

THE WORLD'S CLASSICS

JOHN SUTHERLAND

Is Heathcliff a Murderer?

Great Puzzles in Nineteenth-Century
Literature

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Apple-blossom in June?

The early nineteenth-century novelists inherited from their Gothic predecessors a sense that, where landscape was concerned, lies were more beautiful than truth and, for that reason, often preferable. In his essay on Mrs Radcliffe in *The Lives of the Novelists*, Scott notes the pervasive vagueness of her scene-painting, a quality which at its best aligns her word-drawn settings with the imaginary landscapes of Claude:

Some artists are distinguished by precision and correctness of outline, others by the force and vividness of their colouring; and it is to the latter class that this author belongs. The landscapes of Mrs Radcliffe are far from equal in accuracy and truth to those of her contemporary, Mrs Charlotte Smith, whose sketches are so very graphical, that an artist would find little difficulty in actually painting from them. Those of Mrs Radcliffe, on the contrary, while they would supply the most noble and vigorous ideas, for producing a general effect, would leave the task of tracing a distinct and accurate outline to the imagination of the painter. As her story is usually enveloped in mystery, so there is, as it were, a haze over her landscapes, softening indeed the whole, and adding interest and dignity to particular parts, and thereby producing every effect which the author desired, but without communicating any absolutely precise or individual image to the reader. (pp. 118–19)¹

For all the realism of his historical analysis and characterization, Scott often found a similar 'haze' very useful in his own higher-flying landscape descriptions. It was pointed out to him when embarking on *Anne of Geierstein*

(1829) that it might be a handicap never to have viewed the Swiss Alps, where the action is set. Nonsense, Scott replied, he had seen the paintings of Salvator Rosa, and that would do very well, thank-you.² Radcliffian haze was also very useful to Scott in what remains the most famous anomaly in his fiction, the 'reversed sunset' in *The Antiquary* (1816). In an early big scene in that novel, Sir Arthur Wardour and his daughter Isabella are trapped between the onrushing tide and unscaleable cliffs. The location is identifiably Newport-on-Tay (called in the novel 'Fairport'), near Dundee, on the east coast of Scotland. Scott highlights the scene by having it occur while the great disc of the sun sinks into the North Sea—a lurid panorama on which two paragraphs of fine writing is lavished.

The problem is, of course, that in our cosmos the sun does not sink in the east, it sinks in the west, in the Irish Sea. Given the haste with which he wrote his novel it is not surprising, perhaps, that Scott should have perpetrated the error. What is surprising is that he should have retained it in his 1829 revised edition of *The Antiquary*. The mistake was certainly pointed out to him. Evidently he felt that where land and seascapes were concerned, the novelist's artistic licence extended to changing the course of the planets through the heavens. Novelists later in the century were more fastidious. Rider Haggard, for instance, rewrote large sections of *King Solomon's Mines* in order to correct an error about the eclipse of the sun which is so technical as to be beyond all but the most astronomically expert readers.³ Haggard mistakenly had the solar eclipse occur while the moon was full. In all editions of *King Solomon's Mines* after the '37th thousand' he changed it to a lunar eclipse.

This fetishism about scenic detail develops in the 1830s and 1840s. It may well have coincided with more sophisti-

cation about the authenticity of theatrical sets, a greater awareness of what foreign parts looked like with the growth of the British tourism industry, and the diffusion of encyclopaedias among the novel-reading classes. Captain Frederick Marryat wrote *Masterman Ready, or the Wreck of the Pacific* (1841) specifically to correct the travesty of life on a South Seas desert island perpetrated by Johann Wyss's *The Swiss Family Robinson* (1812, 1826). Marryat, who as a sailor had felt the brine of the seven seas on his cheek, was appalled by such freaks of nature as flying penguins and man-eating boa-constrictors.⁴

Jane Austen's most lamentable landscape-painting error occurs in the Box Hill picnic scene in *Emma*. The date of the picnic is given to us very precisely. 'It was now the middle of June, and the weather fine', we are told on page 319. And again, on page 323, the excursion is described as taking place 'under a bright mid-day sun, at almost Midsummer' (i.e. around 21 June). Strawberries are in prospect, which confirms the June date. During the course of the picnic, Austen indulges (unusually for her) in an extended passage describing a distant view—specifically, Abbey-Mill Farm, which lies some half-a-mile distant, 'with meadows in front, and the river making a close and handsome curve around it'. The narrative continues, weaving the idyllic view into Emma's tireless matchmaking activities:

It was a sweet view—sweet to the eye and the mind. English verdure, English culture, English comfort, seen under a sun bright, without being oppressive.

In this walk Emma and Mr Weston found all the others assembled; and towards this view she immediately perceived Mr Knightley and Harriet distinct from the rest, quietly leading the way. Mr Knightley and Harriet!—It was an odd tête-à-tête; but she was glad to see it.—There had been a time when he would have scorned her as a companion, and turned from her

17
with little ceremony. Now they seemed in pleasant conversation. There had been a time also when Emma would have been sorry to see Harriet in a spot so favourable for the Abbey-Mill Farm; but now she feared it not. It might be safely viewed with all its appendages of prosperity and beauty, its rich pastures, spreading flocks, orchard in blossom, and light column of smoke ascending. (pp. 325–6)

James Kinsley offers a note to 'in blossom':

The anomaly of an orchard blossoming in the strawberry season was noticed by some of the novel's first readers. Jane Austen's niece Caroline wrote to a friend as follows: 'There is a tradition in the family respecting the apple-blossom as seen from Donwell Abbey on the occasion of the strawberry party and it runs thus—That the first time my uncle . . . saw his sister after the publication of *Emma* he said, "Jane, I wish you would tell me where you get those apple-trees of yours that come into bloom in July." In truth she did make a mistake—there is no denying it—and she was speedily apprised of it by her brother—but I suppose it was not thought of sufficient consequence to call for correction in a later edition.' (p. 444)

One could defend the anachronistic apple-blossom in the same way that one defends the anastronomical sunset in that other novel of 1816, *The Antiquary*. Both represent a hangover from the free-and-easy ways of the Gothic novel of the 1790s when such liberties could be taken with artistic impunity. But this is not entirely satisfactory with the author of *Northanger Abbey*, a novel which hilariously castigates Gothic fiction's offences against common sense. And, as R. W. Chapman notes (apropos of the apple blossom), such mistakes are 'very rare' in Miss Austen's fiction.⁵

It was evidently assumed by Jane Austen's family that no correction was made because the error was 'not thought of sufficient consequence'. This is unlikely; elsewhere one can find Jane Austen going to some length to authenticate

detail in her fiction (she put herself to trouble, for instance, to verify details as to whether there was a governor's house in Gibraltar, for *Mansfield Park*).

If the 'apple-blossom in June' error were pointed out to her, why then did Jane Austen not change it? 'Orchards in leaf' would have been an economical means of doing so, requiring no major resetting of type. One explanation is that she did not have time—some eighteen months after the publication of *Emma* Jane Austen died, in July 1817. A more appealing explanation is that it is not an error at all. It was not changed because the author did not believe it was wrong. In order to make this second case, one should note that there is not one 'error' in the description (blossom in June), but two, and possibly three. Surely, on a sweltering afternoon in June, there would not be smoke rising from the chimney of Abbey-Mill Farm? Why have a fire? And if one were needed for the baking of bread, or the heating of water in a copper for the weekly wash, the boiler would surely be lit before dawn, and extinguished by mid-morning, so as not to make the kitchen (which would also be the family's dining-room) unbearably hot. The reference to the ascending smoke would seem to be more appropriate to late autumn. And the reference to 'spreading flocks' would more plausibly refer to the lambing season, in early spring, when flocks enlarge dramatically. It will help at this point to quote the relevant part of the passage again: 'It might be safely viewed with all its appendages of prosperity and beauty, its rich pastures, spreading flocks, orchard in blossom, and light column of smoke ascending.' What this would seem to mean is that now Harriet is so effectively separated from Mr Robert Martin, the occupant of Abbey-Mill Farm, she is immune to its varying attractions over the course of the year—whether in spring, early summer, midsummer, or autumn. What Austen offers us in this sentence is not

Radcliffian haze, but a precise depiction, in the form of a miniature montage, of the turning seasons.⁶ Months may come and months may go, but Harriet will not again succumb to a mere farmer.

The World's Classics *Emma* is edited by James Kinsley with an introduction by Terry Castle.

Emma

1. These essays of Scott's are conveniently collected in Ioan Williams (ed.), *Sir Walter Scott on Novelists and Fiction* (London, 1968).
2. See Edgar Johnson, *Sir Walter Scott: The Great Unknown*, 2 vols. (London, 1970), ii. 1084.
3. See the World's Classics edition of *King Solomon's Mines*, edited by Dennis Butts, p. 332.
4. See the World's Classics edition of *The Swiss Family Robinson*, edited by John Seelye, pp. 25, 332.
5. R. W. Chapman (ed.), *Emma* (London, 1933), 493.
6. Presenting to the mind's eye a montage of the year's passing season was a favourite device of William Cowper, a poet Austen is known to have read. See for instance vi. 140–60 of *The Task*, 'But let the months go round, a few short months . . .'

Frankenstein

1. One text reprinted in World's Classics (eds. James Kinsley and M. K. Joseph) is the revised, 1831 'third edition'. The other, from which I have taken quotations, is 'the 1818 text', edited by Marilyn Butler. Substantive changes between the 1818 and revised 1831 texts are noted in Appendix B of Professor Butler's edition.
2. T. J. Hogg, *The Life of Percy Bysshe Shelley* (London, 1858), i. 70–1.
3. Maurice Hindle (ed.), *Frankenstein* (Harmondsworth, 1988), p. xxi.
4. See Steven E. Forry, *Hideous Progeny: Dramatizations of Frankenstein, from Mary Shelley to the Present* (Philadelphia, 1990), p. ix. Forry detects three phases in the successive dramatizations of the story: (1) 1823–32 (which saw fifteen versions) were years of 'transformation and proliferation' during which 'the myth was mutated for popular consumption'; (2) 1832–1900 were 'years of diffusion', in which the myth was spread into the general Anglo-American consciousness; (3) 1900–30 were 'years of transition', as the stage-generated versions of *Frankenstein* were gradually displaced by imagery derived from the cinema. For the changing cultural fortunes of Victor Frankenstein and his monster (frequently the two were confused) in the hundred years

- following 1818, see Chris Baldick, *In Frankenstein's Shadow* (Oxford, 1987).
5. Edison's *Frankenstein* was presumed lost, but a print was recovered in the 1980s. See Forry, *Hideous Progeny*, 80.
6. Ibid. 85.
7. *Mary Shelley's Frankenstein*, Leonore Felisher, based on a screenplay by Steph Lady and Frank Darabont, from the novel by Mary Shelley, with an afterword by Kenneth Branagh (New York, 1994), 307.
8. Lightning had only recently been identified as an electrical phenomenon by Benjamin Franklin. See the experiment described on p. 24 of *Frankenstein* and the note to it on p. 255.
9. The role of Fritz goes back to the most successful of the early stage adaptations, *Presumption, or the Fate of Frankenstein* (1823), by Richard Brinsley Peake. The play is usefully reprinted in the Everyman edition of *Frankenstein*, ed. Paddy Lyons (London, 1994).
10. The significance of the changes which Mary Shelley made between the 1818 and 1831 texts is examined by Marilyn Butler in 'The First *Frankenstein* and Radical Science', *TLS* (9 Apr. 1993), 12–14. Professor Butler explains the relevance of the first edition to the 'celebrated publicly staged debate of 1814–19 between two professors at London's College of Surgeons [John Abernethy and William Lawrence] on the origins and nature of life, now known as the vitalist debate' (p. 12). Mary Shelley toned down her opinions in the 1831 revised text of *Frankenstein*. See also the appendices and introduction to Professor Butler's World's Classics edition of the novel.
11. Ellen Moers, 'Female Gothic', in *New York Review of Books* (21 Mar. 1974), reprinted in G. Levine and U. Knoepfmacher (eds.), *The Endurance of Frankenstein* (Berkeley: California, 1979), 77–87.
12. For a survey of recent feminist argument and discussion on the novel see Catherine Gallagher and Elizabeth Young, 'Feminism and *Frankenstein*: A Short History of American Feminist Criticism', *The Journal of Contemporary Thought*, 1 (Jan. 1991), 97–109. An influential reading along this line is found in Anne K. Mellor, *Mary Shelley: Her Life, her Fiction, her Monsters* (Berkeley: California, 1988). According to Mellor: 'From a feminist viewpoint, *Frankenstein* is a book about what happens when a

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JOHN SUTHERLAND

*Who Betrays
Elizabeth Bennet?*

*Further Puzzles in
Classic Fiction*



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Apple-blossom in June—again

In *Is Heathcliff a Murderer?* I defended what is thought to be Jane Austen's most egregious 'error' in her fiction, arguing that it was no error at all if one read it aright. The company go for a picnic to the grounds of Donwell Abbey.¹ It is 'the middle of June', 'almost Midsummer', as we are precisely informed (the actual day can be calculated as the 22nd of the month). Strawberries are in prospect: 'the best fruit in England—every body's favourite'. They are in plentiful supply, we understand. It has been a good crop—and on time. During a quiet moment on the expedition, standing on a hill, Emma gazes at the Surrey landscape spread out before her. It is 'a sweet view—sweet to the eye and the mind. English verdure, English culture, English comfort, seen under a sun bright, without being oppressive.'

Emma is content, not to say downright pleased with herself. She has successfully removed Harriet from the 'degrading' connection with her former suitor, Robert Martin of Abbey-Mill Farm. She is at this moment looking down on the farm. Her protégée (who is also looking down at the farm) is now destined for much better things than Mr Martin:

There had been a time . . . when Emma would have been sorry to see Harriet in a spot so favourable for the Abbey-Mill Farm; but now she feared it not. It might be safely viewed with all its appendages of prosperity and beauty, its rich pastures, spreading flocks, orchard in blossom, and light column of smoke ascending.

(p. 326)

As the notes to the Oxford World's Classics edition comment: 'the anomaly of an orchard blossoming in the strawberry season' was noticed by some of the novel's first readers, notably Jane's brother Edward who archly requested: 'Jane, I wish you would tell me where you get those apple-trees of yours that come into bloom in July.' None the less, the novelist did not correct 'the mistake' because, the family surmised, 'it was not thought of sufficient consequence'.

It is, of course, late June, not July. None the less, the anomaly is singular—Miss Austen, as R. W. Chapman notes, seldom makes such mistakes. But it is not, I suggested, 'a mistake'. Not, that is, if one takes into consideration that there are three 'anomalies' in the offending sentence: (1) the late blossom; (2) a fire burning at Abbey-Mill Farm on a scorching day in late June; (3) that "spreading flocks" would more plausibly refer to the lambing season, in early spring, when flocks enlarge dramatically'.

We should, I suggested, read the passage not as a snapshot of what is before Emma as she stands on the hill, but as a montage—a sequence of the turning seasons. I directed the reader to a passage which performs the same kind of trick in a poem by one of Austen's favourite poets, William Cowper, in which the poet, looking on a winter landscape, simultaneously sees features of spring and summer. What Austen implies by the 'spreading flocks, orchard in blossom, and light column of smoke ascending' sentence, I suggest, is: 'now Harriet, so effectively separated from Mr Robert Martin, the occupant of Abbey-Mill Farm, is immune to its varying attractions over the course of the year—whether in spring, early summer, midsummer, or autumn.'

I received a number of polite objections to this admittedly ingenious line of argument—on the score of all three

'anomalies'. As to the sheep, Claire Lamont commented: 'I query whether the reference to "spreading flocks" is seasonal. Sheep spread out in the field when they are content, and huddle together when they are frightened. Shepherds take pleasure in seeing their flocks well spread out and it is just the sort of reference the passage needs to imply prosperity and calm.' It's a nice point, although not entirely clinchingly so, I think.

Dr Lamont also has some misgivings about the June kitchen fire:

I don't know what happened to summer fires in Surrey; if the passage were set further north I would not hesitate to believe that a fire would be burning all the year round, and that the summeriness of the scene is indicated by 'light column' as a description of its smoke. I am haunted by references to domestic fires which are never let out until the goodwife dies—but they are probably all Scottish references.

Deirdre Le Faye (as the editor of the most recent edition of Austen's letters) also took exception to the 'anomaly' of summer smoke—claiming that it was a perfectly normal feature of the rural landscape:

There would have to be a fire all the year round in the kitchen for cooking and hot water. Kitchens *were* notoriously hot and awful; that's why cooks had a free beer issue as well as wages, and are always portrayed as red-faced and sweaty. Abbey-Mill Farm would have been big enough, and the Martins rich and socially rising enough (they are quite literate, and Mrs Martin's daughters go to the respectable boarding school in Highbury), to have a separate dining room.

The question is, I think, open. I have looked, for example, at John Constable's numerous studies of home-county farms and mills in summer, over the period 1810–20, and see no smoke whatever from chimneys.² This is not, of course, conclusive evidence. But, at midday, in

midsummer, on a scorching hot day, there was, I suspect, little likelihood of a kitchen fire at Abbey-Mill Farm.

There is, however, one other piece of evidence, pointed out to me by Brian Nicholas. As Professor Nicholas observes:

In spite of the weather, a fire had been kept going 'all the morning' at the Abbey, in preparation for Mr Woodhouse's arrival, and its 'slight remains' were still hot enough for Frank Churchill to sit as far away from them as possible when he arrived in the late afternoon. Emma is on Mr Knightley's ground [Abbey-Mill Farm is clearly close to Donwell Abbey], able to look both down to the farm and up to the Abbey. Perhaps the two are conflated in her idyllic vision (or maybe there was another damp-fearing hypochondriac living at the farm).

Professor Nicholas's acute observation is, I think, slightly favourable to my reading (although the 'conflated vision' hypothesis is beguiling). Clearly, fires are exceptional.

Another assault on my suggested reading came from an unexpected source—namely, an article in the scientific journal *Nature*. It was brought to my attention by Professor Judah, of the Department of Physiology at University College London. The article in question is by Euan Nisbet, a member of the Geology Department, Royal Holloway College, London. In his article Dr Nisbet correlates weather references in the text of *Emma* with data from an early nineteenth-century survey of the British weather, *The Climate of London* (1833), by Luke Howard. Howard's book is 'one of the founding texts of British meteorology'. On her part, Jane Austen, as Dr Nisbet notes, was 'an acute observer of the weather'—an amateur meteorologist, one might go so far as to say. *Emma* was written over 1814–15, and can plausibly be seen as accurately reflecting the weather conditions of that period, specifically those of summer 1814. As Dr Nisbet notes:

The crisis in the book occurs just before midsummer's day. Austen makes the fascinating observation of an 'orchard in blossom', her famous 'error'. What are apple trees doing in flower in mid-June? But is this error—or clue? The weather was unusual in 1814. The annual mean temperature was one of the coldest in Howard's record, and in May and June the means were colder than 1816, 'the year without a summer' after the eruption of the Tambora volcano in what is now Indonesia. In the cool spring of 1996, mild in comparison to 1814, apple trees flowered as late as early June . . . Is it presumptuous to attempt to match the weather to the novel? Possibly—an author has the light of imagination. But Austen is accurate. If she says the orchard was in bloom, then it surely was in bloom.³

This is very elegant research and, on the face of it, convincing. There are, however, some niggling objections to the hypothesis that Jane Austen is mirroring 1814's anomalous weather patterns in *Emma*. If it had been an unusually cold spring, one would expect some clue in the text such as 'orchards still, even at this late time of year, blossoming'. If Jane Austen were an acute meteorologist, she would surely offer some other incidental comment on the huge abnormality of the seasons. One also has to take into account that, internally, there are no references to a wintry spring elsewhere in Jane Austen's narrative, which covers a period of many months (in 1814, as Dr Nisbet would have us believe). There is snow at the Westons' Christmas party, which throws poor Mr Woodhouse into panic—but snow in December is not unexpected. In fact, as spring draws on the weather around Highbury seems generally clement. When Mr Weston reports that young Churchill is coming (it must be around March) he says:

Frank comes to-morrow—I had a letter this morning—we see him to-morrow by dinner time to a certainty—he is at Oxford to-day, and he comes for a whole fortnight; I knew it would be so. If he had come at Christmas he could not have stayed three

days; I was always glad he did not come at Christmas; now we are going to have just the right weather for him, fine, dry, settled weather. We shall enjoy him completely . . . ' (p. 168)

A couple of paragraphs later, we are informed:

Emma's spirits were mounted quite up to happiness. Every thing wore a different air; James [the coachman] and his horses seemed not half so sluggish as before. When she looked at the hedges, she thought the elder at least must soon be coming out; and when she turned round to Harriet, she saw something like a look of spring, a tender smile even there. (p. 169)

Elder is the most forward of the common English trees. Normally elder would come into leaf in late February or March, and into blossom in late April or May. There is nothing here to suggest retardation of this normal sequence of events. Indeed, if 'come out' means 'blossom', spring would seem to be early this year. And, of course, there are the strawberries. If the year were so behind as for blossom to be on the apple trees, the picnickers would have no strawberries to picnic on. Unless, that is, Frank Churchill did one of his mysterious trips to France.

Beguiling as the 'freezing 1814' thesis is, it is—on inspection—less than overwhelmingly persuasive. The balance of evidence seems to me still to warrant reading the 'orchards in blossom' sentence as a montage of the turning year rather than a snapshot. But, clearly, not everyone will be convinced.

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goodlooking family. Admittedly he has no interest in Fanny when she returns to the fold, but then neither has her own mother—and he does give her a “cordial hug” on the first evening at least . . . Not a brutal and harsh father! Here I feel on stronger ground. Lieutenant Price’s first entry into the action is with an oath and a kick for Fanny’s band-box (p. 345). And, a couple of pages later, we are told that Fanny ‘could not respect her parents, as she had hoped. On her father, her confidence had not been sanguine, but he was more negligent of his family, his habits were worse, and his manners coarser, than she had been prepared for . . . he swore and he drank, he was dirty and gross’ (p. 354). I can’t think of another character in Jane Austen’s fiction who attracts this kind of censure. Given the prevailing decency of her fictional world, one can read a lot into those jarring words, ‘dirty and gross’. On the other hand Miss Le Faye is clearly right to point out that there is no evidence of physical violence. Would a contemporary social worker worry about the condition of the younger Price children? Miss Le Faye’s comments leave me in two minds about what Fanny’s father must have been like to share a small house with.

Emma

1. In *Is Heathcliff a Murderer?* I committed an error of my own by confusing the Donwell outing with that to Box Hill, as a number of readers pointed out.
2. Constable’s paintings and sketches are reproduced in *The Early Paintings and Drawings of John Constable*, ed. Graham Reynolds (New Haven, 1996) and *The Later Paintings of John Constable*, ed. Graham Reynolds (New Haven, 1984).
3. Euan Nisbet, ‘In Retrospect’, *Nature* (10 July 1997), 9.

Rob Roy

1. Notably Philip Gosse, see Edmund Gosse’s *Father and Son* (London, 1907).
2. See J. Sutherland, *The Life of Walter Scott* (Oxford, 1995), 205.
3. The bridge shown in this illustration is that which Scott mentions in his ‘Advertisement’ to the first edition of *Rob Roy*, dated 1 December 1817: ‘in point of minute accuracy, it may be stated that the bridge over the Forth, or rather the Avondhu (or Black River) near the hamlet of Aberfoil, had not an existence thirty years ago.’ Frank and Nicol Jarvie cross this as-yet-non-existent

bridge in 1715. On 27 May 1997 a news item appeared in the *Daily Telegraph* announcing that the inn at Aberfoil ‘used by Rob Roy is up for sale . . . it is unlikely to survive as a drinking den, as planning permission has been granted to convert it into a house with a small extension’.

Frankenstein

1. In addition to Gothic ‘shockers’, one can cite D. H. Lawrence’s rewriting of the Gospel story, *The Man Who Died* (London, 1931).

Oliver Twist

1. *Can Jane Eyre Be Happy?* (Oxford, 1997), 54.
2. In *Can Jane Eyre Be Happy?*, pp. 54–5, I noted that Fagin was based on the historical fence, Ikey Solomons. Philip Collins made this link earlier in his authoritative *Dickens and Crime* (London, 1962). The connection was contradicted by J. J. Tobias in *Prince of Fences: The Life of Ikey Solomons* (London, 1974), 147–50. Philip Collins accepts the correction in the preface to the third edition of his book, and courteously wrote correcting the perpetuated error in my book.

Vanity Fair

1. ‘De Finibus’, in *Roundabout Papers*, the ‘Oxford’ edition of the works of Thackeray, ed. George Saintsbury, 17 vols. (London, 1908), xvii. 593.
2. Thackeray’s chapter title was probably inspired by Charles Lever’s military novel, *Tom Burke of Ours* (London, 1843).
3. See the explanatory notes to the Oxford World’s Classics edition of *Vanity Fair*, p. 892.

Wuthering Heights

1. *Is Heathcliff a Murderer?*, 57.
2. See Keith Hollingsworth in *The Newgate Novel 1830–1847* (Detroit, 1963).
3. Edward Bulwer-Lytton, *Eugene Aram* (1834, repr. London, 1887), 57 (my emphasis).
4. *Ibid.* p. x (my emphasis).
5. Elizabeth Gaskell kept a diary of her daughter’s baby years, to present to the young woman in later life. It makes a number of