

Mary Gladstone and the Victorian Salon

The daughter of one of Britain's longest-serving prime ministers, Mary Gladstone was a notable musician, hostess of one of the most influential political salons in late Victorian London, and probably the first female prime ministerial private secretary in Britain. Pivoting around Mary's initiatives, this intellectual history draws on a trove of unpublished archival material that reveals for the first time the role of music in Victorian liberalism, explores its intersections with literature, recovers what the high Victorian salon was within a wider cultural history, and shows Mary's influence on her father's work. Paying close attention to literary and biographical details, the book also sheds new light on Tennyson's poetry, George Eliot's fiction, the founding of the Royal College of Music, the Gladstone family, and a broad plane of wider British culture, including political liberalism and women, sociability, social theology, and aesthetic democracy.

Phyllis Weliver is Professor of English in the Department of English at Saint Louis University. Her previous publications include *Women Musicians in Victorian Fiction, 1860–1900* (2000), and *The Musical Crowd in English Fiction, 1840–1910* (2006).

New Perspectives in Music History and Criticism

General editors: Jeffrey Kallberg, Anthony Newcomb and Ruth Solie

This series explores the conceptual frameworks that shape or have shaped the ways in which we understand music and its history, and aims to elaborate structures of explanation, interpretation, commentary and criticism which make music intelligible and which provide a basis for argument about judgements of value. The intellectual scope of the series is broad. Some investigations will treat, for example, historiographical topics, others will apply cross-disciplinary methods to the criticism of music, and there will also be studies which consider music in its relation to society, culture and politics. Overall, the series hopes to create a greater presence for music in the ongoing discourse among the human sciences.

Published Titles

Leslie C. Dunn and Nancy A. Jones (eds.), *Embodied Voices: Representing Female Vocality in Western Culture*

Downing A. Thomas, *Music and the Origins of Language: Theories from the French Enlightenment*

Thomas S. Grey, *Wagner's Musical Prose*

Daniel K. L. Chua, *Absolute Music and the Construction of Meaning*

Adam Krims, *Rap Music and the Poetics of Identity*

Annette Richards, *The Free Fantasia and the Musical Picturesque*

Richard Will, *The Characteristic Symphony in the Age of Haydn and Beethoven*

Christopher Morris, *Reading Opera Between the Lines: Orchestral Interludes and Cultural Meaning from Wagner to Berg*

Emma Dillon, *Medieval Music-Making and the 'Roman de Fauvel'*

David Yearsley, *Bach and the Meanings of Counterpoint*

David Metzger, *Quotation and Cultural Meaning in the Twentieth Century*

Alexander Rehding, *Hugo Riemann and the Birth of Modern Musical Thought*

Dana Gooley, *The Virtuoso Liszt*

Bonnie Gordon, *Monteverdi's Unruly Women: The Power of Song in Early Modern Italy*

Gary Tomlinson, *The Singing of the New World: Indigenous Voice in the Era of European Contact*

Matthew Gelbart, *The Invention of Folk Music and Art Music: Emerging Categories from Ossian to Wagner*

Olivia A. Bloechl, *Native American Song at the Frontiers of Early Modern Music*

Giuseppe Gerbino, *Music and the Myth of Arcadia in Renaissance Italy*

Roger Freitas, *Portrait of a Castrato: Politics, Patronage, and Music in the Life of Atto Melani*

Gundula Kreuzer, *Verdi and the Germans: From Unification to the Third Reich*

Holly Watkins, *Metaphors of Depth in German Musical Thought: From E. T. A. Hoffmann to Arnold Schoenberg*

Davinia Caddy, *The Ballets Russes and Beyond: Music and Dance in Belle Époque Paris*

Brigid Cohen, *Stefan Wolpe and the Avant-Garde Diaspora*

Nicholas Mathew, *Political Beethoven*

Julie Brown, *Schoenberg and Redemption*

Phyllis Weliver, *Mary Gladstone and the Victorian Salon: Music, Literature, Liberalism*

Mary Gladstone and the Victorian Salon

Music, Literature, Liberalism

Phyllis Weliver
Saint Louis University



Cambridge University Press & Assessment
978-1-107-18480-0 — Mary Gladstone and the Victorian Salon
Music, Literature, Liberalism
Phyllis Weliver
Frontmatter
[More Information](#)



Shaftesbury Road, Cambridge CB2 8EA, United Kingdom
One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India
103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781107184800

DOI: 10.1017/9781316882580

© Phyllis Weliver 2017

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press & Assessment.

First published 2017

A catalogue record for this publication is available from the British Library

ISBN 978-1-107-18480-0 Hardback

Cambridge University Press & Assessment has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Cambridge University Press & Assessment
978-1-107-18480-0 — Mary Gladstone and the Victorian Salon
Music, Literature, Liberalism
Phyllis Weliver
Frontmatter
[More Information](#)

For Bruce and Hollis

Contents

List of Illustrations *page* xi

Acknowledgments xii

System of References xiv

Glynne Family Tree xvii

Introduction 1

Part I Intellectual History 9

1 Idealist Philosophy, Culture and the Gladstones 11

2 The Passion of Liberalism 45

3 The Victorian Salon 87

4 Music and the Gladstone Salon 125

Part II Musical and Literary Case Studies 169

5 Mary Gladstone's Diary and the Royal College of Music 171

6 "there ought to be some melody in poetry":
Tennyson's Salon Readings 200

7 "musical, I see!": Triangulated Criticism and
Daniel Deronda 241

8 Conclusion 270

Bibliography 273

Index 295

Illustrations

- 3.1 Mary Gladstone's two-table seating plan, May 1897 *page* 118
- 4.1 Mary Gladstone, 2 May 1872, diary entry with staff notation 156
- 4.2 Mary Gladstone, 11 April 1877, diary entry with staff notation 158
- 5.1 "Harmony, or the Prince of Wales's Royal Minstrels," *Punch*, 1882 179
- 6.1 Hubert Parry's annotations, "The Lotos-Eaters" by Tennyson, pp 1–2 208
- 6.2 Hubert Parry's annotations, "The Lotos-Eaters" by Tennyson, pp 3–4 209
- 6.3 Hubert Parry's annotations, "The Lotos-Eaters" by Tennyson, pp 5–6 210
- 6.4 Hubert Parry's annotations, "The Lotos-Eaters" by Tennyson, pp 7–8 211

Acknowledgments

Earlier versions of material in this book have appeared in *Victorian Soundscapes Revisited* (edited by Martin Hewitt and Rachel Cowgill, 2007), *Music and Institutions in Nineteenth-Century Britain* (edited by Paul Rodmell, 2012), *The Essay Program* for BBC Radio 3 (2015), a lecture and podcast for the British Academy (2016) and on the *Sounding Tennyson* website.

I am grateful for research support from Saint Louis University; St. Catharine's College, Cambridge; Gladstone's Library; and the National Endowment for the Humanities. Any views, findings, conclusions or recommendations expressed in this publication do not necessarily reflect those of the National Endowment for the Humanities.

Illustrative material is used with the kind permission of Martin Crampin, Catherine Russell, Charles Gladstone and Christopher Parish on behalf of the descendants and heirs of Mary Gladstone Drew. Manuscript material is cited by kind permission of the Warden and Fellows of Keble College, Oxford; the President and Fellows of Lucy Cavendish College, Cambridge; the Principal and Fellows, Newnham College, Cambridge; the Master and Fellows of Selwyn College, Cambridge; and Catherine Russell, Charles Gladstone and Christopher Parish on behalf of the descendants and heirs of Mary Gladstone Drew.

I wish to express my gratitude to the staff at all of the archives at which I worked, with a special acknowledgment to Gladstone's Library, the Flintshire Record Office, Tennyson Research Collection, Cambridge University Library, the British Library and the Royal College of Music. I am indebted to Karen Syrett at the British Academy, David Heaton at 10 Downing Street and the staff of the Flintshire Record Office for tours of Mary Gladstone's residences.

Indeed, the wholehearted generosity of numerous people have made this book what it is. I would like to thank Sophie Fuller, who first told me about Mary Gladstone's diary. Two extended families have graciously granted permissions, opened private collections, shared family memories and welcomed me into their homes: Christopher Parish, Patricia and Phillip Hawkes, Rosemary and Chris Inge, Elizabeth and Charles Vyvyan, Davina and Adrian Pollard, Richard Paget, David Paget, Susan Thornhill, Anthony

Parish, Alexia Inge, Olivia Inge, Lucy Hawkes, Josephine Elwyn Jones and Francis Gladstone, Sir William Gladstone, Charles Gladstone, Laura Ponsonby, and Catherine and Ian Russell. I am grateful to Peter Francis who has consistently assisted my work in far too many ways to count. My colleagues at Saint Louis University have my deep appreciation for their insights and enthusiasm, especially Toby Benis, Ellen Crowell, Ruth Evans, Georgia Johnston, Jonathan Sawday, Rachel Greenwald Smith and Sara van den Berg. Many conversations have influenced the book's development, particularly those with Michael Allis, Miriam Bailin, Christina Bashford, Glen Cavaliero, Stefan Collini, Caroline Gonda, Miranda Griffin, Rachel Hammersley, Paul Hartle, Lagle Heinla, Michael Hurley, Hester Lees-Jeffries, William McKelvy, Kenneth L. Parker, Jonathan Parry, Adrian Poole, Yopie Prins, Bill Pritchard, Tim Rogan, Jan-Melissa Schramm, Mari Takayanagi, Anne Thomson, Grace Timmins, Marcus Waithe and Harald Wydra. The book is much improved for thoughtful feedback provided by Meirion Hughes and Ruth A. Solie on the full draft, and by Bruce Durazzi, Linda K. Hughes, Hugh Macdonald and Nicholas Temperley on the Tennyson chapter. Wolfgang Fuhrmann helpfully shared his pre-published essay on the salon and Jeremy Dibble kindly sent along material that I had difficulty otherwise obtaining. The computer staff at St. Catharine's College, Cambridge, provided invaluable assistance. Miriam Campbell offered accommodation and friendship in London. Most importantly, my family has been unconditionally supportive, which has made all the difference.

System of References

While most of the text adopts American conventions, citations present the original as closely as possible, including punctuation. Thus punctuation follows closing quotation marks except when it is part of the original quoted material. All emphases in citations are original, unless otherwise noted. I use “[sic]” sparingly and not at all in the following cases. Sentences in manuscript items often begin with lower case letters. The dash and underscore are frequently used, sometimes as terminal punctuation. Hyphenation and abbreviation standards are different.

The text also departs from American date format. Following the European standard (day.month.year) is meant to reduce confusion in cross-referencing with other major Gladstone resources (e.g., Foot and Matthew’s edition of *The Gladstone Diaries*). Dates in diary entries and letters are given numerically, except where to do so would cause confusion. Following convention, months for periodical publications are spelled out. All sources are print or manuscript unless otherwise noted as web.

People

Since W.E. Gladstone is the referent in common usage for the name “Gladstone,” the book uses “Gladstone” to signify the father and forenames for other family members. Similarly, “Hallam” distinguishes the son (Hallam Tennyson) from the father, “Tennyson.” “Arthur Hallam” differentiates the friend from Tennyson’s son. I follow the standard scholarly practice of referring to Mary Gladstone by her maiden name (notably, the British Library refers to her collection as the Mary Gladstone Papers). She took her husband’s surname when she married Harry Drew in 1886, but my book primarily deals with the years before Mary’s marriage.

AJB	Arthur James Balfour
AT	Alfred Tennyson
CG	Catherine Gladstone
CHHP	C. Hubert H. Parry
EBJ	Edward Burne-Jones

System of References

EST	Edward Stuart Talbot
ET	Emily Tennyson
GE	George Eliot
HG	Helen Gladstone
HJG	Herbert John Gladstone
HNG	Henry Neville Gladstone
HT	Hallam Tennyson
LT	Lavinia Talbot (née Lyttelton)
MCS	Margaret Cowell Stepney (née Leicester Warren)
MG	Mary Gladstone
SEG	Stephen Edward Gladstone
WEG	William Ewart Gladstone
WHG	William Henry Gladstone
WHL	William Henry Lyttelton

Archival Materials

BL	British Library
BP	Balfour Papers, British Library
CHAN	The Papers of Alfred Lyttelton and Dame Edith Lyttelton, and their son Oliver Lyttelton (1st Viscount Chandos), Churchill Archives Centre, Churchill College, Cambridge
CUL	Cambridge University Library
EMO	Edward and Maude Ottley Collection of W.E. Gladstone Correspondence, Princeton University Library
FWM	Papers of Frederic William Maitland, Cambridge University Library
GG	Glynne-Gladstone Papers, Gladstone's Library
GP	Gladstone Papers, British Library
HFS	Papers of Hugh Fraser Stewart and the Stewart Family, Cambridge University Library
HP	Hamilton Papers, British Library
KCA	Keble College Archive, Oxford
LC	Lyttelton Collection, Worcestershire Archive and Archaeology Service
LCCA	Lucy Cavendish College Archive, Cambridge
MGP	Mary Gladstone Papers, British Library
NCA	Newnham College Archive, Cambridge
RCM	Royal College of Music, London
RP	Rosebery Papers, National Library of Scotland, Edinburgh

SCA	Selwyn College Archive, Cambridge
Shulbrede	Shulbrede Priory, Lynchmere, Sussex
STED	The Papers of William T. Stead, Churchill Archives Centre, Churchill College, Cambridge
TRC	Tennyson Research Collection, Lincolnshire County Council
VGP	Viscount Gladstone Papers, British Library
WCA	Westminster City Archive
WFP	Wallas Family Papers, Newnham College Archive, Cambridge

For consistency across archival cataloguing systems, references to manuscripts in Collections of Papers are preceded by the abbreviation and a forward slash (e.g., MGP/46259 refers to Additional MS 46259 in the Mary Gladstone Papers, British Library).

Also for consistency, manuscript folio numbers are indicated without recto or verso, with the exception of some of Emily Tennyson's music (supported by specific online material). Some archives number sheets of paper, some number front and back sides of a single sheet (including each quarter of a folded letter), and others number a single item (e.g., a letter folded into quarters is given a single number). For an unnumbered bound manuscript volume, I counted each sheet as one folio. Unnumbered correspondence loose in a folder is given the date and folder number only. If undated, a letter is identified by its first words as well as folder number.

Glynne Family Tree

Sir Stephen (8th Bart) and Mary Glynne's Children and Grandchildren

Stephen (1807–74), 9th Bart [unmarried]

Henry (1810–72) m. Lavinia Lyttelton (c.1821–50) [George Lyttelton's sister, below]:

Mary (1844–?)

Honora (1846–59)

Catherine (1847–54)

Gertrude Jessy (1850–1940) m. George Douglas-Pennant, 2nd Baron Penrhyn

Catherine Glynne (1812–1900) m. William Gladstone (1809–98):

William (Willy) (1840–91) m. Gertrude Stuart

Agnes (1842–1931) m. Edward C. Wickham

Stephen (Stephy) (1844–1920) m. Annie Wilson

Catherine Jessy (1845–50)

Mary (1847–1927) m. Harry Drew

Helen (1849–1925)

Henry Neville (Harry) (1852–1935) m. Maud Rendel

Herbert (1854–1930) m. Dorothy (Dolly) Paget

Mary Glynne (1813–57) m. George Lyttelton (1817–76), 4th Baron Lyttelton and 4th Baron Westcote:

Meriel (1840–1925) m. John Talbot

Lucy (1841–1925) m. Lord Frederick Cavendish

Charles (1842–1922), 5th Baron Lyttelton and 5th Baron Westcote, later 8th Viscount Cobham m. Mary Cavendish

Albert (1844–1928)

Neville (1845–1931) m. Katharine Stuart-Wortley

Spencer (1847–1913)

Lavinia (1849–1939) m. Edward Talbot

Mary (May) (1850–75)

Arthur (1852–1903) m. Kathleen Clive

Robert (1854–1939) m. (1) Edith Santley, (2) Olive Clarke
Edward (1855–1942) m. Caroline West
Alfred (1857–1913) m. (1) Laura Tennant, (2) Edith (DD) Balfour

**George Lyttelton (1817–76), 4th Baron Lyttleton and 4th Baron
Westcote m. (2) Sybella Mildmay (1836–1900):**

Sarah (1870–1942) m. John Bailey
Sybil (1873–1934) m. Lionel Cust
Hester (1874–1958) m. Cyril Alington