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HENRY KINGSLEY

THE RECOLLECTIONS OF  
GEOFFRY HAMLYN

*Edited by*

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## INTRODUCTION

**T**he *Recollections of Geoffry Hamlyn*, Henry Kingsley's first novel, is a foundation work for Australian literary studies. Published in three volumes in London in 1859, it was not the first novel to be set in Australia. There had been others written either by visitors (as Kingsley was), British emigrants or native-born Australian colonists. But *Geoffry Hamlyn* was the first to achieve a reputation as the classic Australian pastoral saga, a mid-century romance of expanding Empire.

Shrewd promotion by its publisher, Alexander Macmillan, ensured that it received a wide reception in Britain upon first publication. An American edition was published in Boston in the same year; a second English edition came out in 1860 and was frequently and cheaply reprinted thereafter; a Continental (Tauchnitz) edition appeared in 1864; and a serialisation in Australia in 1870–71. The Tauchnitz catalogue listed it amongst works 'Descriptive of Scenery or Life in Various Countries' while a Dutch translation of 1860 promised that it would 'inform readers in . . . [an] unaffected and surprising manner about conditions in the interesting fifth continent'.<sup>1</sup> The novel grew steadily in popularity until the outbreak of war in 1914, part of a contemporary enthusiasm for the imperial exotic. An undated re-issue on cheap paper of a new edition of 1894 has a frontispiece illustration dated 1901: it is a scene of desperate colonial action showing the policeman Desborough – on his knees after being thrown from his horse – observing the

<sup>1</sup> Details of the editions appear below. See also *Complete Catalogue of the Tauchnitz Edition of British and American Authors* (Leipzig: Tauchnitz, 1910); and for the circular for the Dutch translation, see n. 100.

bushranger George Hawker shoot dead another pursuer who, unknown to him, is his own son.<sup>2</sup> Earlier issues of the same edition of 1894, on the other hand, implicitly claim a classic status for the novel: they have a portrait of Henry Kingsley as frontispiece and form part of a multi-volume series of Kingsley's works.<sup>3</sup>

By the 1890s in Australia, however, many critics were questioning the novel's status as an Australian classic. The rise of realism and naturalism in the second half of the century and continuing into the twentieth left Kingsley's form of fiction – romance – looking old-fashioned, just as it did Dickens's. One of the first reviews had already sounded the death knell for the novel's quest in Australia to restore a lost, English pastoral ideal. Such writing, according to the reviewer, unhappily sanctioned 'an indistinctness of thought' about individual character and licensed Kingsley's not 'quietly relating what actually happened, but noisily backing his favourites'.<sup>4</sup> Doubtless this kind of objection helped mobilise the nationalist resentment amongst Australian writers in the 1890s at a visiting Englishman – Kingsley – idealising Australian scenes. A discussion of *Geoffrey Hamlyn* by A. G. Stephens in the *Bulletin* in 1895 makes the connection: 'There is nothing Australian in the book but the scenery; and that one admits is lovingly and well described . . . [It] is a pleasant, rambling story of the old school, patchy in interest,

<sup>2</sup> The copy in the Library of the Australian Defence Force Academy (hereafter ADFA), Canberra, has a bound-in Ward, Lock and Co. catalogue; Rider Haggard's *Ayesha* (1905) is advertised. Another new illustration (between pp. 208 and 209) shows the settlers on horseback with swords raised in their triumphant battle with naked Aborigines. The caption is 'With deadly wrath in my heart, I charged at a crowd of them'. For the popularity of Australian tales published by Ward, Lock, see Edward Liveing, *Adventure in Publishing: The House of Ward Lock 1854–1954* (London: Ward, Lock, 1954), p. 66.

<sup>3</sup> A copy dated 1895 (Ward, Lock & Bowden Limited – this name of 1893–97 then changed to Ward, Lock & Co., Limited), owned by Stanton Mellick, is printed on good-quality paper with the frontispiece protected by a leaf of tissue paper and has a fine, red-ribbed cloth binding with the title gold-embossed on the spine and (similarly) 'HK' on the front cover, within a circlet of gold leaves.

<sup>4</sup> *Daily News*, 12 July 1859, p. 2. For the social origins of the pastoral ideal, see Historical Background, sect. 3; and for a summary of the realist reaction against Kingsley (hereafter in notes, HK), see Hugh Walpole, 'Novelists of the 'Seventies', in *The Eighteen-Seventies*, ed. Harley Granville-Barker (Cambridge: Cambridge University Press, 1929), pp. 36–8, 43–4.

the Collins edition was the setting copy for a Home Entertainment Library edition in 1935, itself subsequently photo-facsimiled by several Australian publishers for printings from 1970 to 1993;<sup>121</sup> and it served as copy for a newly set Hallcraft edition of 1952. Both the 1935 and 1952 typesettings introduced additional substantive errors.

### Editorial rationale

In the absence of any manuscript or proof material, the only states of the text relevant to the present edition are represented by those editions produced in Kingsley's lifetime: *E1* (Macmillan, 1859), *A1* (Ticknor and Fields, 1859), *E2* (Macmillan, 1860), *TZ* (Tauchnitz, 1864) and *TJ* (*Australian Town and Country Journal* serialisation, 1870–71). These editions were computer-collated,<sup>122</sup> and later impressions of *A1* and *E2* were optically collated against their first

<sup>121</sup> Lloyd O'Neil, 1970; Rigby, 1975; Currey O'Neil, 1981 and 1985; Weldon, 1991; and HarperCollins A&R, 1993. The exception was the University of Queensland Press edition of 1982 (*Henry Kingsley*, ed. Mellick) which presented a facsimile of a Chapman and Hall reprint of *E2* date-stamped by the printer '19-4-79' (p. 433). The Home Entertainment Library edition had wide distribution in Australia. There have also been translations, abridgements and adaptations not discussed here; but notable are the Fitchett Brothers (1912) and Whitcombe & Tombs (1930s) abridgements for schools, and excerpts in Victorian School Readers, 1928–30.

<sup>122</sup> The copy of *E1* used for collation is at National Library of Australia (hereafter NLA) at call number N 823.8 K 55re. This copy was also optically collated against copies in NLA Ferguson collection (FERG 2439), ADFA Library (Special Collections 267414) and John Holroyd's copy; and copies in the State Library of Victoria Moir Collection and the Baillieu Library McLaren Collection were checked. The need for four emendations was obviated where the NLA copy lacked type present in other copies (evidently lost during printing): an end-of-line semicolon at II. 59, l. 26 (present edition 230:18); the 'a' in 'a flood' at II. 321, l. 16 (400:10); the 'h' in 'his' at III. 157, l. 15 (507:13); and the 'f' in 'for' on the left-hand edge of III. 164, l. 9 (511:23).

A mishap during the printing of vol. 1, sig. C led to its partial resetting and correction in which seven variant readings were introduced (punctuation, word-division and a transposition). These are witnessed by the ADFA copy, but are not incorporated. For details, see: Paul Eggert, 'A Cautionary Tale: Stop-Press Correction in *The Recollections of Geoffrey Hamlyn* (1859)', *BSANZ Bulletin*, 19 (1995), 267–70. *A1* and *E2* were set from a copy of *E1* with the earlier readings.

impression.<sup>123</sup> Collation confirmed that *AI* was set from *E1*, and *E2* from *E1* but in a revised form; and it showed that *TJ* was set from the 1864 second impression of *E2*,<sup>124</sup> and that *TZ* was set from either the first or second impression of *E2*.<sup>125</sup>

Not counting obvious compositorial errors and other non-authorial changes,<sup>126</sup> *E2* was found to have incorporated more than 950 departures from the text of *E1*. A lightly revising and correcting hand (or hands) is evident in the alterations in wording, the addition of footnotes and the changes in punctuation and other matters of detail. These form the bulk of the changes. Many of the variants in wording can be confidently attributed to Kingsley, and many other changes may also be his.<sup>127</sup> The other editions show no evidence of authorial revision, and the extant archival record contains no suggestion that he returned to the novel after 1860 (with the exception of the republication of 'The Lost Child' chapter, as explained above).

<sup>123</sup> *AI* (1859) was optically collated against the 1863 Ticknor and Fields fifth impression and the 1876 William Warwick printing: for the results, see nn. 94 and 95. (Locations: 1859, NLA; 1863, Fisher Library, University of Sydney; 1876, Metropolitan Library, Toronto.) *E2* (1860) was collated against its second impression of 1864 and the Chapman and Hall, 1872; see nn. 98, 115, 124. (1860, at Australian Scholarly Editions Centre, ADFA; 1864, Patrick Morgan; 1872, Menzies Library, Australian National University, Canberra.)

<sup>124</sup> *TJ* follows the 1864 second impression on the three occasions, none of them wording, where 1864 corrects the first impression of *E2* (*E2*, 235:36, 263:30, 307:36) and also follows 1864's attempted correction ('plungning') of a mistake in 1860 ('plugging' instead of 'plunging'; *E2* 411:36, present edition 556:23); but it does not incorporate the new errors in 1864, the result of deterioration in the plates. The 1872 impression retains 'plungning', and see n. 115.

<sup>125</sup> The remote chance was considered that Tauchnitz, despite printing in 1864, could have been provided with uncorrected sheets of the 1860 first impression of *E2* (themselves probably set from an authorially revised copy of *E1*), thus making *TZ* a witness to an intermediate stage in the production of *E2*. However, no confirming evidence emerged from the collation: unique variants in *TZ* can all be explained (as instanced above) by editorial intervention or compositorial error or correction.

<sup>126</sup> I.e. changes in spacing or layout of quoted letters; the italicising of punctuation; and, for compound words, their hyphenations, joinings or divisions newly introduced at ends of lines into *E2*.

<sup>127</sup> Given that *E2* does not contain the unique readings quoted in the *Westminster Review* it is very unlikely that HK, when revising for *E2*, was working on