennyson', albumen print, TRC/IMAGES/6364. © Tennyson Research Centre and Lincolnshire County Council	229
Fig. 7.13	Holman Hunt, 'The Lady of Shalott' reprinted in <i>The Poetical Works of Alfred Tennyson</i> (New York: Harper Brothers, 1870)	232

LIST OF TABLES

Table 4.1	Editions of Tennyson's poetry printed by Ticknor and Fields 1842–1858	109
Table 4.2	Cumulative numbers of Tennyson's poems printed by Edward Moxon in Britain and Ticknor and Fields in the USA	129