The Pickering Masters

The Early Novels of Benjamin Disraeli

Henrietta Temple (1837)

Edited by
Jeraldine R. Kraver and Ann R. Hawkins

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Volume 5

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INTRODUCTION

In offering unprecedented access to the original editions of Benjamin Disraeli's early novels, the publishers present readers and scholars with an opportunity to peer into the mind of one of most intriguing figures of Victorian England. In his politics, in his fiction and in his persona, Disraeli stands astride Romanticism and postmodernism. By creating for himself an identity that was a pastiche of romantic posturing, conservative politics and public performance, Disraeli thus seized a unique place in England's political and literary history.

I

> Poetry is the safety valve of my passions, but I wish to *act* what I *write*.[1]

There is nothing unusual in a fledgling politician employing his pen as a method for gaining recognition. In Disraeli's case, what is uncommon is his choice of genre. Disraeli published much of his political ideology not in a series of pamphlets or manifestos but in the pages of his novels. Although atypical, his approach is not surprising: as biographers learn quickly, Disraeli was a master of invention who inflated and mythologized both his own and his family's past. In a letter to Lady Bradford after the 1870 publication of *Lothair*, Disraeli explained that his books were 'a history of my life'. He quickly added that they were not, however, 'a vulgar photograph of incidents, but the psychological development of my character'.[2] This development assumes many forms and takes multiple directions, including Disraeli as erstwhile newspaperman and amateur orientalist. It comes as no surprise, then, that in his fiction Disraeli relied, for good or for ill, on his own experiences to amplify his stories, from the failed newspaper venture that informed the events of *Vivian Grey* to his personal relationship with Henrietta Sykes that inspired *Henrietta Temple*.

Despite his productive career as a novelist, Disraeli's interest in the financial rewards and prominence publishing success might bring superseded any genuine inclination to the literary life. He did not figure prominently in the literary circles of London, preferring the social ones, nor did he reflect on his writings in journals, diaries or letters. At most, Disraeli recounted his progress on the novels and conjectured about the income he hoped to receive. Literary success could fill Disraeli's desire for celebrity, support his extravagant

lifestyle, and offer an entrée into political society. More than creating great literature, these were Disraeli's goals.

In his fiction, Disraeli borrowed from multiple genres in the same way that in his politics he borrowed from multiple parties. Consider just some of the works collected under the banner 'The Early Novels of Benjamin Disraeli': the expressly political *roman-à-clef Vivian Grey*, the historical, orientalist tale *Alroy* and the autobiographical *Bildungsroman Contarini Fleming*.[3] Disraeli called these three works 'the embodification of my feelings', portraying his 'active and real ambition', his 'ideal ambition', and 'the development of [his] poetical character'.[4] It seems the same compelling question that was raised by his political opponents: 'What is He?', can be asked as easily of Disraeli on the pages as of Disraeli on the hustings. In *Henrietta Temple*, Disraeli attempted a far more prosaic genre, the love story. Writing about his early fiction in the 1870 general preface to the collected edition of the novels and tales, Disraeli had very little to say about *Henrietta Temple,* noting only that, 'in 1837, the year I entered the House of Commons, I had published two works, *Henrietta Temple* and *Venetia*. These are not political works, but they would commemorate feelings more enduring than public passions, and they were written with care and some delight'.[5] Although both novels contain elements of themes that define Disraeli's more explicitly 'political works', they are, ultimately, more novels of sensibility than sense.

It is likely that Disraeli's desperate financial situation compelled him to forgo the originality of earlier novels for the more popular and profitable 'fashionable novel', a form that could ensure him financial if not critical success. In 1833, after the autobiographical trilogy that portrayed 'the secret history of [his] feelings', Disraeli had resolved to 'write no more about myself'.[6] This resolution was forgotten, at least initially, with *Henrietta Temple*, for Disraeli's passionate affair with Lady Henrietta Sykes informed the first of the novel's three volumes. Indeed, excerpts of Lady Sykes's letters to Disraeli found their way into the words of the novel's titular heroine. Disraeli's friend Count Alfred d'Orsay, to whom Disraeli dedicated the work, appears as the charming Count Alcibiades Mirabel.[7] In addition, aspects of Disraeli's travels are replayed on the pages of the novel, notably his time in Malta with William Meredith (his sister Sarah's fiancé) and rakish James Clay (whose letters and recollections offer an intriguing picture of an affected, sometimes absurd Disraeli).[8] More significantly, the author shared with his hero, Ferdinand Armine, a perilous tendency towards profligacy.

So, what are we to make of Disraeli the author? On the one hand, it is short-sighted to reduce *Henrietta Temple* simply to its autobiographical elements. To do so is to ignore the depictions of localized issues of morality, manners and society, as well as the novel's place in nineteenth-century literary history. On the other hand, we are naive should we fail to acknowledge that *Henrietta Temple* is partially defined by what Thom Braun describes as 'the circumstances under which [it was] written'.[9] These circumstances

were, most obviously, Disraeli's intimate relationship with Henrietta Sykes, his friendship with Count d'Orsay and his mounting debts. At the same time, underlying nearly every aspect of Disraeli's life during this period were what he described in the so-called Mutilated Diary as 'awful ambitions' and 'fiery passions'.[10] He was a man caught between public ambition and private passion. In his diary, Disraeli basked in William Beckford's assertion that the author of *Contarini Fleming* was a 'Superior power', and he vowed to achieve his destiny.[11] Thus, although Disraeli began *Henrietta Temple* in the blush of passion, he completed the novel with an eye to his political, not personal, future. His focus in the years after the publication of *Henrietta Temple* would be action.

II

> As men advance in life all passions resolve themselves into money. Love, ambition, even poetry, end in this.
>
> *Henrietta Temple* (VI.13, p. 270)

Although Disraeli's intentions in 1833 were to act, any action had to be delayed. From 1834, when he began *Henrietta Temple*, until its completion in 1836, Disraeli was compelled to write, and write rapidly, for he was desperately broke.[12] His precarious financial situation dominated his correspondence during this time: he hid from creditors, claimed specious injuries to avoid travelling to town, received a string of dunning letters and barely escaped arrest.[13] In 1836, he described the writing of *Henrietta Temple* as 'superhuman, labors'[14] and claimed that he had not left his room for more than two months, a testimony both to the necessity of finishing the novel and hiding from his creditors. Jane Ridley's assertion that Disraeli 'scribbled'[15] for publisher Henry Colburn suggests at once the speed at which Disraeli wrote and the quality of his work. As early as 1829, Disraeli had written to Benjamin Austen that, in need of money, he would 'hack for it', adding, 'A literary prostitute I have never yet been … tho' I have more than once been subject to temptations'. Publisher Colburn, Disraeli continued, 'will be the bawd'. The letter concludes, 'My muse, however, is still a virgin, but the mystical flower … must soon be plucked'.[16] By 1837, the mystical flower had become something less virginal: Disraeli explained to his solicitor William Pyne, 'The Muse is, after all, the best of mistresses, and brings you money as well as pleasure'.[17] In 1836, it was money that Disraeli needed. It is impossible to underestimate the influence of Disraeli's finances on *Henrietta Temple*, not simply because the novel emerges from the author's need to 'hack for it', but because events of the story turn on the financial difficulties of the novel's hero, Ferdinand Armine. One wonders, then, the extent to which *Henrietta Temple* was written with the 'care' and 'delight' Disraeli claimed in the general preface.

Until this point in Disraeli's literary career, the focus of his novels had been a working-through of his political ideology, but the need for quick cash shifted his attention to his own experiences. This tack is not surprising, for Disraeli was still smarting from reviews that accused him of being a parvenu and writing about a world he little knew or understood.[18] A more mature Disraeli acknowledged the validity of such criticism in his 1853 preface to a much-revised *Vivian Grey*: 'Books written by boys, which pretend to give a picture of manners and to deal in knowledge of human nature, must necessarily be founded on affectation. They can be, at the best, but the results of imagination, action upon knowledge not acquired by experience.'[19] He offered a similar insight in his introduction to *The Young Duke*, explaining, 'Young authors are apt to fall into affectation and conceit, and the writer of this work sinned very much in these respects; but the affectation of youth should be viewed leniently, and every man has a right to be conceited until he is successful'.[20] After the critical debacle of his early attempts at portraying fashionable society, Disraeli heeded the advice of his critics to write about what he knew. By the mid-1830s, Disraeli was a veteran in society, he had acquired the requisite experience, and he knew two things well – love and debt. These themes are central to the story of *Henrietta Temple*.

III

> As for 'Love,' all my friends who married for Love and beauty either beat their wives or live apart from them … I may commit many follies in life, but I never intend to marry for 'love,' which I am sure is a guarantee of infelicity.[21]

Disraeli's affair with Henrietta Sykes is one of many relationships with older women that served to advance his personal agenda. Years earlier, his 'friendship' with Sara Austen was instrumental in the development of his nascent literary career. Sara acted as amanuensis, copying Disraeli's manuscripts and thereby ensuring the anonymity of his early works. Likewise, it was through Sara's relationship with Colburn that Disraeli found a ready publisher. Later, there would be requests for money or for Sara's intercession when her husband, Benjamin Austen, sought repayment of borrowed funds. In 1830, during treatments for what some critics conjecture was depression, Disraeli sought physical succour from Dr Buckley Bolton – and 'emotional' succour from Bolton's wife, Clara.[22] And, after his relationship with Henrietta Sykes, Disraeli's marriage to the politically savvy, financially secure Mary Anne Lewis, twelve years his senior, would be his final liaison with an older woman of wealth and position. For biographer Robert Blake, central to Disraeli's fiction was his search 'for a substitute mother',[23] and the same search apparently characterized Disraeli's real-life relationships with older women.[24]

In 1834, when he began *Henrietta Temple*, Disraeli had become intimate with the married Lady Sykes. Their reckless passion is replayed in the

romance of Ferdinand Armine and Henrietta Temple. When Disraeli returned to the work in 1836, his attentions had turned to his financial affairs, and the novel's focus likewise shifts from passion to pecuniary matters. As Blake notes, whereas in the first volume, Disraeli could write of the lover, 'To violate in her favour every duty of society; this is a lover, and this is love', in the volumes that follow such passion is tempered: 'A female friend, amiable, clever, and devoted, is a possession more valuable than parks and palaces; and without such a muse, few men can succeed in life, none be content'.[25] Rather than an 'all for love' romance, the story becomes an examination of filial responsibility, and the conclusion celebrates the pragmatic choices of Montfort and Katherine, choices that serve the practical needs of the central families and anticipate Disraeli's prudent marriage to Mary Anne. For Daniel R. Schwarz, Disraeli's shift in attention to familial obligations reflects a central theme of Disraeli's middle period, namely a focus on family and, in particular, how a child relates to family history.[26]

However the reader chooses to account for Disraeli's obvious shift in focus, it is evident that the first chapters of *Henrietta Temple* were composed under the influence of passion. Consider the following excerpt, which describes Ferdinand's response to his first glimpse of Henrietta:

> Yes! it was this mighty passion that now raged in the heart of Ferdinand Armine, as, pale, trembling, panting, he withdrew a few paces from the overwhelming spectacle, and leant against a tree in a chaos of emotion. What had he seen? What ravishing vision had risen upon his sight? What did he feel? What wild, what delicious, what maddening impulse now pervaded his frame? A storm seemed raging in his soul – a mighty wind dispelling in its course the sullen clouds and vapours of long years. He was, indeed, as one possessed, waving his agitated arm to heaven, and stamping with his restless foot upon the uncongenial earth. Silent he was, indeed, for he was speechless; though the big drop that quivered on his brow and the slight foam that played upon his lip proved the difficult triumph of passion over expression. (II.4, p. 58)

In capturing this passion on the page, Disraeli was following the instruction of a reliable adviser, Countess Marguerite Blessington.[27] In August 1834, Blessington suggested to Disraeli, 'make a practice of writing down your feelings and sensations as they occur, you will find them a treasure hereafter, when they become blunted as alas! they will, and they will serve as beautiful views drawn from nature in some fine Country where we passed our youth, and which bring back to us some of our faded happiness'.[28] Disraeli took Blessington's advice to heart: in October of that year, he wrote to Benjamin Austen, 'The pen has been very busy and everything in that department looks capitally'.[29]

Ultimately, passion could sustain neither Disraeli's relationship with Henrietta Sykes nor an entire novel. As a result, *Henrietta Temple* is not a simple autobiography. Certainly, the characters' names reference the pair, from the obvious 'Henrietta' to the more subtle 'Armine' (a bow to Lady Sykes's name

for Disraeli, 'Amin'). Further, individuals Disraeli met through his acquaintance with Henrietta find their way into the pages of the novel, notably Lady Cork, who appears in the novel as the game Lady Bellair.[30] And, as discussed above, Henrietta's letters to Disraeli were the source for those written by Henrietta Temple to Ferdinand.[31] However, these are surface similarities, for the real Henrietta, although beautiful, was no longer eighteen: she had married Sir Francis Sykes in 1821, and the couple had four children.

Henrietta's influence on Disraeli extended beyond the pages of his novel. It was Lady Sykes who introduced Disraeli to John Singleton Copley, first Baron Lyndhurst. Lord Lyndhurst was the most opportune connection of Disraeli's political life.[32] In addition, it was through the Sykes family's solicitor, William Pyne, that Disraeli created the specious 'system' that enabled him to avoid arrest by his creditors. The affair ended with Disraeli's discovery of Henrietta's liaison with his friend, portrait painter Daniel Maclise.[33] Some critics contend that Disraeli was eager to escape the increasingly cloying and possessive Henrietta; however, letters written in the aftermath of the split suggest that Disraeli was left, for a time at least, despondent. He describes himself to d'Orsay as, despite knowing better, 'wretched'.[34]

If his romance had run aground, at least his association with Lyndhurst provided the promise of political success. However, Disraeli recognized the need to refine his public persona: his affair with Lady Sykes, his reputation as a political changeling and social climber, his career as a writer, and his position as an outsider had all provided the wrong kind of celebrity. To succeed in politics, Disraeli needed to amend his public persona. His fiction could well serve him in this purpose. For example, the selection of female protagonists for his middle novels allowed Disraeli, despite his public affair with Henrietta Sykes, to avoid an inevitable association of the author with his characters. As Schwarz asserts, in choosing female title characters, Disraeli sought 'to separate his inner life from the text'.[35] (Given the autobiographical elements of *Henrietta Temple*, this separation was more successful, perhaps, with *Venetia*.) Disraeli distanced himself further from the events of the novel through the voice of the narrator, who assumes what Schwarz describes as 'the stance of worldliness and urbanity that he now thought appropriate for tales of aristocratic manners and passions'.[36] In *Henrietta Temple*, the narrator offers a moderate voice amid the tempest that swirls around the lovers, and, as a result, the immoderate behaviour of Ferdinand Armine is 'modified by experience to conform to the narrator's values';[37] values appropriate to a member of Parliament.

IV

> A writer of this accomplished stamp, comes forward to tell you, not how his hero feels on any occasion, for he is above that, but how he was dressed … and also informs you that the quality eat fish with silver forks.
>
> *William Hazlitt* coining the phrase 'silver fork' in 'The Dandy School'[38]

Ferdinand Armine's progress from man of sensibility to a man of sense unfolds, in part, amid the social swirl of late-Regency London, a world Disraeli had come to know well in the company of Henrietta Sykes, Lady Blessington and Count d'Orsay. In selecting a genre that would best suit his immediate intentions – a quick profit – Disraeli turned to the exceedingly popular 'silver-fork' or society novel. Although often reduced to novels of fashionable society or manners written to gratify the middle-class craving for gossip and titillation, at their best, silver-fork novels offer an incisive look into the frivolous and often profligate world of the aristocracy. The earliest authors of the silver-fork school, including Robert Plummer Ward[39] and Bulwer Lytton,[40] wrote of a world to which they belonged; however, critics, William Hazlitt chief among them, grew increasingly derisive of novels written by middle-class pretenders to fashionable society, an accusation levelled, quite accurately, at the young author of *Vivian Grey*. The irony, these critics asserted, was that those writing to the middle classes about fashionable life were, in fact, middle class themselves. This development resulted in a rather joyless turn in later silver-fork novels, as authors unable to escape their middle-class sensibilities would bask in the exploits of the aristocracy while wagging an admonishing finger at their hollow morality and inappropriate behaviour.

Disraeli was well aware of the success of the fashionable novels written by his friends Bulwer Lytton and Lady Blessington.[41] *Henrietta Temple* owes much to the formula of Bulwer Lytton's *Pelham: or The Adventures of a Gentleman*, which appeared in 1828 and, ironically, owes much to Disraeli's ridiculed early novel, *Vivian Grey*. *Pelham* contains two distinct parts: the first portrays a glittering society, one with which Bulwer Lytton, unlike the young Disraeli, was well familiar; the second chronicles the hero's fate, a darker turn from which, after sufficient trial, he achieves redemption. The character of Henry Pelham, variously described by critics as 'dandy', 'coxcomb', 'lover', 'scholar' and 'wit', is, most importantly, a shrewd politician. Through the character of Pelham, Bulwer Lytton introduced a new trend, 'Pelhamism', one that would supersede Byronism as the current vogue. For Disraeli, who had embraced Byronism in his youth, Pelham would offer an intriguing model of a social and political savant.[42]

Colburn, who published *Pelham*, profited from the silver-fork vogue. He had mastered (and was vilified for) the art of 'puffery', a process of publishing a work anonymously, hinting that the author moved in the highest circles of society and suggesting a key, typically a false one, for the characters. Once a 'puffed' novel had appeared, and if the author was indeed a man of fashion or

society, his name would be discreetly 'leaked' to the reading public.[43] Michael Sadlier neatly summarizes Colburn's position: 'he was a book-manufacturer, not a publisher'.[44] Disraeli was well aware of Colburn's notoriety as a publisher of 'light-weight entertainment'.[45] As early as 1831, he had written to Benjamin Austen of his desire to separate from Colburn, hoping, instead, to publish *Contarini Fleming* with the more reputable John Murray.[46] In the end, pressing debts dictated both Disraeli's selections of genre and publisher, and, despite his desire to associate himself with a more respectable publisher, he returned to his 'bawd' to ensure if not quality then quantity.

In addition to the silver-fork genre, *Henrietta Temple* owes much to the eighteenth-century novel tradition – particularly evident in its exploration of the collision of reason with imagination. Disraeli's middle novels are indebted to a variety of conventions associated with the eighteenth century, including Gothic and sentimental elements. In particular, Schwarz considers Henrietta Temple's apparent betrayal by Ferdinand as an evocation of Samuel Richardson's tragic *Clarissa*.[47] More compelling, perhaps, is Disraeli's obvious allusion to Richardson's later novel, *The History of Sir Charles Grandison* (1753), not simply in his selection of 'Grandison' as the surname of Ferdinand's betrothed and Montfort's eventual match, Katherine, but also in the details of plot and the development of character. In the preface to his novel, Richardson explained that Sir Charles Grandison offers a positive model of masculinity, 'the Example of a Man acting uniformly well thro' a Variety of trying Scenes, because all his Actions are regulated by one steady Principle: A Man of Religion and Virtue; of Liveliness and Spirit; accomplished and agreeable; happy in himself, and a Blessing to others'. Disraeli first references the character of Sir Charles in his sequel to *Vivian Grey*. In the Introduction, Disraeli presents Richardson's hero as the antithesis to his impulsive young hero. In response to criticisms of Vivian's character as flippant, affected and arrogant, Disraeli counters that Vivian reflects 'a youth of great talents, whose mind had been corrupted … by the artificial age in which we live'. He asks of his critics, 'was Vivian Grey to … act like Sir Charles Grandison?'[48]

A decade later, in *Henrietta Temple*, Disraeli offered the critics and the public what they wanted – a hero, if not *the* hero, who did indeed act the part of Richardson's Grandison. In the character of Lord Montfort, Disraeli fashioned a man of fortune and sound principle who, like Sir Charles, finds himself in an awkward romantic triangle. If Ferdinand Armine's passion and impulse direct the first part of the novel, then Montfort's poise, infallible virtue and good sense define the last. Disraeli's Montfort, however, is without any of the priggishness one might expect from a character who, placed in a variety of discomfiting situations, consistently behaves with rectitude and benevolence. His actions illustrate for the often impulsive Ferdinand how goodwill and virtue are the key to truest happiness. By creating in Montfort the *beau idéal* of a gentleman of sense and in his hero Ferdinand a man of sensibility, Disraeli avoided much of the tedium many critics attributed to Richardson's novel.[49]

Their enduring friendship hearkens to Richardson's notion that relationships between men and women can develop a deeper sense of filial love when based on shared morality and affection.

Disraeli addressed a number of themes familiar to readers of Richardson and other eighteenth-century novelists. However, Disraeli offered readers an interesting twist on a familiar formula. *The History of Sir Charles Grandison* had been, for Richardson, a departure from earlier works in which desperate heroines were subject to the men in their lives. By placing a male character at the centre of the novel, Richardson explored the choices and actions of one who, by virtue of his position and his gender, can act as the agent in his own affairs. Disraeli stepped further from tradition, creating in Ferdinand Armine a male protagonist whose agency and actions, like those of so many female characters, are limited by social restrictions. However, in the case of Ferdinand, these restrictions have little to do with gender and more to do with social position, financial dependence and religion – three things Disraeli himself well understood.

V

> Tell my mother, that as [it] is the fashion among the dandies of this place … not to wear waistcoats in the morning … her new studs come into fine play, and maintain my reputation for being a great judge of costume to the admiration and envy of many sub-alterns. I have also the fame of being the first who ever passed the Straits with two canes, a morning and an evening cane.[50]

Although Ferdinand Armine learns the lesson offered by Lord Montfort and his literary antecedent Sir Charles, namely that sentiment tempered by reason is more valuable than blood, class or faith, we are wrong to think Disraeli packages *Henrietta Temple* in so tidy a fashion as to allow readers to place it confidently in the continuum from Richardson or Mackenzie through Bulwer Lytton or Ward. Not at all. Into the familiar mix Disraeli adds a most memorable figure, Alcibiades Mirabel, a dandy adored equally by those of sense and sensibility.

Much has been written on the role and the character of the English dandy.[51] On the one hand, the dandy is described as a reaction to the middle-class utilitarianism of the nineteenth century; on the other, he is a creation of Regency society. Others debate whether the dandy was a subversive figure or simply an eccentric. Still others question whether dandyism was birthright or merely a pose. Disraeli's dandy is one who at once engages in the conventionalities of society but whose behaviour is never dictated by that society. In the character Alcibiades Mirabel, Disraeli creates a fashionable and a blithe spirit in whom any affectation is countered by a genuine bonhomie that keeps him from devolving into the textbook dandy. Mirabel's sincere respect for the outsider Bond Sharpe, his devotion to Ferdinand and his sensitive treatment of

Henrietta suggest something more than the selfishness, indolence and irresponsibility often associated with such figures. Indeed, what better testimony to the nature of Mirabel than the esteem in which he is held by the novel's moral centre, Lord Montfort.

What Disraeli knew of the dandy he learned at the feet of d'Orsay, who had studied under the archetypal dandy, Beau Brummell.[52] Ellen Moers places Disraeli in a line that begins with Brummell and ends with Max Beerbohm.[53] In a 1920 letter, Beerbohm recalled an ageing Disraeli:

> Nothing noble or grand about dear old Dizzy! Part of his charm is that one feels no respect for him. Intensely lovable, but entirely unrespectable. One even has the luxury of despising him. An old man ought to cease from playing the fool, surely? But this idea never occurred to D. or rather I have no doubt, it occurred to him often, but was always rejected. It is extraordinary to see how, up to the very last, after all that he had suffered and incredibly achieved, he himself remained a mountebank.[54]

Historians have observed that the dandy typically rules society for ten years and then decays for forty more. And, in fact, both Brummell and d'Orsay fled to France to avoid creditors' bailiffs. Disraeli, however, manoeuvred to escape such a fate although he remained, as Beerbohm suggests, ever the dandy. Without the dandy's pedigree of wealth and title, Disraeli managed to escape the lot of men like d'Orsay, Brummell and Beerbohm himself – namely, exile to the Continent.

When *Pelham* appeared in 1828, the reviewers had suggested that Bulwer Lytton offered a far more credible picture of the dandy than had Disraeli in *Vivian Grey*. Mirabel offered Disraeli the opportunity to perfect his presentation. In fact, Disraeli's notion of dandyism owes much to Pelham, who embodied, as Ridley describes it, dandyism with 'a new twist'. Ridley explains, '[Bulwer Lytton] made [dandyism] a cover for ambition, a training for power'.[55] In the character of Pelham, Bulwer Lytton presented Disraeli with a model for his own political quest: he would assume the pose of the dandy in order, like Pelham, to comment on and expose social pretension. The message Disraeli extracted from Pelham was, according to Ridley, 'Manage yourself and you may manage the world'.[56] Disraeli's dandy was a man capable of both charm and integrity, and in Mirabel, as in Ferdinand, Disraeli created a character who embodied elements of his own disposition. Through such characters, Disraeli suggested to readers the complex nature of the human character and its eternal potential for change. And, as he turned his attention more directly to his political future, these were traits he hoped his readers would remember long after his novel had ended.

VI

> How will the fictionalist assort with the politician? Most deeply I am regretting that you find it necessary to drink the old waters.
>
> Isaac Disraeli on his son's continued attention to fiction[57]

Contemporary critics have long recognized that the political elements in Disraeli's middle novels are clearly subordinate to more popular subject matter. Richard A. Levine, for example, is disappointed by the 'thematic differences' between the middle novels and the political works that immediately precede and follow them.[58] The themes espoused in the *Vindication of the English Constitution* (1835) are little evident in *Henrietta Temple*, nor do the middle novels anticipate the ideas that shaped the Young England novels of the 1840s. Certainly, *Henrietta Temple* is not a political novel in the vein of those that precede or follow its publication. However, during the period of composition, Disraeli was solidifying his political agenda, if not his political ideology. His 1834 introduction to Lyndhurst and his subsequent affiliation with the Tory party were the first steps in securing, at last, a seat in Parliament. As a result, although the early chapters of *Henrietta Temple* reflect the unsteady course of true love, the later parts of the novel reveal the influence of Disraeli's unfolding conservatism and suggest the sentiments at the heart of his Young England movement.

Biographers from Monypenny to Ridley have looked for an articulation of Disraeli's evolving political ideology in the political writings that appeared prior to Disraeli's 1837 election to Parliament, in particular the anonymously offered *Vindication* (written as a 'letter' to Lyndhurst in 1835) and the 'Letters of Runnymede' (appearing in *The Times* during the first half of 1836), as well as to the Young England trilogy of *Coningsby*, *Sybil* and *Tancred*. These ideas are obliquely present in the fiction that immediately preceded his election, including *Henrietta Temple*. For example, the novel's somewhat tedious opening, which traces the history of the fallen Armine family in England, recalls Disraeli's conservative assertion in the *Vindication* that the nation must look back to the 'principles of ancestral conduct'.[59] In fact, one early review of the manuscript engaged by Colburn before publication noted that half the opening, described as 'wearisome', should be excised. The reviewer added that sufficient references to familial honour appeared in other portions of the novel. Colburn himself urged Disraeli to compress the novel. However, Disraeli retained the opening detail, an indication of his commitment to the conservative notion of ancestry and tradition.[60]

In tracing the lineage of a noble but displaced Catholic family, Disraeli offered an apologia of sorts to those offended by the series of political letters published in *The Times* in early 1836 under the pseudonym 'Runnymede'. Blake finds in these letters a 'virulent racial and religious prejudice towards Ireland' and suggests that Disraeli fuelled already anti-Catholic sentiments

against 'alien papist immigrants'.[61] For example, in the letter that appeared on 18 April 1836, Disraeli wrote of the Irish, 'They hate our order, our civilization, our enterprising industry, our sustained courage, our decorous liberty, our pure religion'.[62] Earlier, in articles published in the *Morning Post* advocating the peerage, Disraeli had railed against the notion of the 'CONSTITUENCY', describing its members as 'conventional' and 'irresponsible' and concluding they 'pervade society like a favored sect, and in some degree, like the Jesuits, form a secret order'.[63] In *Henrietta Temple*, Disraeli softened his stance: by the novel's end, the passage of the Catholic Emancipation Act of 1829 has opened the door for both Ferdinand and Montfort to enter Parliament. The final chapter optimistically anticipates the Young England movement as Ferdinand and Montfort forge the kind of private alliance that Disraeli the statesman would advocate for the public sphere. In the novel's penultimate paragraph, the narrator explains that, after Catholic emancipation, Montfort and Ferdinand were returned to Parliament as members of the Whig party where both had 'abstained from voting on the appropriation clause'.[64] The narrator concludes, 'there is little doubt that they will ultimately support that British and national administration which Providence has doubtless in store for these outraged and distracted realms' (VI.25, p. 331). Life would indeed follow suit. Ferdinand Armine and Digby Montfort are the kind of young men to whom Disraeli's Young England movement would look for national reform and prosperity.

Although political themes do not preoccupy the novel, it would be startling should they not surface at all, for Disraeli had been engrossed with attaining a seat in Parliament nearly all his adult life.[65] He imagined himself a radical thinker – individualistic and outside party politics. However, Disraeli's often shifting associations caused political opponents (as well as members of the electorate) to question both his political ideology and his alliances. The fact that his principles seemed inconsistent to some observers and incoherent to others compelled them to question Disraeli's exact beliefs, a query he answered in his 1833 pamphlet, 'What is He?' The effect was unclear. Although seeking to establish a political identity in this pamphlet, Disraeli would remain difficult to categorize during his early years in Parliament, even after aligning himself with the Tories in 1835.[66]

That Disraeli the politician, like Disraeli the novelist, was difficult to categorize reflects the complex nature of party politics in late-Regency and Victorian England. In many ways, the politics of the 1830s, especially of Whiggish Liberalism, looked back towards eighteenth-century rationalism, which, Disraeli believed, suffered perceptibly from a lack of imagination. In 1833, he asserted the power of the imagination in the pages of his Mutilated Diary, writing, 'The Utilitarians in politics are like the Unitarians in religion; both omit imagination in their systems, and imagination governs mankind'.[67] The imagination and sensibility embodied in the heroes of Disraeli's two mid-

dle novels, Cadurcis in *Venetia* and Ferdinand Armine in *Henrietta Temple*, are in many ways antithetical to the political climate of the 1830s.

Perhaps more than any other circumstance, it was his meeting of Lyndhurst and his alliance with the Tories that paved the way for Disraeli's eventual entrance into Parliament.[68] The Tory agenda at the time addressed conserving British institutions by maintaining the peerage and the monarchy, ensuring the union of (Protestant) church and state, and supporting the laws, institutions and habits that shape the English character. After the failed campaign of 1832, Tories sought to revise their platform, and, in the Tamworth Manifesto (1834), Sir Robert Peel offered a programme for modernizing the old Tory party by appealing to the middle class and touting the Tories as the party of reform. This newly christened Conservative Party portrayed itself as a haven for those disenchanted with the extremism of the Whigs and Radicals. In many ways, Disraeli embraced the Conservative Party agenda. Like Peel, he sought to protect traditional institutions, in particular the Church of England and the monarchy. In an 1838 speech, Disraeli explained, 'By the Conservative Cause, I mean the splendour of the Crown, the lustre of the peerage, the privileges of the Commons, the rights of the poor. I mean that harmonious union, that magnificent concord of all interests, of all classes, on which our national greatness and prosperity depends.'[69] These ideas echoed earlier assertions made in the *Vindication* celebrating the traditional system of landowners who governed responsibly. More than three decades later, he iterated these beliefs in the 1870 general preface to the collected edition of novels and tales, asserting, 'The feudal system may have worn out, but its main principle – that the tenure of property should be the fulfillment of duty – is the essence of good government'. Throughout his career, Disraeli maintained an unwavering faith in the landed, hereditary aristocracy. Wealth, position and power brought with them privilege and obligation, and men of privilege were obliged to care for those below them in the social hierarchy. In *Henrietta Temple*, this *noblesse oblige* is embodied in the character of Lord Montfort.

VII

> I have reason to believe that some confusion may have occurred about my last book [Henrietta Temple], which … may not have reached you. I shd be sorry for this, tho' the book was not worth reading.[70]

Regardless of how *Henrietta Temple* may have hinted at Disraeli's political perspective, it was the love story at its centre that was pivotal to the novel's success. *Henrietta Temple* earned Disraeli the greatest sum he had yet received for a manuscript.[71] In a letter to Colburn regarding the novel's complete title, *Henrietta Temple, A Love Story*, Disraeli indicated that the title 'exactly describes the work', adding, 'I trust the second title, "A LOVE STORY" will

not be sacrificed in the advertisements'.[72] Shrewd book manufacturer that he was, Colburn had big plans for the novel. Disraeli wrote to Sarah, 'Colburn is in high spirits about "H.T." He says he shall not be content unless he works it up like "Pelham".'[73] Given the popularity of the fashionable novel and Colburn's skill at puffery, the novel sold well. A few weeks after its release, Disraeli recounted to Sarah that he had seen a 'smiling' Colburn, who reported 'the sale is very brisk and increases'.[74]

When *Henrietta Temple* first appeared in December 1836, reviewers gave the novel guarded praise. The reviewer for the *Literary Gazette*, for instance, noted 'a mixture of talent and of affectation' in the novel. Although he suggested that Ferdinand Armine's character was predictable, the reviewer was particularly impressed with the development of Henrietta.[75] *The Times* agreed that the novel offered a 'portraiture of female excellence' and praised the 'exquisite delicacy' with which the author managed the complex and intersecting love stories. The *Times* reviewer was critical, however, of the 'details' of the love between Ferdinand and Henrietta, in particular the correspondence between the pair that, the review suggested, would be off-putting to all but 'youthful enthusiasts to whom works of this order especially address themselves'.[76]

While *The Times* aligned *Henrietta Temple* with other 'works of this order', the *New Monthly Magazine* celebrated Disraeli's originality: 'he is entirely original. We are never reminded of any one else, we never half close the book, saying, "surely we have read this before".'[77] The *Edinburgh Review* was far more conservative in its praise of the author.[78] In a joint and extensive consideration of *Henrietta Temple* and *Venetia*, the reviewer recognized the haste with which the works were prepared, noting, 'The marks of crudity in the conception, and of haste in the execution [are] every where visible'. Yet, the reviewer doubted whether additional time or greater care would have resulted in a work 'to satisfy our idea of a good novel or romance'. What these novels needed, the reviewer continued, was 'careful revision, and a little additional severity towards the *ducia vitia* of style', which would eliminate the 'many redundancies, extravagances, and even vulgarities of expression', particularly in the 'scenes of strong passion'. Perhaps most telling, the reviewer wondered whether 'Mr. D'Israeli could produce a really good work of fiction'.[79]

Whereas the novels that preceded and followed *Henrietta Temple* were often reviewed with each new edition or collection of Disraeli's works, *Henrietta Temple* did not enjoy a tradition of critical response during Disraeli's lifetime.[80] Although more recent biographers and scholars have reassessed the novel's place within Disraeli's oeuvre, during Disraeli's lifetime, reviewers seemed to concur with the author's own dismissal of his middle novels, including his comments in the general preface of 1870 that suggested these works were far less significant than his political novels. Indeed, reflecting on *Henrietta Temple* and *Venetia* in the general preface, Disraeli wrote more about the men to whom the books were inscribed, d'Orsay and Lyndhurst, than about

the texts themselves. Clearly, once Disraeli's focus shifted strictly to politics, so, too, did critical focus shift to explicitly political novels.

With the republication of the original editions of Disraeli's early novels, including the less explicitly political middle works, it is our hope that critical attention will turn to *Henrietta Temple*. As scholars revisit the place of Disraeli's early fiction in his public and private life, the distinctive middle novels demand attention for what they reveal to readers about the intersection of these two spheres. Indeed, considering our contemporary world of popular politicians and public peccadilloes, Disraeli seems as much a man for our time as he was for his own.

Note on the Text

Of Disraeli's early novels (that is, those written before his entrance into Parliament), the last two, *Henrietta Temple* (1837) and *Venetia* (1837), are often referred to as his 'middle novels'. They are also by far the least bowdlerized. Other works from this early period, *Vivian Grey* (1826–7), *The Young Duke* (1831), *Contarini Fleming* (1832) and *The Wondrous Tale of Alroy* (1833), have been variously and significantly edited by a number of readers and editors, among them Disraeli's earliest amanuensis, Sara Austen, his own sister Sarah, and Disraeli himself. By comparison, the editorial changes to the middle novels are relatively minor.

Henrietta Temple, although dated 1837, was first published in three volumes by Henry Colburn in December 1836. Subtitled, 'A Love Story', the author was identified as 'The Author of *Vivian Grey*'. Until the publication of *Henrietta Temple*, *Vivian Grey* had been Disraeli's most successful novel. The work was written between 1834 through 1836, although two years separate the completion of the first volume and the completion of the last two. The first volume coincides with Disraeli's affair with Lady Henrietta Sykes, which began in earnest in 1834. He returned to the manuscript in 1836, shortly before the affair ended. Disraeli explained in a letter to his sister dated 1 July 1836, 'I have agreed to let Colburn have a novel to be published … I have a vol. by me finished but I did not tell him this'.[81] By August 1836, a portion of the work had been delivered to the printer (most likely the first completed volume written two years earlier) and, on 9 October, Disraeli promised delivery of the remaining manuscript within the week.[82] The novel's appearance on 1 December coincided with Disraeli's separation from Henrietta Sykes. Immediately, sales of the novel were, Disraeli told his sister Sarah, 'brisk', adding 'Longman who subscribed for 50 have sent for more'.[83] By January 1837, Disraeli reported that over 1,250 copies had been sold.[84]

The most significant changes to *Henrietta Temple* were made for the 1853 uniform edition of the novels, published by David Bryce. For the most, these changes were cosmetic: the love scenes are a bit less histrionic and the lovers'

words a bit more restrained; punctuation was standardized and presentation made more consistent. Whereas Disraeli seems to have heeded the advice of reviewers who commented that his 'use or abuse of the word "darling" becomes absolutely ludicrous',[85] he ignored suggestions that he compress the long opening chapters. Sales for the 1853 edition were impressive. In March 1853, Bryce reported orders of 12,000 for *Henrietta Temple*. In September, Disraeli's wife Mary Anne recorded sales of 14,000. The work continued to sell into the next year, and in October 1854, Bryce reported reprinting 3,000 copies of *Henrietta Temple*.[86]

The final authorized edition of *Henrietta Temple* was published by Longmans as part of the ten-volume collected edition of the novels and tales appearing between 1870 and 1871. Although Stewart indicates that the revised texts from Bryce were used in the Longmans edition, as the collations here will reveal, editors did continue to eliminate some of the hyperbole of the original Colburn edition that had not been addressed by Bryce in 1853, in particular Disraeli's affinity for the adverb.[87]

The copy text for this edition of *Henrietta Temple* is the 1837 Colburn edition. All textual variants from the authorized editions published during Disraeli's lifetime (Bryce in 1853 and Longmans in 1871) are duly noted. The punctuation, capitalization and spelling from the original edition have been retained, even when these are inconsistent within the text (for example, 'Squire' and 'squire' or 'recal' and 'recall'). Inconsistent spacing between words and punctuation have been regularized (for example, the elimination of spaces before semi-colons and before and after quotation marks).

Jeraldine R. Kraver

Notes

1. Mutilated Diary in J. A. W. Gunn et al. (eds), *Benjamin Disraeli Letters*, 6 vols (Toronto, University of Toronto Press, 1982–97), Vol. 1, p. 447.
2. Quoted in Thom Braun, *Disraeli the Novelist* (Boston, George Allen & Unwin, 1981), pp. 8, 14. Lady Bradford had been Selina Forester when Disraeli first met her in the 1830s. Disraeli 'courted' Lady Bradford after the death of Mary Anne, and the pair exchanged, according to Weintraub, more then 1,000 letters (Stanley Weintraub, *Disraeli: A Biography* (New York, Truman Talley Books/Dutton, 1993), p. 514).
3. When discussing *Contarini Fleming*, Disraeli often referred to the novel as 'the PR', a reference to his preferred subtitle, 'A Psychological Romance'. Publisher John Murray opted for 'A Psychological Autobiography'.
4. Mutilated Diary in Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 1, p. 447.

5. Quoted in William Flavelle Monypenny and George Earle Buckle, *The Life of Benjamin Disraeli, Earl of Beaconsfield*, 2 vols (London, John Murray, 1929), Vol. 1, p. 337.
6. Mutilated Diary in Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 1, p. 447.
7. In an early review of *Henrietta Temple* in the *Literary Gazette* the reviewer noted, 'There is a lively sketch introduced of Count D'Orsay, under the name of Mirabel; but it lacks the highbred finish of the original. It is only a copy' (*The Literary Gazette*, 1037 (3 December 1836), pp. 771–2).
8. Clay's behaviour was off-putting to the more conservative Meredith, who would perish during the tour. Clay's promiscuity may account for Disraeli's bouts of venereal disease, a souvenir from his eastern adventures.
9. Braun, *Disraeli the Novelist*, p. 68.
10. In a letter to Lady Derby written near the end of his life, Disraeli described his 'miserable youth' during which he was 'devoured by ambitions I did not see any means of gratifying' (Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 1, no. 66).
11. Beckford, a Gothic novelist, is best known for his work *Vathek*. He and Disraeli would exchange novels throughout their careers. Disraeli recounts these comments in the Mutilated Diary in Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 1, p. 447.
12. The amount of Disraeli's debt at the time of his fortuitous 1839 marriage to Mary Anne Lewis has been estimated at £20,000.
13. Some biographers contend that the vivid sponging-house scenes in *Henrietta Temple* are based on Disraeli's first-hand experiences.
14. Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 1, no. 537.
15. Jane Ridley, *The Young Disraeli* (London, Sinclair-Stevenson, 1995), p. 179.
16. Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 1, no. 74.
17. Ibid., Vol 2, no. 548.
18. William Jerdan in his review of *Vivian Grey* in the *Literary Gazette* (1827) suggested as much (quoted in R. W. Stewart (ed.), *Disraeli's Novels Reviewed, 1826–1968* (Metuchen, NJ, Scarecrow Press, 1975), p. 114). Other critics called the novel 'ludicrous' and suggested the author was 'an ill-bred outsider' (Ridley, *The Young Disraeli*, p. 49). George Croly, in the *Monthly Gazette*, described the book as 'impudent' and 'feeble', 'begot in puppyism, conceived in pertness, and born in puffing'. Croly wondered whether the author has been 'a collector of intelligence in servants' halls and billiard rooms', and accused him of having 'the graces of a tavern waiter and the knowledge of a disbanded butler' (quoted in Braun, *Disraeli the Novelist*, p. 39). Similar accusations were made of *The Young Duke*, including the story of father Isaac's response, '*The Young Duke*! What does Ben know of dukes' (Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 1, no. 117, n. 3). However, *The Young Duke* was reasonably successful, perhaps because it was far less self-important than *Vivian Grey* and, as Blake suggests, 'never meant to be taken seriously' (Robert Blake, *Disraeli* (New York, St Martin's Press, 1967), p. 58).
19. Quoted in Braun, *Disraeli the Novelist*, p. 28.
20. Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 6, no. 2564, n. 1.
21. Disraeli to his sister Sarah, 5 June 1833, Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 1, no. 276.
22. See Ridley, *The Young Disraeli*, p. 72. At the same time as Disraeli was involved with Lady Henrietta Sykes, Clara Bolton was having an affair with Henrietta's husband, Sir Francis Sykes.
23. Blake, *Disraeli*, p. 154.

24. Biographers cite passages in Lady Sykes's letters where she describes herself as 'an affectionate old Nurse to my child' and begs her 'Amin' to 'sleep and dream of – your Mother' (quoted in Blake, *Disraeli*, p. 99).
25. See Blake, *Disraeli*, p. 143–4.
26. Daniel R. Schwarz, *Disraeli's Fiction* (London, Macmillan, 1979), p. 55.
27. Lady Blessington was the widow of the Earl of Blessington and a long-time companion of Count D'Orsay. Prior to his death, the Earl had arranged for a marriage between his daughter and D'Orsay. The marriage ended bitterly amid rumours of Lady Blessington's relationship with her son-in-law. The Countess, although ostracized from 'polite' society, hosted an extremely popular salon that attracted, as Blake describes it, 'those who combined literary leanings, aristocratic birth or pretensions, with slightly radical politics, and did not worry too much about respectability' (Blake, *Disraeli*, p. 79). Blessington was an author in her own right, publishing some of the bestselling fiction of the period and editing a number of gift-books to which Disraeli regularly contributed.
28. Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 1, no. 347, n. 3.
29. Ibid., Vol. 1, no. 351.
30. When Lady Cork died in 1840 at the age of ninety-four, the obituary in the *Morning Post* noted that she had been ably captured with 'good-humoured cleverness' in the character of Lady Bellair whose 'principal expressions . . . are identically those of the original' (Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 3, no. 1064, n. 2).
31. See Ridley, *The Young Disraeli*, p. 181. Henrietta's letters appear in *Henrietta Temple*, volume 1, book III, chapters 4 and 5.
32. Disraeli served Lyndhurst as unofficial private secretary. Biographers speculate that Lyndhurst had a romantic relationship with Henrietta Sykes, although opinions vary about whether the relationship continued during her affair with Disraeli.
33. This relationship would end badly when the pair were discovered in an intimate moment by Sir Francis who implemented very public proceedings against his wife.
34. Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 2, no. 542. Disraeli writes, 'But it is vain to reason with those who feel. In calmer moments I may be of your opinion; at present I am wretched.'
35. Schwarz, *Disraeli's Fiction*, p. 62.
36. Ibid., p. 62.
37. Ibid., p. 62.
38. *The Complete Works of William Hazlitt in Twenty-One Volumes*, ed. P. P. Howe (London, J. M. Dent, 1934), Vol. 20, p. 146. The essay 'The Dandy School' originally appeared in *The Examiner* (18 November 1827).
39. Isaac Disraeli rented Ward's country residence in 1825. Blake reports that Isaac was aware that Ward was the anonymous author of *Tremaine* and even read the novel in manuscript (Blake, *Disraeli*, p. 34). Ridley believes Disraeli may have seen the novel as well (Ridley, *The Young Disraeli*, p. 42).
40. In 1844, Edward Lytton Bulwer changed his name to Bulwer Lytton. He published using the name Bulwer Lytton. Disraeli refers to him as 'Bulwer'.
41. 'Miladi here writes ten hours a day; and makes 2000£ pr.ann. This is true, for she showed me her agreements' (Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 2, no. 568).
42. It was Bulwer Lytton's character Henry Pelham who made black the standard for dinner attire. In a letter to Isaac from Spain, Disraeli describes the Governor of Cadiz as 'a singular brute', and adds, 'When we meet I will tell you how I Pelhamised him.' In the description that follows, it is clear that Disraeli's behaviour

towards the Governor was condescending (Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 1, no. 93).

43. Blake, *Disraeli*, p. 35.
44. Quoted in Braun, *Disraeli the Novelist*, p. 29.
45. Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 1, no. 120.
46. Which he does. See Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 1, no. 120.
47. Schwarz, *Disraeli's Fiction*, p. 64.
48. Quoted in B. R. Jerman, *The Young Disraeli* (Princeton, NJ, Princeton University Press, 1960), p. 68.
49. A character in Robert Bage's *Barham Downs* (1784) speaks for countless critics of the novel when she laments that 'Uniformity in goodness, is uniformity in dullness; and the most uninteresting of all characters that were ever drawn is, I find, the stiff, starched, demure, formal, all-virtuous Sir Charles Grandison.'
50. Letter from Disraeli to his father from Gibraltar, 1 July 1830, Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 1, no. 91.
51. See Ellen Moers, *The Dandy: Brummell to Beerbohm* (London, Secker & Warburg, 1960) and Blake, *Disraeli*. See also, Jacob A. Stein's review of Weintraub's *Disraeli* in 'The House Dandy', *American Scholar*, 63:2 (1994), pp. 295–301.
52. English dandy who was a fashion leader during the Regency (1778–1840), Brummell was greatly admired for his fastidious appearance and confident manner. His influence on style included a preference for dark, simply cut clothes and elaborate neckwear. He is also credited with having set the fashion for trousers rather than breeches. Deeply in debt from gambling, Brummell fled to France, where, ironically, he lived for fourteen years in poverty and squalour.
53. Beerbohm (1872–1956) was an essayist, caricaturist and parodist. Described as charming, witty and elegant, he was often called 'the incomparable Max'.
54. Quoted in a review of Stanley Weintraub, *Disraeli: A Biography*, by Jacob A. Stein; 'The House Dandy', *American Scholar*, 63:2 (1994), p. 296.
55. Ridley, *The Young Disraeli*, p. 69.
56. Ibid., p. 69.
57. Quoted in Monypenny and Buckle, *The Life of Benjamin Disraeli, Earl of Beaconsfield*, Vol. 1, p. 338.
58. Richard A. Levine, *Benjamin Disraeli* (New York, Twayne Publishers, 1968), p. 29.
59. Reprinted in Benjamin Disraeli, *Whigs and Whiggism*, ed. William Hutcheon (London, John Murray, 1913), p. 215.
60. The Colburn correspondence is collected in the Hughenden Papers at the Bodleian Library, Oxford.
61. Blake, *Disraeli*, p. 131.
62. Quoted in ibid., p. 131.
63. Quoted in Ridley, *The Young Disraeli*, p. 165.
64. The Appropriation Clause was an unsuccessful attempt by the Whigs to appropriate the surplus income of the Church by confiscating Church property for secular purposes such as education.
65. Before his election as a Tory MP for Maidstone in 1837, Disraeli had stood for Parliament four times previously, twice in Wycombe as a Radical (although soliciting the support of the Whigs), as a Tory 'in all but name' (Ridley, *The Young Disraeli*, p. 156) in Wycombe, and as a Radical Tory in Taunton. In 1833 he came forward in Marylebone as a Radical, but withdrew three days later.
66. The term Conservative was first used instead of the traditional term Tory by George Canning in 1824. The term was popularized by Sir Robert Peel in his 1834

Tamworth Manifesto. In the Tamworth Manifesto, Peel attempted to combine the idea of moderate reform with a strong belief in traditional institutions. After Peel became Prime Minister in 1834, his followers described themselves as Conservatives rather than Tories.

67. Mutilated Diary in Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 1, p. 447.
68. By 1837, the year Disraeli was finally elected to Parliament, Tory leader Sir Robert Peel and his party had recognized the need to appeal to Tory reformers like Disraeli.
69. Quoted in Paul Elmore More, 'Disraeli and Conservatism' in *Aristocracy and Justice, Shelburne Essays, Ninth Series* (Boston, Houghton Mifflin, 1915).
70. Disraeli to William Beckford, 17 May 1837. Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 2, no. 612. In his reply, Beckford commented, 'I not only received, but admired Henrietta Temple' (ibid., Vol. 2, no. 612, n. 2).
71. Ibid., Vol. 2, no. 511.
72. Ibid., Vol. 2, no. 528.
73. Ibid., Vol. 2, no. 541.
74. Ibid., Vol. 2, no. 543.
75. *Literary Gazette*, 3 December 1836, pp. 771–2.
76. *The Times*, 21 December 1836, p. 7.
77. Quoted in Stewart (ed.), *Disraeli's Novels Reviewed, 1826–1968*, pp. 155–7.
78. It may be worth noting here that the *Edinburgh Review* was the organ of the Whigs.
79. *Edinburgh Review*, 66 (October 1837), pp. 59–72.
80. Of the twenty-five extracts offered by Stewart in *Disraeli's Novels Reviewed, 1826–1968*, *Henrietta Temple* and *Venetia* receive only occasional – and even then, slight – mention.
81. Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 2, no. 511.
82. Ibid., Vol. 2, nos 522 and 528.
83. Ibid., Vol. 2, no. 543.
84. Ibid., Vol. 2, no. 564. Disraeli also notes that the novel has been reprinted in Paris (Vol. 2, no. 552).
85. *Edinburgh Review*, 66 (October 1837), pp. 59–72.
86. Gunn et al. (eds), *Benjamin Disraeli Letters*, Vol. 6, no. 2564, n. 1, no. 2558, n. 2 and no. 2580, n. 1.
87. In his appendix, Blake includes a list of the collected editions as compiled by R. W. Stewart. Stewart notes that the 'Revised texts [from the Bryce edition] were used in Longmans' collected editions' (Blake, *Disraeli*, p. 772).

HENRIETTA TEMPLE,

A LOVE STORY

BY

THE AUTHOR OF "VIVIAN GREY"

"Quoth Sancho, read it out by all means; for I mightily delight in hearing of Love-stories."[1]

IN THREE VOLUMES

VOL I

LONDON
HENRY COLBURN
13, GREAT MARLBOROUGH STREET
MDCCCXXXVII

TO

THE COUNT ALFRED D'ORSAY[2]

THESE VOLUMES

ARE INSCRIBED

BY HIS AFFECTIONATE FRIEND

HENRIETTA TEMPLE

BOOK I.

CHAPTER I.

SOME ACCOUNT OF THE FAMILY OF ARMINE, AND ESPECIALLLY OF SIR FERDINAND AND OF SIR RATCLIFFE.

THE family of Armine entered England with William the Norman. Ralph D'Ermyn was standard-bearer of the Conqueror, and shared prodigally in the plunder, as appears by Domesday[a] Book.[3] At the time of the general survey the family of Ermyn, or Armyn, possessed numerous manors in Nottinghamshire, and several in the shire of Lincoln. William D'Armyn, lord of the honour of Armyn, was one of the subscribing Barons to the Great Charter. His predecessor died in the Holy Land before Ascalon.[4] A succession of stout barons and valiant knights maintained the high fortunes of the family; and in the course of the various struggles with France they obtained possession of several fair castles in Guienne and Gascony. In the wars of the Roses[5] the Armyns sided with the house of Lancaster. Ferdinand Armyn, who shared the exile of Henry the Seventh, was knighted on Bosworth Field, and soon after created Earl of Tewkesbury. Faithful to the Church, the second Lord Tewkesbury became involved in one of those numerous risings that harassed the last years of Henry the Eighth. The rebellion was unsuccessful, Lord Tewkesbury was beheaded, his blood attainted, and his numerous estates forfeited to the Crown. A younger branch of the family, who had adopted Protestantism, married the daughter of Sir Francis Walsingham, and attracted, by his talents in negociation,[b] the notice of Queen Elizabeth. He was sent on a secret mission to the Low Countries, where, having greatly distinguished himself, he obtained on his return the restoration of the family estate of Armine, in Nottinghamshire, to which he retired after an eminently prosperous career, and amused the latter years of his life in the construction of a family mansion, built in that national style of architecture since described by the name of his royal mistress, at once magnificent and convenient. His son Sir Walsingham Armine figured in the first batch of baronets under James the First.

During the memorable struggle between the Crown and the Commons, in the reign of the unhappy Charles, the Armine family became distinguished Cavaliers. The second Sir Walsingham raised a troop of horse, and gained great credit by charging at the head of his regiment, and defeating Sir Arthur

Haselrigg's Cuirassiers.[6] It was the first time that that impenetrable band had been taught to fly; but the conqueror was covered with wounds. The same Sir Walsingham also successfully defended Armine House against the Commons, and commanded the cavalry at the battle of Newbury,[7] where two of his brothers were slain. For these various services and sufferings Sir Walsingham was advanced to the dignity of a baron of the realm, by the title of Lord Armine, of Armine, in the county of Nottingham. He died without issue, but the baronetcy devolved on his youngest brother, Sir Ferdinando.

The Armine family, who had relapsed into popery, followed the fortunes of the second James, and the head of the house died at St. Germains.[8] His son, however, had been prudent enough to remain in England and support the new dynasty, by which means he contrived to secure his title and estates. Roman Catholics, however, the Armines always remained, and this circumstance accounts for this once-distinguished family no longer figuring in the history of their country. As far, therefore, as the house of Armine was concerned, time flew during the next century with immemorable wing. The family led a secluded life on their estate, intermarrying only with the great Catholic families, and duly begetting baronets.

At length arose, in the person of the last Sir Ferdinand Armine, one of those extraordinary and rarely gifted beings who require only an opportunity to influence the fortunes of their nation, and to figure as a Caesar or an Alcibiades.[9] Beautiful, brilliant, and ambitious, the young and restless Armine quitted, in his eighteenth year, the house of his fathers, and his stepdame of a country, and entered the Imperial service. His blood and creed gained him a flattering reception; his skill and valour soon made him distinguished. The world rang with stories of his romantic bravery, his gallantries, his eccentric manners, and his political intrigues, for he nearly contrived to be elected King of Poland. Whether it were disgust at being foiled in this high object by the influence of Austria, or whether, as was much whispered at the time, he had dared to urge his insolent and unsuccessful suit on a still more delicate subject to the Empress Queen herself, certain it is that Sir Ferdinand suddenly quitted the Imperial service, and appeared at Constantinople in person. The man, whom a point of honour prevented from becoming a Protestant in his native country, had no scruples about his profession of faith at Stamboul: certain it is that the English baronet soon rose high in the favour of the Sultan, assumed the Turkish dress,[10] conformed to the Turkish customs, and finally, led against Austria a division of the Turkish army. Having gratified his pique by defeating the Imperial forces in a sanguinary engagement, and obtaining a favourable peace for the Porte, Sir Ferdinand Armine doffed his turban, and suddenly reappeared in his native country. After the sketch we have given of the last ten years of his life, it is unnecessary to observe that Sir Ferdinand Armine immediately became what is called extremely fashionable; and, as he was now in Protestant England, the empire of fashion was the only one in which the young Catholic could distinguish himself.[11] Let us then charitably

set down to the score of his political disabilities the fantastic dissipation and the frantic prodigality in which the liveliness of his imagination and the energy of his soul, exhausted themselves. After three startling years he married the Lady Barbara Ratcliffe, whose previous divorce from her husband, the Earl of Faulconville, Sir Ferdinand had occasioned. He was, however, separated from his lady during the first year of their more, hallowed union, and, retiring to Rome, Sir Ferdinand became apparently very devout. At the end of a year he offered to transfer the whole of his property to the Church, provided the Pope would allow him an annuity and make him a Cardinal. His Holiness not deeming it fit to consent to the proposition, Sir Ferdinand quitted his capital in a huff, and, returning to England, laid claim to the Peerages[a] of Tewkesbury and Armine. Although assured of failing in these claims, and himself, perhaps, as certain of ill success as his lawyers, Sir Ferdinand nevertheless expended upwards of 60,000l.[b] in their promotion, and was amply repaid for the expenditure in the gratification of his vanity by keeping his name before the public. He was, indeed, never[c] content except when he was astonishing mankind, and while he was apparently exerting all his efforts to become a King of Poland, a Roman cardinal,[d] or an English Peer,[e] the crown, the coronet, and the scarlet hat, were in truth ever secondary points with him, compared to the sensation throughout Europe which the effort was contrived and calculated to ensure.

On his second return to his native country, Sir Ferdinand had not re-entered society. For such a man, indeed, society,[f] with all its superficial excitement, and all the shadowy variety with which it attempts to cloud the essential monotony of its nature,[g] was intolerably dull and common place. Sir Ferdinand, on the contrary, shut himself up in Armine, having previously announced to the world that he was going to write his memoirs. This history, the construction of a castle, and the prosecution of his claims before the House of Lords, apparently occupied his time to his satisfaction, for he remained quiet for several years, until, on the breaking out of the French Revolution, he hastened to Paris, became a member of the Jacobin Club, and of the National Convention.[12] The name of Citizen Armine appears among the regicides. Perhaps in this vote he avenged the loss of the crown of Poland, and the still more mortifying repulse he received[g] from the mother of Marie Antoinette. After the execution of the royal victims, however, it was discovered that Citizen Armine had made them an offer to save their lives and raise an insurrection in La Vendée,[13] provided he was made Lieutenant-general of the kingdom. At his trial, which, from the nature of the accusation and the character of the accused, occasioned to his gratification a great sensation, he made no effort to defend himself, but seemed to glory in the chivalric crime. He was hurried to the guillotine, and met his fate with the greatest composure, assuring the public with a mysterious air, that had he lived four-and-twenty hours longer everything would have been arranged, and the troubles which he foresaw impending for Europe prevented. So successfully had Armine played his

part, that his mysterious and doubtful career occasioned a controversy, from which only the appearance of Napoleon distracted universal attention, and which, indeed, only wholly ceased within these few years. What were his intentions? Was he or was he not a sincere Jacobin? If he made the offer to the royal family, why did he vote for their death? Was he resolved, at all events, to be at the head of one of the parties? A middle course would not suit such a man; and so on. Interminable were the queries and their solutions, the pamphlets and the memoirs, which the conduct of this vain man occasioned, and which must assuredly have appeased his manes. Recently it has been discovered that the charge brought against Armine was perfectly false and purely malicious. Its victim, however, could not resist the dazzling celebrity of the imaginary crime, and he preferred the reputation of closing his career by conduct, which at once perplexed and astonished mankind, to a vindication which would have deprived his name of some brilliant accessories, and spared him to a life of which he was, perhaps, wearied.

By the unhappy victim of his vanity and passion Sir Ferdinand Armine left one child, a son, whom he had never seen, now Sir Ratcliffe. Brought up in sadness and in seclusion, education had faithfully developed the characteristics of a reserved and melancholy mind. Pride of lineage and sentiments of religion, which even in early youth darkened into bigotry, were not incompatible with strong affections, a stern sense of duty, and a spirit of chivalric honour. Limited in capacity, he was, however, firm in purpose. Trembling at the name of his father, and devoted to the unhappy parent whose presence he had scarcely ever quitted, a word of reproach had never escaped his lips against the chieftain of his blood, and one too whose career, how little soever his child could sympathise with it, still maintained, in men's mouths and minds, the name and memory of the house of Armine. At the death of his father Sir Ratcliffe had just attained his majority, and he succeeded to immense estates encumbered with mortgages, and to considerable debts, which his feelings of honour would have compelled him to discharge, had they indeed been enforced by no other claim. The estates of the family, on their restoration, had not been entailed; but, until Sir Ferdinand, no head of the house had abused the confidence of his ancestors, and the vast possessions of the house of Armine had descended unimpaired; and unimpaired, as[a] far as he was concerned, Sir Ratcliffe determined they should remain. Although, by the sale of the estates, not only the encumbrances and liabilities might have been discharged, but himself left in possession of a moderate independence, Sir Ratcliffe at once resolved to part with nothing. Fresh sums were raised for the payment of the debts, and the mortgages now consumed nearly the whole rental of the lands on which they were secured. Sir Ratcliffe obtained for himself only an annuity of three hundred per annum, which he presented to his mother, in addition to the small portion which she had received on her first marriage; and for himself, visiting Armine Place for the first time, he roamed for a few days with sad complacency about that magnificent demesne, and

then, taking down from the walls of the magnificent hall the sabre with which his father had defeated the Imperial host, he embarked for Cádiz, and very shortly after his arrival obtained a commission in the Spanish service.

Although the hereditary valour of the Armines had descended to their forlorn representative, it is not probable that, under any circumstances, Sir Ratcliffe would have risen to any particular eminence in the country of his temporary adoption. His was not one of those minds born to command and to create; and his temper was too proud to serve and to solicit. His residence in Spain, however, was not altogether without satisfaction. It was during this sojourn that he gained the little knowledge of life and human nature he possessed; and the creed and solemn manners of the land harmonised with his faith and habits. Among these strangers, too, the proud young Englishman felt not so keenly the degradation of his house; and sometimes – though his was not the fatal gift of imagination – sometimes he indulged in day dreams of its rise. Unpractised in business, and not gifted with that intuitive quickness which supplies experience and often baffles it, Ratcliffe Armine, who had not quitted the domestic hearth even for the purposes of education, was yet fortunate enough to possess a devoted friend; and this was Glastonbury, his tutor, and confessor to his mother. It was to him that Sir Ratcliffe intrusted the management of his affairs, with a confidence which was deserved; for Glastonbury sympathised with all his feelings, and was so wrapped up in the glory of the family, that he had no greater ambition in life than to become their historiographer, and had been for years employed in amassing materials for a great work dedicated to their celebrity.

When Ratcliffe Armine had been absent about three years his mother died. Her death was unexpected. She had not fulfilled two-thirds of the allotted period of the Psalmist, and in spite of many sorrows she was still beautiful. Glastonbury, who communicated to him the intelligence in a letter, in which he vainly attempted to suppress his own overwhelming affliction, counselled his immediate return to England, if but for a season, and the unhappy Ratcliffe followed his advice. By the death of his mother Sir Ratcliffe Armine became possessed, for the first time, of a very small[a] but still an independent income; and having paid a visit, soon after his return to his native country, to a Catholic nobleman, to whom his acquaintance had been of some use when travelling in Spain, he became enamoured of one of his daughters, and his passion being returned, and not disapproved by the father, he was soon after married to Constance, the eldest daughter of Lord Grandison.[14]

CHAPTER II.

ARMINE DESCRIBED.

AFTER his marriage Sir Ratcliffe determined to reside at Armine. In one of the largest parks in England there yet remained a fragment of a vast Elizabethan pile, that in old days bore the name of Armine Place. When Sir Ferdinand had commenced building Armine Castle, he had pulled down the old mansion, partly for the sake of its site and partly for the sake of its materials. Long lines of turreted and many-windowed walls, tall towers, and lofty arches, now rose in picturesque confusion on the green ascent where heretofore old Sir Walsingham had raised the fair and convenient dwelling, which he justly deemed might have served the purpose of a long posterity. The hall and chief staircase of the castle, and a gallery alone were finished; and many a day had Sir Ferdinand passed in arranging the pictures, the armour, and choice rarities of these magnificent apartments. The rest of the building was a mere shell; nor was it in all parts even roofed in. Heaps of bricks and stone, and piles of timber, appeared in all directions;[a] and traces of the sudden stoppage of a great work might be observed in the temporary saw-pits still remaining, the sheds for the workmen, and the kilns and furnaces, which never had been removed. Time, however, that had stained the neglected towers with an antique tint, and had permitted many a generation of summer birds to build their sunny nests on all the coignes[15] of vantage of the unfinished walls, had exercised a mellowing influence even on these rude accessories, and in the course of years they had been so drenched by the rain, and so buffeted by the wind, and had become so covered with moss and ivy, that they rather added to than detracted from the picturesque character of the whole mass.

A few hundred yards from the castle, but situate on the same verdant rising ground, and commanding, although well sheltered, an extensive view over the wide park,[b] was the fragment of the old Place that we have noticed. The rough and undulating rent which marked the severance of the building was now thickly covered with ivy, which in its gamesome luxuriance had contrived also to climb up a remaining stack of tall chimneys, and to spread over the covering of the large oriel window. This fragment contained a set of very pleasant chambers, which, having been occupied by the late baronet, were of course furnished with great taste and comfort; and there was, moreover, accommodation sufficient for a small establishment. Armine Place, before Sir Ferdinand, unfortunately for his descendants, determined in the eighteenth century on building a feudal castle, had been situate in very famous pleasure-grounds, which extended at the back of the mansion over a space of several hundred[c] acres. The grounds in the immediate vicinity of the buildings had of

course suffered severely, but the far greater portion had only been neglected; and there were some indeed who deemed, as they wandered through the arbour-walks of this enchanting wilderness, that its beauty had been materially enhanced[a] even by this very neglect. It seemed like a forest in a beautiful romance; a green and bowery wilderness where Boccaccio would have loved to woo, and Watteau to paint.[16] So artfully, indeed, had[b] the walks been planned, that they seemed interminable, nor was there a single point in the whole pleasaunce where the keenest eye could have detected a limit. Sometimes you wandered in those arched and winding walks dear to pensive spirits; sometimes you emerged on a plot of turf blazing in the sunshine, a small and bright savannah, and gazed with wonder on the group of black and mighty cedars that rose from its centre, with their sharp and spreading foliage. The beautiful and the vast blended together; and the moment after you had beheld with delight a bed of geraniums or of myrtles, you found yourself in an amphitheatre of Italian pines. A strange exotic perfume filled the air: you trod on the flowers of other lands; and shrubs and plants, that usually are only trusted from their conservatories, like sultanas from their jealousies, to sniff the air and recal their bloom, here learning from hardship the philosophy of endurance, had struggled successfully even against northern winters, and wantoned now in native and unpruned luxuriance. Sir Ferdinand, when he resided at Armine, was accustomed to fill these pleasure-grounds with macaws, and other birds of gorgeous plumage; but these had fled away with their master, all but two[c] swans which still floated on the surface of an artificial lake, narrow, but of great and unswerving length, and which marked the centre of this Paradise.

In the remains of the ancient seat of his fathers Sir Ratcliffe Armine and his bride now sought a home. The principal chamber of Armine Place was a large irregular room, with a low but richly-carved oaken roof, studded with achievements. This apartment was lighted by the oriel window we have mentioned, the upper panes of which contained some very ancient[d] specimens of painted glass, and having been fitted up by Sir Ferdinand as a library, contained a large collection[e] of valuable books. From the library you entered through an arched door of painted glass into a small room, of which, it being much out of repair when the family arrived, Lady Armine had seized the opportunity of gratifying her taste in the adornment. She had hung it with some old-fashioned pea-green damask, that exhibited to advantage several copies of Spanish paintings by herself, for her ladyship was[f] a very skilful artist. The third and remaining chamber was the dining-room, a somewhat gloomy chamber, being shadowed by a neighbouring chestnut. A portrait of Sir Ferdinand, when a youth, in a Venetian dress, was suspended over the old-fashioned fireplace; and opposite hung a fine hunting piece by Schneiders.[17] Lady Armine was a very amiable[g] and accomplished woman. She had enjoyed the advantage of a foreign education under the inspection of a cautious parent; and a residence on the Continent, while it had afforded her many graces,

had not, as unfortunately sometimes is the case, divested her of those more substantial though less showy qualities of which a husband knows the value. She was pious and dutiful: her manners were graceful, for she had visited courts and mixed in the most polished circles, but she had fortunately not learnt to affect insensibility as a system, or to believe that the essence of good breeding consists in showing your fellow creatures that you despise them. Her cheerful temper solaced the constitutional gloom of Sir Ratcliffe, and, indeed, had originally won his heart, even more than her remarkable beauty; and while at the same time she loved a country life, she possessed in a lettered taste, in a beautiful and highly-cultivated voice, and in a scientific knowledge of music and of painting, all those resources which prevent retirement degenerating into loneliness. Her foibles, if we must confess that she was not faultless, endeared her to her husband, for her temper reflected his own pride, and she possessed the taste for splendour which was also his native mood, although circumstances had compelled him to stifle its gratification.

Love, pure and profound, had alone prompted the union between Ratcliffe Armine and Constance Grandison. Doubtless, like all of her race, she might have chosen amid the wealthiest of the Catholic nobles and gentry one who would have been proud to have mingled his life with hers; but, with a soul not insensible to the splendid accidents of existence, she yielded her heart to one who could repay the rich sacrifice only with devotion. His poverty, his pride, his dangerous and hereditary gift of beauty, his mournful life, his illustrious lineage, his reserved and romantic mind, had at once attracted her fancy and captivated her heart. She shared all his aspirations and sympathised with all his hopes; and the old glory of the house of Armine, and its revival and restoration, were the object of her daily thoughts, and often of her nightly dreams.

With these feelings Lady Armine settled herself at her new home scarcely with a pang that the whole of the park in which she lived was let out as grazing ground, and only trusting, as she beheld the groups of ruminating cattle, that the day might yet come for the antlered tenants of the bowers to resume their shady dwellings. The good man and his wife who hitherto had inhabited the old Place, and shown the castle and the pleasaunce to passing travellers, were, under the new order of affairs, promoted to the respective offices of serving-man and cook, or butler and housekeeper, as they styled themselves in the village. A maiden brought from Grandison to wait on Lady Armine completed the establishment, with her young brother, who, among numerous duties, performed the office of groom, and attended to a pair of beautiful white ponies which Sir Ratcliffe drove in a phaeton. This equipage, which was remarkable for its elegance, was the especial delight of Lady Armine, and certainly the only piece of splendour in which Sir Ratcliffe indulged. As for neighbourhood, Sir Ratcliffe, on his arrival, of course received a visit from the rector of his parish, and, by the courteous medium of this gentleman, he soon occasioned it to be generally understood that he was not anxious that the example of his rector should be followed. The intimation, in spite of much

curiosity, was of course respected. Nobody called upon the Armines. This happy couple, however, were too much engrossed with their own society to require amusement from any other sources than themselves. The honeymoon was past[a] in wandering in the pleasure-grounds, and in wondering at their own marvellous happiness. Then Lady Armine would sit on a green bank and sing her choicest songs, and Sir Ratcliffe repaid her for her kindness by speeches softer even than serenades. The arrangement of their dwelling occupied the second month: each day witnessed some felicitous yet economical alteration of her creative taste. The third month Lady Armine determined to make a garden.

"I wish," said her affectionate husband, as he toiled with delight in her service, "I wish, my dear Constance, that Glastonbury was here; he was such a capital gardener."

"Let us ask him, dear Ratcliffe; and, perhaps, for such a friend, we have already allowed too great a space of time to elapse without sending an invitation."

"Why, we are so happy," said Sir Ratcliffe, smiling; "and yet Glastonbury is the best creature in the world. I hope you will like him, dear Constance."

"I am sure I shall, dear Ratcliffe. Give me that geranium, love. Write to him to-day; write to Glastonbury to-day."

CHAPTER III.

ARRIVAL OF GLASTONBURY.

ADRIAN GLASTONBURY was a younger son of an old but decayed English family. He had been educated at a college of Jesuits in France, and had entered at an early period of life the service of the Romish Church, whose communion his family had never quitted. At college young Glastonbury had been alike distinguished for his assiduous talents, and for the extreme benevolence of his disposition. His was one of those minds to which refinement is natural, and which learning and experience never deprive of simplicity. Apparently, his passions were not violent; perhaps they were restrained by his profound piety. Next to his devotion, Glastonbury was most remarkable for his taste. The magnificent temples in which the mysteries of the Deity and saints he worshipped were celebrated developed the latent predisposition for the beautiful, which became almost the master sentiment of his life. In the inspired and inspiring paintings that crowned the altars of the churches and the cathedrals in which he ministered, Glastonbury first studied art; and it was as he glided along the solemn shade of those Gothic aisles, gazing on the brave groining of the vaulted roofs, whose deep and sublime shadows so beautifully contrasted with the sparkling shrines and the delicate chantries below, that he first imbibed that passion for the architecture of the middle ages that afterwards led him on many a pleasant pilgrimage, with no better companions than a wallet and a sketch-book. Indeed so very sensible was Glastonbury of the influence of the early and constant scene of his youth on his imagination, that he was wont to trace his love of heraldry, of which he possessed a remarkable knowledge, to the emblazoned windows that perpetuated the memory and the achievements of many a pious founder.

When Glastonbury was about twenty-one years of age, he unexpectedly inherited from an uncle a sum which, though by no means considerable, was for him a sufficient independence; and as no opening in the service of the Church at this moment offered itself, which he considered it a duty to pursue, he determined to gratify that restless feeling which seems inseparable from the youth of men gifted with fine sensibilities, and which probably arises in an unconscious desire to quit the common-place and to discover the ideal. He wandered on foot throughout the whole of Switzerland and Italy; and, after more than three years' absence, returned to England with several thousand sketches, and a complete Alpine Hortus Siccus.[18] He was even more proud of the latter than of having kissed the Pope's toe. In the next seven years the life of Glastonbury was nearly equally divided between the duties of his sacred profession and the gratification of his simple and elegant tastes. He resided